

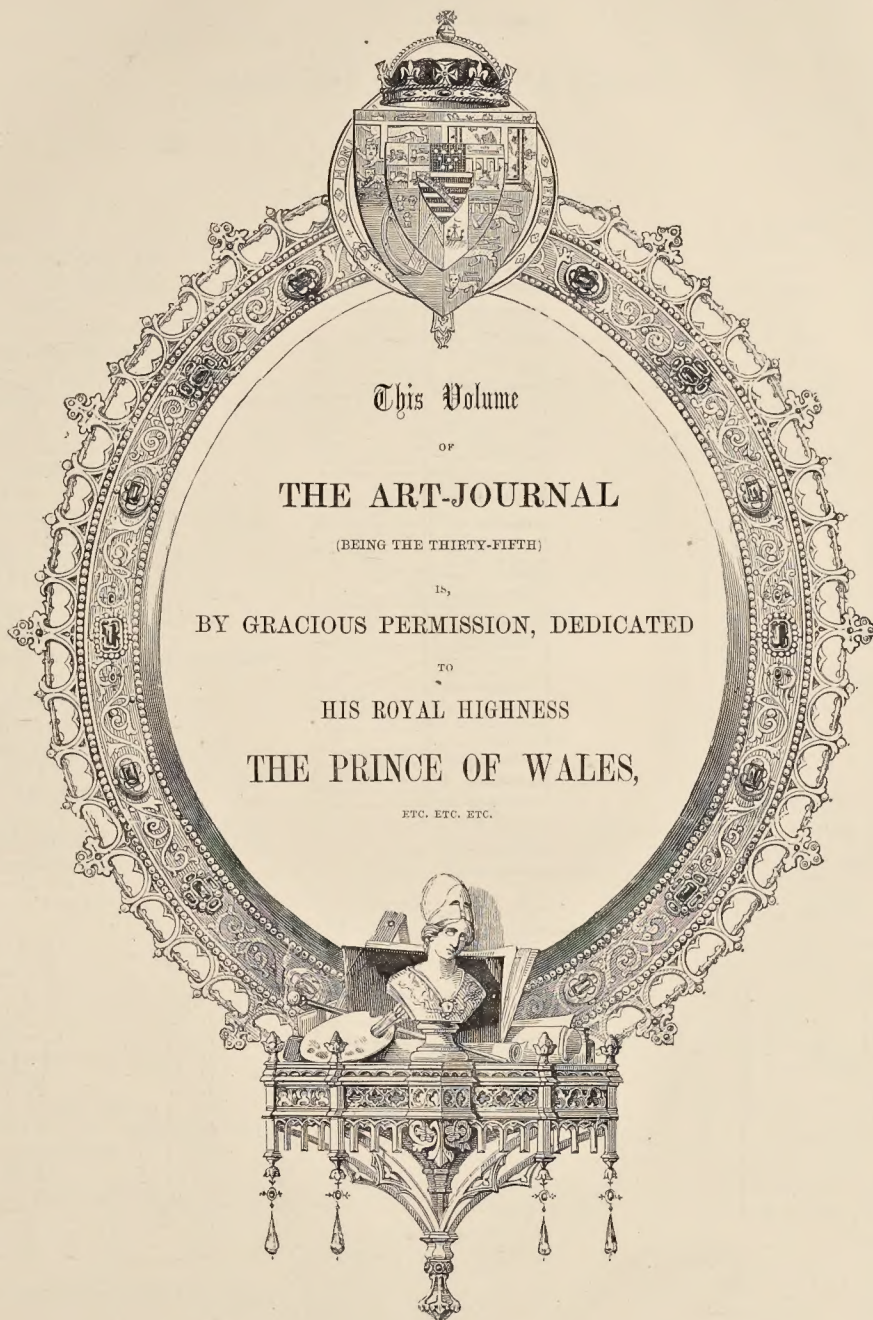
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THE DEE:
ITS ASPECT AND ITS HISTORY.BY J. S. HOWSON, D.D.,
DEAN OF CHESTER.

I.

INTRODUCTION.

Special interest of rivers—Their connection with human life—Great historical rivers—Streams of lesser note—Description of the Moselle by Ausonius—Claims of the Dee on our attention—Its attraction for the poets—Spenser—Drayton—Milton.

RIVERS have an interest of their own, so special, yet so varied, so easily made a subject of separate and distinct thought, and yet touching other subjects of interest at so many points, that almost every river in the world deserves a careful description.

One obvious and attractive charm of a river is the extreme diversity of scenery through which it passes. How great, for instance, is the contrast between the rugged mountains or the bare moorlands, in the midst of which it takes its early birth, and the royal expanse of the estuary where in stately dignity it passes to the sea! And, intermediate between these extremes, how unceasing are the changes in the river's continuous existence, as it becomes, first a "tinkling rill," timidly running over its mossy bed, then a stream conscious, as it were, of its own importance, now dashing down over rocks in an eager waterfall, now "loitering in glassy pool," now winding in broad sunny reaches through rich meadows, now rippling over sloping beds of pebbles to cool places of silent shade deep under overhanging trees.

And at every point this continuous and diversified flow of water is in contact with some of the various phases of human life. The writer of these lines is thinking for the moment only of English rivers: and the scenes and objects which come successively before the imagination are such as these—a shepherd with his sheep dimly seen in the mountain-mist—a lonely fisherman exercising his patient craft—country people crossing the fords on their way to market—a small hamlet with its modest mill—larger villages where the idlers gather, on summer evenings, at the bridge—here the memorial of some famous battle-field—here the ivy-

covered ruin of an ancient abbey—here the modern residence of a wealthy squire, with broad green acres and noble trees stretching down to the water-side—and further on, as we approach some popu-

lous city, slow-moving barges with heavy traffic. At each moment of its progress such a river is an eloquent and instructive exponent of some features of our human existence. The more closely and the more

*View of Chester from the Cop.*

thoughtfully the whole subject is considered, the more clearly it is seen to be full of Poetry.

Some rivers of other countries have a world-wide fame, which causes them to be universally recognised as worthy subjects

of careful thought. Such is the Nile, with its immemorial history, its pyramids, its temples, its recollections, not simply of Moses and the Pentateuch, but of Alexander the Great, of Pompey the Great, of Saint Louis, of Napoleon, and with its intense

*Remains of Valle Crucis Abbey.*

interest, at this very time, in connection with the heroism of geographical discovery. Such, on another continent, is the Ganges, alike because of the architecture of its cities, its old religious traditions, and because of its present close association with

the fortunes of our own empire. Such also is the Mississippi, the great "Father of Waters," on a third continent, a river rich in the romance of the future, as those other rivers are rich in the romance of the past. Under the same class, to come nearer to

our own home, we must, of course, include the Tiber, which in fact concentrates on its banks half the history of the world—and the Rhine, with its "frequent feudal towers," still lifting through green leaves or on bare hillside "their walls of grey"—each of them emphatically a river of the poets.

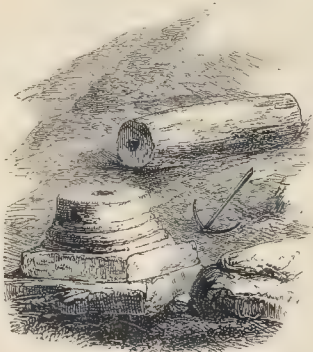
The purpose, however, of these papers is



Old Bridge over the Dee—Llanochwyn.

to claim for waters of lesser fame their just regard, and to show how much there is to be loved and learnt in connection with one of our own domestic streams.

As an illustration of this feeling and of its expression, reference may be made, in passing, to one river—not by any means one of the most distinguished in Europe—



Roman Base and Shaft of Column found in Bridge Street, Chester.

not even having an independent and complete course of its own, but merely a tributary—which has found a poet, who from his enthusiasm and thorough appreciation of his subject, may well be an example to any one who aspires to describe a river. The stream in question is the Moselle, and the poet is Ausonius. This author is by

no means to be reckoned at a high level among classic poets. In his "Idyl on the Moselle" he is often turgid, exaggerated, and obscure. And yet it is a delightful poem to read, especially on the banks of the river itself. The writer of these pages remembers very well having had this pleasure in the public library at Trèves, before going down the stream to Coblenz. 'Ausonius tells us how his dear Moselle unites everything in itself—fountain, river, lake, and sea. He describes the pellucid clearness of the water, and speaks, not only of the moss and pebbles shining through, with bright fish of all kinds darting among them, but of the boatmen counting the very vine-leaves in the reflections of the banks, as the boat floats idly down the stream. One fish must be specially mentioned, because it seems to connect for us the Moselle and the Dee; and perhaps this, and two other

slight quotations, will be pardoned, if given in Latin:—

*Nec te puniceo, rutilantem viscere, Salmo,
Transierim.*

Great prominence is given in this poem to that exquisite greenness of the banks of the Moselle, which must have struck every traveller that has visited it in the early summer. Again and again Ausonius speaks of these vineyards which rise now, as they rose then, in natural theatres up the sunny hillsides: and he gives an animated picture of the jokes which passed at vintagetime between those who were engaged in gathering the grapes and the saucy foot-passengers on the road below. The whole scene too is full of that human interest which has been named above as eminently characteristic of the course of a river. We have presented to us in lively succession the



Llandeul Hall.

boat race, the fishing rod, the houses of various architecture, in places of various choice, in sheltered nook, or on the edge of the water, or on high projecting headland. With such descriptions he follows the river from point to point, naming all the tributaries as they willingly fall in:

*Quamquam differre meatus
Possent: sed celerant in te consumere nomen:*

till at length the Rhine—"fraternis cumulandus aquis"—receives the Moselle, now become a tributary in turn, at that great "Confluence," which still retains its Latin designation. All this is done by this poet of the late Imperial times, with a rich appreciation of the significance of a river's progress: and at length, with a patriotic instinct, he closes his task by dedicating the Moselle to his native Garonne.

Among English rivers the Dee is well worthy of just such affectionate and discriminating treatment, especially on the part of those who dwell upon its banks.

Next indeed after the Thames and the Severn no river in this country can be named, that is more worthy. The Dee has this double claim on our attention, that it is both a Welsh stream and an English stream. It possesses to the full the interest which belongs to every border-region. The whole range too of English History is lightly touched by circumstances connected with the Dee. In following its course we are in contact with the Druids, with the Romans, with the Saxons, with the Danes. The Norman Conquest has left its strong mark on the fortress which was long occupied by the Twentieth Legion: Chester was famous at many subsequent periods, especially in the war between King Charles and the Parliament; and from the estuary beyond the city fleets sailed for the West, when the great town on the Mersey was almost unknown. And, to turn to other points of interest, of the "Seven Wonders of Wales" four belong to the Dee. As regards beauty and dignity of outward aspect, the contrasts

of mountain and meadow, of running water and calm sea, are well marked in the course of this short river. Its distinctive physical features and its natural history will, of course, come under review as we proceed. At present we may limit ourselves to the connection of our subject with Poetry.

The Dee has been, to a singular extent, a favourite with the English Poets: and this in reference to one peculiar characteristic which is supposed to belong to it. Whether it be from some reminiscence of the Druids, or from whatever cause, the "holiness" of this "wizard stream" meets us at every turn: so that a sacred mystery seems to brood over its waters, which belongs to no other stream in England.

Spenser makes mention of the Dee in two passages of the "Faerie Queen," which will be quoted hereafter. In one case he takes note of the source of the river in connection with early legend, and in language

which almost makes us suspect that he was acquainted with the spot. In the other case it is as the River of Chester that it attracts his attention. Whether any circumstances caused Spenser to be conscious of some peculiar charm in this river, it may now be impossible to ascertain. This however we do know, that he must have passed this way, when he went to Ireland.

Reference must of course be made to Drayton. His "Polyolbion" will inevitably be our frequent companion in a description of the Dee, as would be the case with an attempt to handle any part of the archaeology and topography of England, especially where rivers demand careful attention. Drayton's poetry, considered merely as poetry, may not rise to a very high level: but, for his time, he has a wonderful appreciation of the power of rivers, if closely studied, to lead us on to a correct view of the physical geography of a country: and this remark is as

... "whose pray'rs were highly priz'd,
As one in heavenly things devoutly exercis'd;
Who, changing of his fords, by divination had
Foretold the neighbouring folk of fortune good or bad,"

and who, true to his character, "his benediction sends" on the occasion of this



Llangollen, looking over Dee Bridge.

solemn dispute. And once more, turning to the Eleventh Song, we must adduce a further allusion to this mystic sanctity of our famous Cheshire stream. Another noted river in this county, the Weaver, of course obtains a prominent place, in consequence of its close connection with the production



Flint Castle, with Estuary of the Dee.

of salt at "those two renowned Wyches, the Nant-Wyche and the North." Salt is used in sacrifices. Salt is a token of friendship. Thus the Weaver, in regard of these salt-works,—

"Besides their general use, not had by him in vain,
But in himself thereby doth holiness retain
Above his fellow floods."



On the Dee above Bala.

true of the Dee, as of any other English stream which comes under his cognizance. For the present we may limit ourselves to such passages as deal with the general bearings of the subject, such as the fact that it is one of the boundary streams of Wales, or its relation to other Welsh rivers that rise in the same mountain-region, or that characteristic "holiness" which has been mentioned above.

In the Ninth Song, where Merioneth recounts her rivers, she makes this boast:—

"The pearly Conway's head, as that of holy Dee,
Renowned rivers both, their rising have in me."

In the Eighth Song we find the Severn addressing Wales thus:—

... "Myself and my dear brother Dee
By Nature were the bounds first limited to thee."

The Tenth Song contains an enumeration of the tributaries of the Dee, which will be more to our purpose afterwards; but we

may very fitly introduce here a passage that occurs after the mention of the latest of these affluents, which is close upon the City of Chester:—

... "Twice under earth her crystal head doth run:
When instantly again Dee's holiness begun,
By his contracted front and sterner waves, to shew
That he had things to speak might profit us to know;
A brook that was supposed much business to have seen,
Which had an ancient bound 'twixt Wales and England
been,
And noted was by both to be an ominous flood,
That, changing of his fords, the future ill or good
Of either country told, of either's war or peace,
The sickness or the health, the dearth or the increase;
And that of all the floods of Britain, he might boast
His stream in former times to have been honour'd
most."

This curious fancy, that by some shifting of his stream this sacred river gave prophetic intimations to the English or the Welsh, of coming weal or woe, finds a place also in the Fourth Song. Here, among other geographical personages, in a contest as to whether Lundy Island belongs to England or Wales, "Holy Dee" is introduced:—

Hence this river became possessed, as it were, of a rival sanctity,—

"And bare his name so far, that oft 'twixt him and Dee Much strife there hath arose in their prophetic skill."

And especially the relation of salt to health is introduced as another element in this claim to holiness. The "healthful virtues" of the Weaver were such that even the Sea-Gods had recourse to him for "physic in their need," and that "by his salts" he durst "assure recovery," when Thetis saw her Nereids sick and even Glaucus could not cure them.

Our business, however, is with the Dee; and we must now turn our thoughts to a poet greater than Drayton, or even than Spenser.

It seems clear that Milton had a peculiar love for rivers, and that, among rivers, the Dee had a great attraction for him. Some personal illustrations, too, of each of these points can be given, if not from fact, at least from reasonable conjecture.

Those familiar lines, opening with the words "Rivers, arise," are felt to be very curious when we consider, not only the early age at which they were written, but the abrupt manner in which they start forth in the College exercise of which they form a part: and an ingenious Cambridge critic once hazarded the conjecture that Milton had some friend named "Rivers" at the University. This guess is proved to be highly probable: for immediately after the time when this exercise was written, two brothers bearing this name were entered at Christ's College. It is not stated that either of these brothers was the eldest son, whereas the fact of primogeniture was then usually specified in the Admission Books of that College. Moreover in those days families seem to have been more exclusively attached to particular colleges than is the case now. It appears highly probable that the Rivers family, clearly one of some position and repute, patronised Christ's, and that the eldest son was there with Milton.

As to the feeling of peculiar interest, with which he regarded the Dee, here we have a very definite explanation, derived from personal friendship. Two of Milton's most intimate friends were Edward King, who was with him at Christ's College, Cambridge, and Charles Diodati, of Trinity College, Oxford, who had been his earlier companion at St. Paul's School. The loss of the former by the sinking of a vessel off the coast beyond Chester became the occasion of the poem of "Lycidas;" and in this poem the intense feeling is evident, with which Milton's mind was drawn to the mountain-region, where "the old Bards, the ancient Druids, lie," and where—

"Deva spreads her wizard stream."

Youthful friendship formed also another link between Milton and this river. We need not inquire whether it is a true tradition that Charles Diodati had practised as a physician in Cheshire, when the poet, travelling in Italy, heard the terrible news

of his death. This is hardly likely to have been the case: else the Dee would surely have found a place among the rivers which are named in the "Epitaphium Damonis." It is certain, however, that Diodati was here soon after leaving Oxford, and when he was beginning the study of medicine; and of this fact we have a record in the Latin verses, where Milton acknowledges a letter written to him by his friend:—

"Occidua Devo Cestrensis ab ora,
Vergivum prono quâ petit anne salum."

Nor is it foreign to our present train of thought to remark that in these lines, where he would have his friend to know that he is in London, and does not wish to return to Cambridge, he says, with his usual love of rivers, that he is in "the city which is washed by the reflux of the tide of the Thames," and that he has no desire to "revisit the reedy Cam."

It is not a little curious that Milton's third marriage should, after the lapse of more than thirty years, have brought him into close connection with Cheshire and the Dee, and that relics of the poet are even now remaining at that very Nant-Wyche which was named above.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF HENRY A. PRASSEY, ESQ., M.P.

DETECTED.

J.C. Horsley, R.A., Painter. L. Stocks, R.A., Engraver. AND yet he has not the look of a culprit, but rather that of the purest innocence. With downcast eyes, and in an attitude of perfect modesty, he enters the apartment where the ladies are engaged in preparing decorations for the festivities of Christmas; and there he stands before them, as if too much awed by their presence to utter a word. This, we feel assured, is not the first visit the handsome young cavalier has paid to the inmates of that mansion; and some of them, at least, have a suspicion that his appearance now forbodes a scene which might not be altogether unpleasant to one of the damsels. The matronly lady has risen from her chair inquiringly; her pretty daughter holds up her scissors playfully, and perhaps, from former experiences, with a threat that any meditated attack upon her cheek would be instantly met by a "rape of the lock;" while an elder sister, who has "detected" the sprig of mistletoe he holds behind him, boldly charges him with *malice prepense*. Then at the door is the maid who has ushered the visitor into the apartment: there is no doubt of her being an accomplice, aiding and abetting, in the criminal act; and so, with apron to her mouth, she waits the result.

Mr. Horsley tells the story prettily and humorously; life-like action is in all the figures, and each plays an appropriate part in the little dramatic love-scene. There is much irresistibly comic in the attitude and expression of the young man, and the face of the younger girl is very sweet. We repeat the remarks we made on this picture, when in the Academy, in 1868:—"Perhaps Mr. Horsley's *forte* lies in the incidents and mishaps of love-making; his vein of sly wit and quiet drollery sparkles upon such scenes pleasantly and prettily."

ART AND TREASURES IN SIAM.

THE Siamese have a wonderful facility and skill in the working of metals, of which some beautiful exemplifications were shown in the Paris Exhibition of 1867. They also excel in gold and silk embroidery, of which various elegant examples were sent to the London Exhibition in 1862 by the late Sir Robert Schomburgk, then British Consul-General. These consisted of petticoats for females of rank, waist-cloths, head-cushions, and other articles very richly ornamented. Their carving in teak and other woods is also most creditable; and so is their mosaic-work, whereof a sample was sent by Sir Robert Schomburgk in a drum, the head of which was made of snake's skin. They cast statues in copper 45 to 50 ft. in height, and with means and appliances which astonish Europeans by their simplicity. But the best test of their skill and delicacy of workmanship is seen in their gold and silver *repoussé* work. The details are fine, delicate, and of a perfect regularity. They also copy models and designs with rare facility. Their work is much esteemed in China, and when it becomes more generally known, will also be admired and appreciated in Europe. In the royal pagoda of the palace of the king at Bangkok, where the pavement is covered with silver mats, stand two idols of Buddha, the one in massive gold, the other in jade with a canopy over it. The statue in jade is valued at £40,000. The other royal pagodas in the town and suburbs number more than thirty; they are all resplendent with pictures and gilding; in the centre of each is an idol of their divinity, very richly ornamented with gold and innumerable precious stones. The quantity of the precious metals which exist in the country must be prodigious, for the temples and the palace of the king contain inestimable treasures.

The goldsmiths, or workers in gold, are numerous, the king and the grantees have always many employed in their service. On some occasions as many as six hundred have been engaged in the king's palace. The special class of work in which the Siamese excel, is in the manufacture of cups and boxes of silver inlaid with gold; and this work is very delicately executed. Nearly all the domestic utensils in use in the country are of copper, which the Siamese know well how to work. The rich have theirs enamelled, a class of manufacture wherein the natives excel. The most remarkable products are the handsome scarves in silk, beautifully embroidered in gold, which the rich wear; and they cost £20 and upwards.

The soil is almost studded with precious stones, especially at Chanta-Boun, where the sugar-planters and tobacco-cultivators find them frequently in tillage operations. Curiously enough, the Siamese attach no great importance to the topaz, the emerald, the ruby, and the sapphire; for instead of polishing and setting them in that state, they are sold in bulk, in the rough, at so much per pound, the price varying from a few shillings a pound, up to two or three pounds. The Chinese purchase them, cut and polish them, and frequently sell them again to those from whom they were originally purchased. The upper districts of Me-Nam produce many agates, garnets, amethysts, opals, carnelians, &c., and there is no restriction placed upon the search for them.

The diamond has not yet been discovered in Siam. The large quantities which the king and the grand mandarins possess, have been obtained from Borneo, Java, and Europe. The Siamese sovereign, who employs largely the jewellers and lapidaries of Europe, has even his *bijoutier* in ordinary in Paris, appointed by royal authority.

Gold is found in various districts; Battambang, near the grand lake of Cambodia, has attracted much attention for several years. The gold-mining district of Bang-Taphan, at the foot of the mountains known as the Three Hundred Peaks, is also in great estimation, for nuggets are found there of the size of small pebbles. This mine belongs to the king, and is guarded by soldiers, but on payment of a fixed sum persons may wash the soil for gold.





MARINE CONTRIBUTIONS
TO ART.

BY P. L. SIMMONDS.

NO. I.—TORTOISESHELL.

If the earth is made by man to give up its gems and precious stones for Art, and its mineral and vegetable substances for the Art-workman and the Art-manufacturer, the sea is also constrained to yield its pearls, its coral, and amber for the jeweller; its mother-of-pearl and other shells for inlaying and carving, and its tortoiseshell for ornamental work. It is to be regretted that even in this scientific age much ignorance still prevails as to the nature, sources of supply, and mode of treatment of many of these marine substances—so worthy of close study and investigation.

Some scattered information on coral and other of the materials mentioned has, from time to time, been given in the *Art-Journal*; but they seem to require more systematic description, and a few papers may well be devoted to them, commencing with TORTOISESHELL, about which least has perhaps been written.

The horn-like epidermoid plates which cover the dorsal buckler or carapace of the sea-tortoise, are in some species so fine and of such beautiful colours as to be employed for various purposes of Art. It is only those, however, of the hawk-bill and caret species that possess any great trade-value; the plates being stronger, thicker, and clearer than in other varieties. There are usually thirteen plates on the carapace, called collectively in trade "the head"—four on each side, and five on the back; the last bent in the centre. Of the side plates, the two middle are the most valuable, being the largest and thickest; those on the back and margin known as "hoofs," or "claws," are comparatively of less value. There are twenty-four marginal pieces round the edges, which are termed the "feet" or "noses." The *lamelle* or plates vary in thickness from one-eighth to one-quarter of an inch, according to the age and size of the animal, and weigh collectively from four to six pounds or upwards.

The "feet" or "noses" of the tortoiseshell are chiefly in demand in China. The blades of the hawkbill or imbricated turtle are very transparent, and more beautifully mottled than those of the caret turtle; the scales of the latter are thinner, and are not used for the same purposes, but employed for veneering and inlaying work. The shell of the hawkbill has a blackish green colour, with yellowish spots, while the colour of the plates of the caret turtle is blackish, with irregular transparent spots of golden yellow, and veined with red and white, or of a brownish black, of various shades.

The plates of the green or edible turtle are thin and flexible, and of slight manufacturing use. Their general colour is dull palish brown, streaked with patches of black, but not exhibiting those strong beautiful colours which so peculiarly distinguish that of the imbricated tortoise. The scales of the carapace of the loggerhead turtle are of a dark chestnut brown, very thin, and neither clear nor beautifully coloured; hence they are of little value: but latterly some use appears to be made of them, for the imports of turtleshell (as it is commercially named, in contradistinction to tortoiseshell) have averaged in the last four or five years in value £6,000 worth, wholesale about 5s. or 6s. a pound; the range, has been, however, as low as 8d. to 3s. per pound for turtleshell.

Of the shells of the smaller land-tortoises not much use is now commercially made; and they find no sale in this country. They were formerly worked up in the manufacture of ornamental articles, such as tea-caddies, work-boxes, card-cases, side-combs, &c.; but they have fallen almost into disuse, being superseded by the marine tortoiseshell. In the Cape Colony the dorsal shield or shell of a small land tortoise, about three inches in diameter, which is very beautiful, is made into a snuff-box. The kind called turtleshell in commerce is used, more especially on the Continent, in built furniture. Tortoiseshell is occasionally used here for inlaying tables, cabinets, picture-frames, and other ornamental articles, a suitable foil being placed below it, to give lustre and colour.

The scales of the plastron, or under-shield, are of a yellow colour, and are used for many of the purposes of horn. This shell differs entirely in appearance, for instead of the mottled shaded colour with its varying tints and markings, it is of a bright yellow, resembling somewhat the "hoof," or connecting marginal pieces; but as these approach the upper part of the shell, they partake of its mottled colouring.

The under plates and hoof are used for the manufacture of the gold or amber-coloured semi-transparent combs so much admired abroad. The Spanish ladies will often give £3 or £4 for a comb of plain yellow tortoiseshell, while a similar one of the mottled kind would not fetch there, perhaps, more than 20s. or 30s. Such is the influence of fashion and taste.

Turtleshell is usually detached from the carapace and bony frame-work by placing heat below, or sometimes by soaking it in boiling water. In the West Indies the plates, or blades, of tortoiseshell are removed by burying the carapace in the ground, or in the sand, for ten or twelve days. When taken up the blades fall off, and the thirteen dorsal pieces are easily collected, forming the before-mentioned eight "sides," two "hoofs," one "skull," and two "main plates." A small hole is bored in each, so as to string them together, for no experienced buyer will purchase a case of tortoiseshell unless the whole of the shell is thus presented. Tortoiseshell is worked upon like horn, and is usually softened or rendered plastic by placing in boiling water, containing a handful of salt to the quart, for about an hour before working; but there is no necessity for previous soaking in cold water, as with horn. In operating on the shell of young tortoises, the water has to be made saltier, and the time of boiling should be less. Some articles are made by placing in brass moulds the raspings, turnings, and shreds of tortoiseshell. The moulds, to the number of twelve to twenty, are then placed parallel in a boiler of hot water, and left till the softening and pressure show that the mould is filled; they are then taken out, and the objects polished and finished for sale.

In the process of manufacture, the material, being costly, is economised as much as possible. For instance: in making the frames for eyeglasses, narrow strips of tortoiseshell are used, in which slits are cut with a saw, the slits being subsequently, while the shell is warm, strained or pulled open, until they form circular or oval apertures, by the insertion of tapering riblets of the required shape. The same yielding or flexible property is made use of in the manufacture of boxes, a round flat disc of shell being gradually forced by means of moulds into the form of a circular box with upright sides. The union of two or more pieces of shell may be effected by carefully scraping the parts that are to overlap, so as to render them perfectly free from grease, (even such as might arise from being touched by the fingers), softening them in hot water, pressing them together with hot flat tongs, and then plunging the joint into cold water.

If, however, the heat is too great, the colours are much deepened, so as to become almost black, as in the case of moulded snuff-boxes; for tortoiseshell, being less fusible than horn, cannot be made soft enough to be moulded without some injury to the colour. Accordingly, the manufacturers never attempt to produce tortoiseshell combs with ornamental open work by means of dies, but in the following manner: A paper being pasted over the tortoiseshell, the pattern is drawn on the paper, and is then cut out by means of drills and fine saws; the paper is then removed by steeping in water, and the surface of the pattern is finished by the graver.

In making small side-combs, it is found worth while, in order to save a costly material, to employ a machine, consisting of a cutter working straight up and down, and of a bed (on which the shell is laid) to which is given a motion, advancing, by alternate inclination, first to one side and then to the other. By this means the teeth of two combs are cut at the same time; those of the one occupying the intervals of the other. Such combs are called *parted*, the saw not being used upon them. They are often made of fine stained horn instead of tortoiseshell, and it is difficult for the inexperienced eye to detect the difference.

The appearance of tortoiseshell may be given to horn by brushing it over with a paste made of two parts of lime, one part litharge, and a little soda-lye, which is allowed to dry. This is the same as the Indian hair-dye, and acts by forming sulphuret of lead with the sulphur contained in the albumen of the horn, producing dark spots, which contrast with the brighter colour of the horn. Artificial tortoiseshell is made by melting gelatine with various metallic salts.

The greatest comb-manufacture in the world is in Aberdeen. There are thirty-six furnaces on the works for preparing horns and tortoiseshell for the combs, and no less than one hundred and twenty iron screw-presses worked by steam.

Forty years ago, ladies' back-combs—which were larger than ladies' bonnets are now—were made in England and the United States for the Spanish Peninsula and South American markets. They were often a couple of feet wide, encircling two-thirds of the head, and from six inches to a foot high on the back, the top being wrought in open work; to these the Spanish ladies attached their veils. As much of the work was done by hand and with the saw, and the polishing was entirely manual, the prices were high, averaging £3 to £4.

For modern uses thick tortoiseshell is more valuable than thin; but among the Romans, who had a *furor* for articles inlaid with tortoiseshell, veneers were cut off it, and very beautiful work can be produced by this process. In veneering it is usual to apply fish-glue mixed with lamp-black, vermilion, green, chrome, white or other colouring-matter, at the back of the shell, both to heighten its effect and to conceal the glue or cement by which it is secured to the wooden foundation.

The uses of tortoiseshell for ornament are varied, and a very great number of articles, as must be generally known, are made from this substance. Brown and light-coloured tortoiseshell is imported from India and China to France for fans, the former costing about 25s. the pound, the latter as much as £4. Machinery has almost entirely replaced hand-work in the cutting of the mountings for fans, with the exception of tortoiseshell and ivory. In China and Japan very beautiful cups and saucers are made from this material, little fancy boxes, cases for holding chopsticks and such like. The artistic mode of lacquering, gilding, and ornamenting the tortoiseshell salvers, cups, and boxes, as practised in Japan, has yet to be acquired here.

The Chinese are partial to tortoiseshell, but then they have peculiar notions respecting it. Tortoiseshell having white and dark spots that touch each other, and is as much as possible similar on both sides of the plate, is in their eyes much finer, and, on this account, more eagerly bought by them than shell that wants this peculiarity. On the contrary, plates which are reddish rather than black in their dark spots, which possess little white, and are more damasked than spotted; in a word, in which the colours, according to the Chinese taste, are badly distributed, are less valued. This caprice of the Chinese makes them sometimes value single "heads" at unheard-of prices, such, for example, as go under the name of "white heads," and for the varieties of which they have peculiar names.

Tortoiseshell was much used to decorate furniture by the Romans. According to Pliny, Carvilius Pollio was the first to apply tortoiseshell to ornamental purposes. The fashion for this style of decoration increased, and in the days of Augustus, the patricians ornamented their doors and the columns of their rooms with this substance. Julius Caesar found in Alexandria such a collection of the carapaces of the tortoise that he had them carried in his triumphal entry.

Strabo, Diodorus, and Pliny, all speak of boats made from the shells of tortoises. They are authors of undoubted veracity, and we must credit the fact, although we are not furnished with any very definite idea of the manner in which they were built. The sea-turtle is sometimes found of sufficient size to make a small boat from his gigantic back shell, and of the luth (*Dermatochelys coriacea*), there is a carapace fully 9 ft. in length, preserved in the Sydney

Museum, New South Wales. But the Egyptians could have known nothing of such monsters. They must have used the land-tortoise, and most probably had the art of welding together pieces of shell by means of heat.

At the first London International Exhibition, in 1851, tortoiseshell bracelets, brooches, ornaments, circlets, and rings were shown by M. Philip, a Parisian manufacturer, who received a medal for them; but it is only lately that this species of ornament has come much into vogue here. This tortoiseshell jewellery, however, is neat, tasteful, and moderate priced, and is taking the place of the vulcanite and jet ornaments which have been so long worn. The tortoiseshell for them is moulded into ear-rings, brooches, bracelets, crosses, and other pendants, in which *piqué* gold ornaments and fancy devices are worked.

England imports annually large quantities of tortoiseshell, and maintains the monopoly in this artistic material. It would scarcely be believed that in some years upwards of thirty tons of this ornamental substance, valued at more than £74,000, are imported into our country, and on the average of years about twenty-five tons are received.

At the last Paris Exhibition, among the countries which exhibited tortoiseshell were Holland, Dutch India, the Bahamas, and Tahiti. A French exhibitor at Nossi-be, who exports 6,000 to 7,000 lbs. annually, showed some fine shells.

To testify how wide-spread is the range of the marine-tortoise, it may be mentioned that tortoiseshell comes to us from more countries than any similar raw ornamental substance. We receive it from India and China, the Eastern Archipelago and Pacific Islands, Australia, the West Indies, South America and Africa. The Indian islands furnish the largest supply of tortoiseshell for the European and Chinese markets, the chief *emporium* being Singapore, Manila, and Batavia, from which 26,000 to 30,000 lbs. are annually exported.

The comparative imports into the United Kingdom, and value, at two different periods, are shown in the following statistical official returns:—

SOURCES OF SUPPLY AND VALUE OF THE IMPORTS IN 1859.

	lbs.	VALUE.
Holland (from Java)	2,643	£1,861
Egypt (from Bombay)	6,265	4,560
Philippine Islands	2,213	2,688
United States	819	613
New Granada and Central America	9,379	7,013
British India	14,053	9,433
Australia	5,812	4,670
W. I. Islands and Honduras	5,711	4,274
Other Parts	1,398	1,047
	48,313	£35,579

The average prices as given in the Board of Trade returns, ranged then from 14s. to 19s. the pound.

The imports in 1870 were from—

	lbs.	VALUE.
Holland	6,000	4,330
Philippine Islands	2,535	1,850
British India	2,528	984
Straits Settlements	1,582	1,414
Australia	9,134	6,220
New Granada	6,228	4,518
W. I. Islands and Honduras	9,575	6,551
Other Parts	10,138	6,628
	51,710	£32,501

The average official prices in 1870 were from 13s. to 14s. 6d. per pound, except East Indian tortoiseshell, which was only worth 7s. 9d. per pound.

Tortoiseshell remained low in price for some years, as it is greatly dependent for its chief use, that of ladies' combs, on the fashion of the day in wearing the hair. A quarter of a century ago it often realised three or four guineas the pound; a few years since the average wholesale price was not more than from 12s. to 15s., but this year there has been an increased demand, and a gradual upward tendency in prices is manifested. During the past two or three years the price has ranged, for main plates from 22s. to 28s. per pound, for skulls 26s. to 30s., and other shell from 7s. to 15s. per pound. Although West Indian tortoiseshell has lately been in request at high

prices, that from the East is considered the best, coming chiefly from the islands of the Archipelago. The plates are stronger, thicker, and cleaner, most elegantly variegated with whitish, yellowish, reddish, and dark brown clouds and undulations, forming when properly cut and polished, one of the most elegant articles for various ornamental purposes. At the last monthly public sales good dark-mottled shell on a light ground,—free from scab, and from thin red shell or dull colours,—from Zanzibar, Bombay, and Singapore, fetched wholesale 28s. to 29s. 6d. per pound, and of West Indian tortoiseshell 4,000 to 5,000 lbs. were readily sold at from 31s. to 41s. per pound, for fair to good quality "hoof;" ordinary and medium, from 25s. 6d. to 32s., and even inferior realized as high as 11s. to 22s. per pound.

OBITUARY.

MRS. MARGARET SARAH CARPENTER.

OUR last month's number briefly announced the decease of this lady, who died on the 13th of November, in the eightieth year of her age. During more than half a century—namely, from 1814 to 1866—she was a regular exhibitor at the Royal Academy, and frequently at the British Institution, chiefly of portraits, but occasionally of pleasant fancy subjects.

It was long believed in the Art-world, and is so stated in Mr. Ottley's Supplement to Bryan's "Dictionary of Painters," that Mrs. Carpenter was the daughter of Andrew Geddes, A.R.A.; but Geddes was only four or five years of age when she was born—at Salisbury, in 1793. Her father was Captain Geddes, of an Edinburgh family, who counted among its members some men of considerable professional and literary eminence. Miss Geddes took her early instruction in Art from a drawing-master residing in Salisbury; and she had the advantage of studying the fine collection of paintings at Longford Castle, the seat of the Earl of Radnor, who evinced much interest in her progress. At the time when the Society of Arts gave encouragement to young artists, Miss Geddes sent, on the recommendation of Lord Radnor, contributions there for three successive years, and each time her merits were publicly acknowledged; for a study of a boy's head she was awarded the large gold medal.

In 1814 she came to London, and at once found full occupation as a portrait-painter; her fancy subjects also met with success. Three years afterwards she married the late Mr. W. H. Carpenter, Keeper of the Prints and Drawings in the British Museum: a sister was the wife of W. Collins, R.A., and mother of Mr. Wilkie Collins.

Among Mrs. Carpenter's most notable portraits are those of Lord Kilcoursie, Lady Sarah De Crespigny (1812), Lord Folkestone (1814), Mr. Baring (1815), Sir George Madden (1817), Lord Mark Kerr (1819), Sir H. Bunbury (1822), Lady Eastner (1825), Lord De Tabley (1829), Mr. Justice Coleridge (1830), Lady Denbigh (1831), Mrs. Herries (1832), Lady King, daughter of Lord Byron (1835), Lord John Manners, Dr. Whewell, Gibson, the sculptor, whose portrait is in the National Gallery. 'Devotion,' a life-sized head of Anthony Stewart, the miniature-painter. 'The Sisters,' portraits of Mrs. Carpenter's two daughters, and a view of Ockham Church, were purchased by Mr. Sheepshanks, and are now at South Kensington. Two of her children, Mr. W. Carpenter and Miss Henrietta Carpenter, have successfully followed, as artists, the footsteps of their mother; the works of the former especially are favourably known.

Had the Royal Academy abrogated the law which denies a female admission to its ranks, Mrs. Carpenter would most assuredly have gained, as she merited, a place in them; but we despair of ever living to see the "rights of women" vindicated in this respect: the doors of the institution are yet too narrow for such to find entrance.

WILLIAM FISK.

The name of this artist, who died at Danbury, near Chelmsford, on the 8th of November, has long since disappeared from the catalogues of the Royal Academy, and other public picture-galleries. He was born, in 1796-7, at Thorpe-le-Soken, Essex, a county in which his ancestors settled in the reign of Henry IV. At an early age he exhibited considerable taste for drawing, but his father, who farmed his own estate at Can Hall, in the same county, discountenanced the boy's favourite occupation or amusement; and the latter, after completing his education at Colchester, came, when he had reached the age of nineteen, to London where he was engaged ten years in mercantile pursuits. But the old fellow had never died out, and after his marriage and the birth of his eldest son, he set steadily to work at painting; he was then thirty-one years of age—somewhat late in life to commence the study of Art, yet he succeeded in qualifying himself for the pursuit.

The first picture he sent to the Academy was in 1829; it was a portrait of W. R. Bigg, R.A., a painter whose name is now almost forgotten; he died in 1828. All Mr. Fisk's exhibited pictures up to 1835 were portraits. In the following year he appeared as a painter of history, in 'The Coronation of Robert the Bruce,' and from that date he sent pictures of this kind annually to the Academy. His contributions were 'La Journée des Dupes,' and 'Leonardo da Vinci dying in the arms of Francis I.' (1838), 'Attempted Assassination of Lorenzo di Medici in Florence, 1478' (1839), 'Cromwell's Family, interceding for the Life of Charles I.' (1840), 'Charles V. picking up Titian's Pencil' (1841), 'Trial of Charles I.' (1842), 'Charles I. passing through the Banqueting-Hall, Whitehall, to Execution' (1843). Other pictures, not historical, are 'The Rivals' (1844), 'Sir Roger de Coverley, Will Honeycomb, Sukey, &c., in the Temple Cloisters' (1845). This was the last work Mr. Fisk ever exhibited, with the exception of a portrait in 1848.

Several of the historical pictures have become widely known by engravings on rather a large scale, and are popular from the agreeable manner in which the subjects respectively are treated. 'The Trial of the Earl of Strafford'—an unexhibited picture, we believe—was a most successful engraving, and was re-engraved in order to supply the demand; the artist was then applied to by the publisher for a companion-work; hence 'The Trial of Charles I.' To the 'Attempted Assassination of Lorenzo di Medici,' was awarded, in 1840, the gold medal of the Manchester Institution for the "best historical picture" exhibited in the gallery of the Society.

If Mr. Fisk's works may not be classed in a high rank of historical painting, they are most creditable examples—well composed, careful in execution, and accurate in costumes and accessories. He retired, almost in the prime of life, to a property he purchased in Essex, and there entirely relinquished his profession. At the time of his death he was in the seventy-sixth year of his age.

THOMAS SULLY.

The oldest American artist, and, perhaps, the most distinguished portrait-painter in the States, Thomas Sully, died in Philadelphia on the 5th of November, in the ninety-ninth year of his age. He was born, in 1783, at Horncastle, in Lincolnshire; but was taken by his parents, at a very early age, to America. After studying as much of Art as could at the period be learned in Charleston, he went to Richmond, and became very popular as a portrait-painter; thence he removed, in 1809, to Philadelphia, where he resided till the day of his death, making occasional visits to other American cities and to Europe. In 1838 he came to London, commissioned to paint a portrait of the Queen for the St. George's Society of Philadelphia; the picture is now in the gallery of the Pennsylvania Society of Fine Arts. A duplicate formerly existed in the hall of the St. Andrews Society of Charleston, but was destroyed by the great fire which laid waste nearly the half of the city during the recent civil war.

His countryman, H. T. Tuckerman, author of "Artist-Life in America," whose death we noticed but a very few months ago, speaks of Sully thus:—"It seems a rule and habit with him never to send a disagreeable portrait from his easel. He has an extremely dexterous way of flattering without seeming to do so, of crystallizing better moments, and fixing happy attitudes. All his men, and especially his women, have an air of breeding, a high tone, and a genteel carriage. His taste in costume is excellent. One always feels at least in good society among his portraits. He seems to paint only ladies and gentlemen."

Conspicuous among his portraits are those of T. Jefferson, General Lafayette, G. F. Cooke the actor, Charles Kemble, and his daughter Fanny Kemble, Mrs. Wood the distinguished vocalist, and others. Sully was the intimate friend of Gilbert Stuart, whose works are well known in our own country, and he was the associate, in early life, of C. R. Leslie, R.A., whose genius he was among the first to recognise.

The New York correspondent of the *Standard*, referring in that paper of the date of November 21, to the death of Sully, gives the following very interesting statements:—"Fifteen years ago a generous and intelligent patron of Art in Philadelphia commissioned Mr. Sully and the late Rembrandt Peale to paint each other's portraits for his gallery. Both these artists had passed threescore and ten, but both entered with zeal into their respective tasks; the portraits were completed, and the evening when they were hung up will long be remembered by the large assembly of friends who were invited to witness the pleasant ceremony. A very graceful act of homage to Mr. Sully's talents and virtues was rendered lately by the Common Council of Philadelphia. It had been determined, in the carrying out of certain improvements, to extend a particular street; but learning that this would involve the demolition of the artist's dwelling, the matter was reconsidered, and it was resolved that the work should not be done in his lifetime. Accordingly, the old man was left undisturbed among his books and busts and drawings, just as he had arranged them, and there he peacefully passed away."

[We are compelled to postpone till next month, notices of Messrs. R. J. Lane, J. Partridge, and A. Rankley, whose deaths have been announced.]

THE
NEW BRITISH INSTITUTION,
39, OLD BOND STREET.

THIS exhibition, like those that have preceded it here, consists of a mixture of foreign and English pictures, generally small in size, and exemplifying every popular direction of taste. Each exhibition of these days bespeaks the dereliction of poetry and history for matter of fact and every-day incident. What, therefore, may be held up as wanting here is not less so, though in various proportions, in other institutions.

The number of works exhibited is two hundred and fifty-eight; and among the contributors are W. Cave Thomas, H. Selous, Baron Gudin, B. W. Leader, C. T. Lidderdale, De Haas, De Breanski, H. Schlesinger, F. Goodall, R.A., J. Peel, A. Corbould, J. H. Walker, Marshal Claxton, C. M. Webb, W. Gale, J. H. L. de Haas, T. Earl, R. Ansdell, R.A., C. Marshall, F. Lamorinière, &c. In all exhibitions now the range is very wide, rising from slight mementoes of suggestions and ideas, to pictures laboriously worked up to that perfection which our neighbours term *solidité*. Mr. Cave Thomas's contribution is a suggestion in oil-colour called 'The Reign of Death—design for a Mortuary Chapel, Munich' (55), wherein we read that Death seems to have nearly fulfilled his office, for he is destroying the serpent as his last victim. On his left is a king, the symbols of whose power are broken, and on the right is a figure representing humanity, generally accompanied by allusions to wealth and greatness. The composition is not copious; indeed, rather sparse, but no object is introduced that does not leave a profound impression. The locality is represented as an extensive Golgotha. When this is worked out in the artist's pointedly descriptive manner, it will be a work of infinite grandeur. 'Iago and Roderigo—a Sketch' (60), H. C. Selous, is from the third scene of the first act of *Othello*, wherein the latter acts:—

"What will I do, think'st thou?"

Iago. Why, go to bed and sleep.

Roderigo. I am continually drown myself," &c.

Roderigo is seated in an arm-chair, and Iago stands behind him. The figure of Iago would stand well for a Mephistopheles—the idea that seems to have occupied the mind of the artist while painting it. Considering maturely the arrangement of Schlesinger's picture (246), to which there is no title, the taste of the whole must be fully acknowledged. It is the head and bust of a Spanish or Italian lady, with an expression really charming, and a flesh-surface that would seem to yield to the touch. A picture like this challenges minute inspection; we find, therefore, and regret, that the hands are too large. 'A Dutch Interior' (19), C. J. Grips, is one of four pictures by this painter, all composed in the same taste, and showing especially very meritorious instances of still-life painting. 'In Bad Company' (28), C. M. Webb, represents a farmer, Belgian or French, playing cards in a *cabaret* with one of a party of swindlers. The persons are very distinctly characterized. By the same artist there is the very novel subject of 'A Game at Chess' (35); but this time without any of the state circumstances of high life. In contrast to this by its extreme softness may be noted 'The Path by the River' (38), A. W. Bayes, remarkable only for the dreamy, fitting character of the figures.

Referring to what is called the New French School we have 'Afternoon on the Sands' (56), and 'The Close of the Day—Normandy' (77), both by W. J. Hennessy; and yet more definite, by J. N. Whistler, 'A Grey Note' (198), among the water-colour works. Observers who consider attentively the manner of these paintings will be curious to know in what direction it will be carried out. It may be interesting to watch the progress of this so-called school, which, as we see here, is not without followers among ourselves—chiefly painters of landscape and marine subjects. As far as we have observed their essays, they have only as yet pronounced themselves children of the mist. As the very antipodes of this kind of

description may be instanced, 'The Ploughman's Friends' (5), J. Peel, a beautifully true piece of landscape, picturing a section of upland harmoniously coloured and very substantially painted. The ploughman is seen in a neighbouring field, and his "friends" are some supplementary figures bringing it, may be supposed, his dinner. The mechanism of this picture is all sweetness; but, on the contrary, a 'Landscape—Drenthe, Holland' (9), W. Koelofs, of some of whose productions we have not been able to find terms sufficiently eulogistic to speak—the manner of working is heavy to a degree. Again, 'Near Capel Curig, North Wales' (46), B. W. Leader, is light, atmospheric, and altogether a landscape of refined taste. Also worthy of notice are 'Morning in Norway' (49), A. Wust; 'Cattle—Morning' (59), De Haas, a group of two cows very naturally though somewhat sketchily painted. 'Flowers', D. De Notre (61); and by H. Fantin, 'A Flower-Piece' (252); other similar agroupments painted with truth and spirit are a 'Landscape' (66), J. W. Von Borselen; 'A Fresh Breeze' (80), J. T. Sampson; 'On the Dutch Coast' (104), C. M. Webb, certainly the most mellow and agreeable picture he has ever produced.

In descriptions of the seasons artists have hitherto been satisfied with moderate success, but the detail in which they have become involved by the fashions of the time has induced the attempt to define the year, month by month. Thus not only are the flowery months of the sunny half-year depicted, but descriptions are undertaken of those of the less grateful period which must terminate in disappointment; for to distinguish the aspect of nature in January from that in February would demand a greater share of the knowledge of nature than artists generally possess, or possessing could express in painting. 'Spring-Time now is near' (134), C. W. Wylie, is a picture of the class alluded to. It presents a section of land under cultivation, but it is not intelligible as heralding the approach of spring. 'L'Etang aux Herons—près de Calmthout' (168), F. Lamorinière, is quiet and unassuming; it shows how an interesting painting may be made from very slight material. Next to that is an 'Autumn Moonrise on the Thames, near Henley' (169), G. F. Teniswood, finished with great delicacy. Another production by Mr. Teniswood, equally careful, is 'The Scene of Gray's Elegy' (171). 'A Study at Cairo' (217), F. Goodall, R.A., has much of the reality that has characterized this painter's more important subjects. The Baron Gudin's 'Sunset off the South Coast' (30), is a favourable example of this eminent painter's pleasant manner; and equally successful are 'The Swing in the Olden Times' (89), Marshal Claxton; 'On the Alameda' (99), C. T. Lidderdale; 'On Guard' (123), R. Ansdell, R.A.; and 'Cattle—Approaching Storm' (151), D. Haas.

In 'The Bridge, Auseremme' (138), J. H. Leonard, it is curious to observe the difference of effect and execution between the foreground and distance, the near portions being so much more perfectly represented than the more distant. 'The Llugwy at Capel Curig' (153), A. de Breanski, is a very effective representation of this now famous stream, forcing its way over a rocky bed amid a large gathering of the best elements of picturesque composition.

The water-colour drawings are hung on a screen with movable leaves, an arrangement whereby they can all be conveniently seen. 'An Indian Chief' (191), Clara Montalban, is a very spirited sketch; others also noticeable are 'In France, 1870' (204), A. Ballin; 'The Lute' (206), M. L. Gow; 'First Snow in Autumn in Loch-na-gar' (207), A. Woolnath; 'Early Spring' (215), W. P. Burton; 'Rebecca' (217), F. Slocombe; 'Study of a Head' (203), J. H. Walker; 'The Gossip's Corner at Scheveningen' (199), R. T. Pritchett; 'An Old Worcestershire Cottage' (209), G. R. Clarke; 'The Spinning-Wheel' (210), H. Kempe; 'The Farm' (211), A. J. Stark; and others by C. L. Fripp, A. B. Donaldson, T. C. Dibdin, and others.

The water-colour drawings are in number sixty-six; they make an attractive and interesting display.

NATIONAL EXHIBITION AT KIOTO.

WE are indebted to the courtesy of our contemporary, the *Yorkshire Gazette*, for some interesting details of the Japanese National Exhibition, which was opened at Kioto in May last. Mr. John Tasker Foster, formerly of York, and for many years in the service of the Electric Telegraph Company, is now in the employ of the Emperor of Japan, as telegraph engineer. He has written home graphic accounts of the Exhibition. The splendour and dignity that attend on the scientific officers of the Mikado are such as have never been attained by the leaders of European science. Fancy Robert Stephenson or Isambard Brunel proceeding to Hyde Park, attended by his officers and guards, in a procession of ten "jin-ri-shos;" that is to say, light spring carriages, each drawn by two coolies!

Kioto was, until two years ago, the residence of the Mikado. It is still one of the principal cities of Japan. Mr. Foster calls it the Japanese Manchester. But Kioto has a *cachet* to which no city in England can present a parallel; it is the historic centre of Japanese Art. It is more than the Paris—it is the Athens—of Japan. The *goût* of Kioto is as distinctly to be recognised in modulating Oriental fashions, as is the taste of Paris in Europe. This remarkable outcome of an ancient and long-sustained culture is to be noted in the Art of Kioto; that while the imitation of animal and vegetable nature has attained a perfection that is absolutely marvellous, the representations of the human form have sunk into pale conventionalities.

But to return to the Exhibition. In the first place, it is characterised by the unusual peculiarity of being divided into three separate localities. The idea is one not undeserving to be thought out at home. South Kensington, the Crystal Palace, the Bethnal Green Museum, and the Alexandra Park, might well agree to divide among themselves special objects of interest, instead of engaging in a blind race for general attraction. The cause of this division of objects at Kioto appears to have been the existence of great temples, in each of which, without any expense of construction, a part, but a part only, of the objects collected could be arranged.

No catalogues have been drawn up in any European language, so that a systematic account is not to be expected. The first Exhibition projected by Mr. Foster was in the Temple of Kereninji, about a mile from the Hotel Juitei. Here the native gold and copper coins, and those of China, are abundantly displayed; silver specie being more rare. Among the former is a large oval gold coin, called "ooban," which was presented to the great Pagoda Temple at Osaka three hundred years ago. It is now worth ten times as much as at that date, and is a coin rarely met with. The coins are in small shallow cases, with loose glass lids. Near them is an arrow-head of iron, stated to be a thousand years old. There are also several of the Ye-ki-de bell-shaped insignia, of bronze or of iron, which were given by the emperors to their principal envoys, and seem to resemble the ancient signet. Musical instruments succeed—drums and flutes, the "sho," a sort of piccolo, and the "koto," which gives a sound like the harp. One of the gongs is said to be eight hundred years old. The rich note which it produces may be due to the presence of gold in the alloy. Live birds form the next department, and the prices are worth attention. For a pair

of peacocks eighty-five dollars were asked; for a pair of "acho" birds, which are about the size of blackbirds, but canary-coloured, with a few black feathers on the head and wings—probably the Japanese oriole—sixty-five. But the choicest specimens in the collection were a pair of "kiu kamo," or mocking-birds, a little larger than the "acho," black in plumage, with orange bills, and a bright yellow patch on each side of the head. These birds seem to repeat everything that is whistled to them, and even much of what is said. Packets and samples of tea, tea-plants in pots, and similar objects, complete the list of articles contained in this temple.

The second site is on the west of the city, an hour's walk from the former. It is a noble building, although reduced by fire to half its original size. It is called Hon-yan-ji. Here are found toys of all sorts; carved and gilded candles, some of them one hundred years old; MSS., both plain and illuminated, and exquisitely executed; Japanese copper-plate prints, books, scrolls, and a weather-beaten pentagonal notice-board, inscribed with a decree 270 years old. One room is devoted entirely to dolls, for which Kioto is famous. Then comes an educational collection—of earthenware, minerals, clays for porcelain and for earthenware, petrified wood, fossils, crystals, malachite, jade, marble, both ancient and modern tiles, and native and foreign glass. Next we find a medical series, containing not only drugs, but dried snakes, newts, cockroaches, and bones of tigers. Of the botanical collection, which succeeds, much is not to be said.

The third temple (Chioin) is the most picturesquely situated of the three. Here are displayed the famous paper manufactures of Japan. There are rolls of thick waxed paper, 15 feet in width; most of it plain, and of a yellowish white, but some embellished with coloured scroll-work, and some faintly embossed. Then comes a museum of native weights and measures; some time-honoured, square, wooden, grain measures being inscribed with dates from 304 to 539 years back. Drugs, dye-stuffs, natural history specimens, and dried native edibles, such as sea-slugs and fungi, come next. Then there is a large apartment filled with arms on one side, and toilette apparatus on the other. There is a richly gilded sword, with jewelled hilt and sheath, of 550 years antiquity; a rusty, unmounted blade, nearly 6 feet long, belonged to Kouma-gai, a famous hero who flourished 700 years ago. There is a helmet of the same date; another 350 years old; and a double-bladed halberd of 460 years of age. The polish of the arrow-heads, made up in sets of one hundred and twenty, is described as wonderful, and the designs as elaborate and beautiful. Silver kettles, a gold saki-cup, and ornaments of steel inlaid with gold and silver, make up this most interesting collection.

In the toilette department are tooth-powders; face-powder; bowls for lip tinting; hair-pins in silver and gold; combs in ivory, tortoiseshell, and coral; tortoiseshell bowls, hair-ties, wigs, chignons (for this abomination is also found in Japan); threads, braids, and cords of all colours, patterns, and sizes. Then come specimens of rare silk and silk-worm's eggs; rich embroidered robes of ecclesiastical and civil state; tapestry of wonderful design; painted fans, and silken tissues.

The Japanese are sufficiently content with the results of their first attempt at a National Exhibition to propose to hold a second, next year, at Yeddo.

SELECTED PICTURES.

STROLLING PLAYERS.

G. J. Pinwell, Pinx. C. Cousen, Sculpt.

AFTER achieving an excellent reputation as a designer and draughtsman upon wood for book-illustrations, this artist appeared, five or six years ago, as a painter in water-colours at the Dudley Gallery, where his works found such favour that he had no difficulty in making his way into the Water-Colour Society; first as an Associate, in 1869, and in 1871 as Member. In style and manner Mr. Pinwell must take rank with such realists as Messrs. F. Walker, the recently elected Associate of the Academy, F. J. Shields, and one or two other well-known exhibitors in the Water-Colour Gallery, who have a tendency towards medievalism.

Mr. Pinwell, hitherto, has not been an extensive contributor to the Society; but such works as two hung in 1869, both bearing the same title—'The Pied Piper of Hamelin'; also 'A Seat in St. James's Park,' in the same year—1869; 'The Elixir of Love'—a wonderful composition, of its kind—in 1870; 'Away from Town,' in 1871; and, last year, 'The Saracen Maiden entering London at Sundown, in search of her betrothed, Gilbert à Becket,' are in themselves quite sufficient to raise the painter to a high position among his compeers, and to arrest the attention of every lover of Art by their originality and truthful treatment; not unmixed, however, with faults derived from wealth of imagination combined with peculiarities of colour and general treatment. All these pictures have had due notice in our columns: in all he has shown himself a man of earnest thought, and an artist who would win the applause of those who think, rather than that of those who are attracted by qualities more on the surface than underlying the subject.

In his 'Strolling Players' we see a very simple composition, naturalistic throughout, and of poetic conception. Some labourers returning to the farmyard after the day's work in the fields, discover, sleeping at the entrance of a barn or some similar kind of building, a man, his wife, and their child, who have found their way into the premises to seek rest. The look of surprise in the faces of the men as they gaze upon the weary travellers, bedizened in theatrical costume, is most forcibly expressed; excellent, too, is the drawing and the grouping of the latter, and very striking and effective the management of light and shade: the whole of the foreground shows decidedly the mind and the hand of an original and skilful artist, even to the handful of straw which the poor woman has gathered up to make a pillow for her head. The background is appropriately and prettily filled in by the flock of sheep which, as it seems, the boy is "putting up" for the night.

We must pay Mr. Charles Cousen the well-deserved compliment of saying that we have rarely seen from his well-practised *burin* a more successful engraving than this: he has not only faithfully translated the spirit of the painter's subject, but every part of the plate is rendered with truth and delicacy. Nothing can surpass the texture of the foremost labourer's velvet jacket, and the expression of reflected light upon it: the whole of the background is judiciously kept down so as to bring into relief, and yet harmonise with, the man wearing the white round-frock. The engraver has certainly done full justice to Mr. Pinwell's very clever picture.







THE DEAD MAN.

CHAPTERS TOWARDS A HISTORY OF ORNAMENTAL ART.

BY F. EDWARD HULME, F.L.S., F.S.A.

I.

THE history of the practice of Ornamental Art, the principles that have guided its pursuit, the modifications caused by external conditions, the various ramifications, the subtle influences of race or religion, present a theme so vast that no one writer could ever hope to achieve success, no one mind trace a path through the multitudinous avenues of thought, no one hand accomplish even the mechanical task involved in the drawing up of such a series of volumes, a library in themselves, as the subject would demand. The reader then, glancing again at the title adopted for this series of papers, may well feel inclined to question its fitness; but we would endeavour to reconcile him to our labours by the prompt confession that we have no hope of achieving more in the limited space at our disposal than contributing some few scattered ideas for his consideration, leaving him—our remarks being merely suggestive, by no means exhaustive—to supplement our labours by the consultation of the works of others who have at greater length made the various points, upon which we can only briefly dwell, their especial study, if we should prove so fortunate as to awaken by our remarks the desire to know still more of these matters. While, therefore, it would be impossible to give anything but the briefest summary of the main features of the general subject, a matter that, from the baldness of detail, would be but repellent, it has seemed not undesirable that, avoiding any formal profession of an attempt to write a history of the subject as a whole, we should nevertheless take up some few points—points that will, as we hope, be felt of general interest and utility—and dwell at some little length upon them. There are many characteristic features that may thus be temporarily isolated for our passing consideration; we need here mention but a few, as, for instance, the influence of symbolism and religious belief on particular styles of Ornamental Art; the greater or less use of animal or vegetable forms, with its attendant question of the due amount of healthy naturalism or necessary conventionalism to be observed in their representation as elements of decorative design—the history and modifications of the various forms that, as the *fret*, the *anthemion*, the *palmette*, the *guilloché*, though especially characteristic of classic Art, crop up more or less recognisably at almost all periods. Another matter, not altogether without interest we trust, will be found for our consideration in dwelling for awhile on the use of calligraphy, or the adornment of written characters, as in the Eastern styles, as an element of design. A further suggestive subject will be found in the influence of symmetry, repetition, variation, gradation, and subordination on the work of the designer; while, not to weary our readers yet on the threshold, we will only mention in conclusion the influence that geometrical forms have at all times exercised in Decorative Art; and it is this that forms the subject-matter of the following remarks.

The influence of geometric forms upon design has in almost all periods been very marked; in some styles, as in those of the thirteenth century, known as the Early English and Early Italian, much more so than in others, but in no period of Art is it altogether ignored.

Geometry, as a science, was one of the earliest studies of mankind; its origin cannot now be determined, though it is legendarily associated with the ancient Egyptians. The annual overflow of the Nile waters caused, by the destruction of land-marks, such frequent disputations as to rights of property, that it became essential to devise some means by which boundaries could be ascertained and recorded, and, if need be, restored, in case of accident; hence, as we are told, the origin of geometry, a word literally meaning earth-measurement. The study, however, has, no doubt, like many others, been the result of gradual but slow growth, many minds adding stores of fresh knowledge, many cen-

turies still finding it a progressive science. In the British Museum our readers may see among the papyrus scrolls one containing a treatise on geometry and arithmetic, "written in the twenty-third year of the king Ra-a-usur by the scribe Aahmes, from an earlier work," according to the label upon the frame in which it is enclosed. We are unable to give the definite date of this treatise, but we mention it here as an illustration that among this ancient people the science was duly cultivated in its theoretical or demonstrative form, no less than the architectural remains prove a knowledge of it practically and constructively. Diodorus, in his writings, says:—"The children of the priests are taught two different kinds of writing, what is called the sacred, and that that is more generally in use; they pay, too, a great attention to arithmetic and geometry, for their river changing the appearance of the country very considerably each year, gives rise to many and various discussions among neighbouring landowners, about the extent of their property; and it would be difficult for any to decide upon their claims without proof founded on geometry." Besides Diodorus, Plato, Herodotus, Clemens, Strabo, and several other early writers, ascribe the rise of geometrical science to the same nation, and from the same cause. The Greeks, who borrowed very largely in many ways from the older experience and wisdom of Egypt, made great advances in geometrical knowledge; Thales (600 B.C.) and Pythagoras (540 B.C.), being perhaps the greatest masters of the science in the early national history; while, later on, the labours of Euclid and his disciples in the school of Alexandria still further advanced the knowledge of the subject. The Romans made little progress in mathematical knowledge, being content to avail themselves of the learning of the more polished Greeks. The practical study of applied geometry was, perhaps, never so thoroughly wrought out as among the Moors, their ornament being full of the most elaborate combinations, though in the theoretical and scientific phase of the subject they made but little progress; nor do we find the mathematical study of geometry making any advances among other early peoples, as the Babylonians, Jews, or Chinese.

We have, however, now to consider the practical outcome of this mathematical knowledge handed down to us; and throughout the rest of our paper must consider geometry not from its scientific but from its artistic side; not the value of its study as a mental exercise, but the charm it is able to afford the eye, and through it the mind, as an element in Art-work.

One of our authorities on matters connected with design has laid down the law that "all ornament should be based on a geometrical construction;" and though at first sight we feel inclined to doubt whether all ornament should be thus bound by so rigid a law, we shall, nevertheless, on consideration and investigation, be prepared to admit the charm that a geometric basis is able to impart to an even otherwise poor design, and the enhanced beauty that it gives in all cases, though the more noble the ornament the less will the geometric basis, though still valuable, be obtrusive. It is very interesting and remarkable to notice the universal adhesion to this principle; for whether we study the examples now in course of production among us, the result of English brain and strength and skill, assisted by the thousands of avenues of knowledge and study now open to the designer; or the remains of Egyptian and Assyrian ornament, the brainwork and handwork of men who toiled and thought some thousands of years before the Christian era; or whether we contrast the delicacy and refinement of the best French, German, or English Art with the rude carvings or pottery of the Sandwich Islander or the New Zealander, we still cannot fail to notice that amidst much that is very marked and distinctive in comparing chronologically one period with another, or geographically the hand-work of one race of nation with another, this one great principle, or the application of geometry to ornament, stands prominently forward in them all. Among so mixed a multitude of men differing in nationality, religion, and almost everything, this unity of result in their work must doubtless have been

the result of considerable diversity of motive, and we will now endeavour to search out some few of the causes of this marked unanimity in the minds of all these designers. We consider that one powerful motive lies in the inherent beauty of a good geometrical form, such, for instance, as the lozenge, the hexagon, or the six-pointed star formed from it; these two latter forms are very well seen in Figs. 14 and 26, both being taken from a cabinet of inlay work in ebony and ivory in the permanent collection of the South Kensington Museum. In Fig. 14 we have, for the sake of greater clearness in our drawing, made the larger mass, the stellate form, dark, keeping the triplet of lozenges light; in the original the reverse is seen, the stellate forms being in ivory, the diamonds in ebony. Another motive has, no doubt, arisen in the universal love of mankind for the marvellous and the mysterious; hence the great complexity and baffling ingenuity of many involved geometric devices; hence, too, the great love of elaborate interlacing of bands and lines in Celtic and other work, many of them of so minute a character, that it scarcely seems possible that human eye and hand could have achieved so wonderful a result. Thus Mr. Westwood, a great authority in Celtic Art, mentions that in a space a quarter of an inch square, he counted, in a MS., the famous "Book of Kells," by means of a powerful magnifying-glass, one hundred and fifty-eight interlacings of a white line on a ground of black, all unfailingly correct in their alternately over and under interlacing, the whole faultlessly true in curve, the perfection in this direction of human work. The aptitude of geometric forms for affording good combinations is a further recommendation; thus circles placed with their diameters in contact, as in Fig. 7, leave four-sided intervening spaces, bounded by concave curves, pleasing forms in themselves, and contrasting well with the circle. Many geometric forms are thus capable of not only giving pleasure in themselves, but also of producing these satisfactory intervening forms. The designs from the inlaid cabinet already referred to are very good illustrations of this development, and we see it again very clearly in Fig. 18, where the eight-pointed star alternates with the cross-like form. It is often possible to produce great richness of effect by having the ground and the figure of the same form, the design being developed by the variation of colour. As the simplest possible illustration of what we mean, we would point to the alternate black and white squares of a chess-board, Fig. 5. The Moors, Arabs, and Hindus more especially delight in this class of form. The mosques of Cairo, the Alhambra, &c., afford many curious and beautiful examples, some being of great richness and intricacy of design. In some cases the process of manufacture tends to suggest this class of design, and aids its creation, as in the alternately dark and light parallelograms produced (see Fig. 19) by weaving; ordinarily, however, it is the result of free choice, unbiassed by any technical influence. Figs. 15, 22, and 23, all Moresque in their origin, are excellent examples of this class of form, known as "counterchange." Many other examples, and those, too, of a much more elaborate nature, might have been chosen, but we have selected these that, from their simplicity, we may the more easily explain the manner in which they are constructed; it is as follows: a square, lozenge, hexagon or some other form being taken that will by juxtaposition of units completely fill a given space, it is enriched by the addition on half its sides of certain forms fixed on, care being then taken that exactly similar forms are deducted from the remaining sides; by illustrating our remarks we may perhaps render our meaning clearer, as, though the thing is simple in itself, it is difficult to give an idea of it by description alone; if then the reader, while referring to Fig. 22, will sketch out on a piece of paper some few lines equidistant and at right angles to each other, so as to form a series of squares, he has the basis of the design; if now, bisecting each side of a square, and using the point of bisection as the centre, and the distance thence to the angle of the square as a radius, he constructs on each face of the square a semicircle, two of these semicircles being beyond the square, and

the remaining two within it, he will find that he has thus created the unit of the design, the rest of the work being merely a repetition of this. Fig. 15 is formed in exactly the same way, but in this case, the radius taken being smaller, a portion of each side of the square enters into the design, and invests it at once with a totally different character. In constructing Fig. 23, a series of squares are first drawn as before, each side of a square is then divided into three equal parts, and from the two extremities of the cen-



Fig. 1.

tral division lines are drawn, one at right angles to the face of the square, the second intersecting the first at an angle of forty-five degrees; this construction is gone through within the square on two of the sides, and external to it on the remaining two, the result being the ingenious form of somewhat foliated character seen in our illustration, a piece of tile-work from the Alhambra Palace.

In designs for floor-coverings, whether mosaic, carpeting, tile-work, or whatever the material

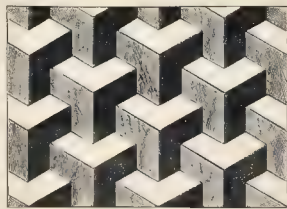


Fig. 2.

may be, a sense of flatness is an essential quality; and here again we find a great advantage in the use of geometrical forms, as by their means the feeling of flatness of surface is easily obtainable, and yet combined with this almost any degree of complexity and richness of effect in form and colour at the same time. The early Italian churches afford us numerous excellent examples of the true use and beauty of geometric forms employed as flooring, or as surface-decoration generally. Santa Anastasia in Verona, St.



Fig. 3.



Fig. 4.

John Lateran in Rome, and many others illustrate very fully both the charm and propriety of geometrical designs as a feature in Decorative Art; a very good example is seen in Fig. 8, a piece of marble inlay, Duomo, Florence. To some of the figures of geometry a symbolic or inner meaning has been attached, as in the case of the equilateral triangle, circle, hexagon, and others; the consideration of this will, however, more fully come before us in our remarks in a future paper on Symbolism: it is merely men-



Fig. 5.

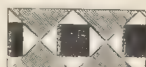


Fig. 6.

tioned now as affording one more reason for the constant recurrence of these forms in Ornamental Art.

Another great advantage resulting from a geometric basis is found in the great facility with which such a design can be put together by any one of ordinary skill, for the most elaborate and beautiful designs may be composed of very few and simple elements. In the Italian *cinqueto* example (Fig. 20) from an inlaid cabinet in

the very fine collection of such things in the South Kensington Museum, this elaboration of effect springing from great simplicity in the units is very well seen, the brilliant-looking stellate pattern being entirely composed of one form of triangle, and the richness of the design, as a whole, being the result of the defining colours, white, green, and black. The judicious employment of colour is in itself sufficient to give an immense variety; this was very strikingly seen at the International Exhibition of 1862, where one of our leading English manufacturers of enamelled tiles, had what, at a casual glance, appeared to be a beautifully varied display of designs, and yet, on closer investigation, it became apparent that the whole secret lay in the colouring, and that the actual geometric lines were the same throughout the series.

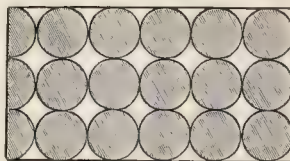


Fig. 7.

In the same exhibition, among a large collection of drawings sent from the Madras School of Art, were some that derived great interest from their recognition of this necessity of a knowledge of geometry as an essential in the study of design: the drawings referred to were simple outlines of geometric, straight-lined, and curvilinear figures combined into patterns of varying degrees of complexity, and were the first exercises required of a student to test and develop his powers; while the Belgian Government exhibited a large collection of objects made at the Kinder-Garten School of Neville's, and conspicuously among them numerous examples of plaiting and geometric combinations constructed out of slips of coloured paper, or straw stained of various tints.

We have already said that in any floor-covering a sense of flatness is a valuable, in fact an indispensable, quality; hence, while a good diaper is very suitable, the great bunches of roses tied together by streaming ribbons into long festoons, though only too common in carpeting, are an offence against good taste. We have lately seen a singularly grotesque violation of all propriety in a carpet where stud-like or bossy forms of fictitious brass were spread at intervals over the floor, their assumed function being to fasten down a counterfeit ribbon that between these points of attachment was repre-

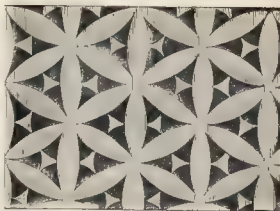


Fig. 8.

sented as freely waving over the ground; the alternative apparently being to step from boss to boss in crossing the room, or to risk being thrown down by the numerous pitfalls laid by the disengaged loops—possibly a "sweet thing," or further attraction still, "a great novelty," but none the less an outrage and an offence, not only, as one would imagine, against artistic canons of taste, but also against even that common sense, the possession of which, unlike the canons, so few are willing to repudiate. Even the exclusive use of geometrical forms is not a sufficient safeguard against this error, the simulation of relief where flatness and evenness of surface are most essential, as we can very conclu-

sively discover by referring to Fig. 10, a most uncomfortable-looking pavement found at Pompeii; and we see the same error of judgment in Fig. 2, a pavement from Santa Maria Maggiore, Rome, a church containing many other examples of geometric design, mostly as excellent in treatment as the present example is faulty. In the example from the inlaid lid of a box (Fig. 20), already referred to, the same mistake is committed, and all our readers will, we trust, on reflection, see how superior to this is the Floren-

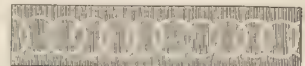


Fig. 9.

tine marble inlay (Fig. 8): we cite this example more especially as it too, like the other, relies for its effect on the repetition of a six-pointed stellate form over its surface:—how meretricious the first; how pure in feeling the second. By the side of Fig. 20 we have placed another design (Fig. 21), based on the same general lines, both as an illustration of the complete variety that is easily obtainable in any geometric design, by the emphasising or suppression of some of the forms, and also as an example of

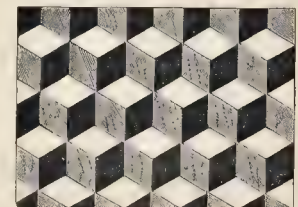


Fig. 10.

what we hold would have been a more appropriate treatment under the circumstances of the case.

Geometry enters very largely into Gothic architecture, and the ornamental details that spring from and adorn the construction, and many of the most characteristic and typical forms, are markedly geometric in character; as, for instance, the dog-tooth moulding of the Early English period, the ball-flower, central form of Fig. 27, of the second or Decorated



Fig. 11.

period, and the Tudor rose of the third or Perpendicular period, no less than the ruler forms of the billet, nail-head, zig-zag, &c., in the Norman work that preceded these. The window traceries of the various Pointed styles are distinctly geometric in their main lines. In the Early English, though the lancets are generally simple in form, they at times have trefoiled heads, as in Raunds Church, Northamptonshire; while at other times two lancets in combination

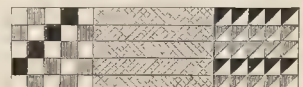


Fig. 12.

have a pierced circle over them—the first step towards the wonderful richness of form that was ultimately developed. The windows of the Early Decorated period are perhaps the finest examples, as later on a too great redundancy of detail makes itself felt. In the Early period the geometric panels so commonly found in stained glass are frequently very rich and beautiful in form. Shaft-sections are almost in-

variably geometric, in simple work circular or square; at other times a central circular mass, surrounded by smaller shafts of the same section, or quatrefoil, hexafoil, or octofoil; at times, as at Canterbury, a simple right-line regular hexagon, while in richer examples several geometric forms are combined. Gothic tiles, though frequently decorated with rude figure-subjects, grotesque animals, foliated or floral forms, have these designs generally enclosed within a geometric framework.

In warm countries the windows are frequently richly carved; it is essential that, for the sake of air, the openings should be numerous, while, to prevent the penetration of the sun's rays, they are very small: they are therefore ordinarily arranged according to some geometric pattern—and frequently one of great intricacy. Very

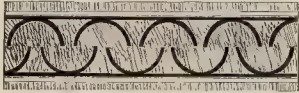


Fig. 13.

good examples may be seen in Cairo and throughout India.

Geometrical forms are not uncommon in Nature; perhaps the most beautiful illustrations will be found in the crystals of falling snow. Minute and evanescent as they are, the variety of design seen in them, and its charming delicacy, are something wonderful; they are all stellate forms, with six rays. Of these, three are sometimes much more fully developed than the



Fig. 14.



Fig. 15.

three that alternate with them. If any of our readers who are interested in designing will take the trouble to refer to Lardner, Glaisher, or some such reliable author who figures some of these varieties,—or, better still, will, during a gentle fall of snow, allow a few of the crystals to fall on black cloth,—they will find themselves amply repaid. Care must be taken not to breathe on the natural specimens while examining them, or they will at once melt, and all the sharp precision that is so beautiful a character will dissolve: in a heavy snowstorm the *spicula* get broken in their descent, and the forms are often very imperfect. Many kinds of star-fish assume various modifications of the pentagonal star; and the stem of the meadow-sweet, when cut across, is seen to be five-sided, but the angles are replaced by rounded lobes. A large number of our flowers are found to be pentagonal in plan; the London pride, crows-



Fig. 16.



Fig. 17.

foot, avens, cockle, primrose, hawthorn, elder, columbine, bitter-sweet, are but a few examples; while the hexagonal arrangement is seen in the lily of the valley, tulip, crown-imperial, snow-drop, crocus, &c. The holly, celandine, and tormentil, among numerous others, have their parts based on a square; we see the square also in the section of the stem of many of the Labiate plants, e.g., the white dead-nettle, and ground-

ivy. In most aquatic plants, as in the water-plantain, the sedges, &c., the stem is an equilateral triangle in transverse section.



Fig. 18.



Fig. 19.

Turning our attention briefly to the leading geometrical forms found in Ornamental Art, we commence with the triangle, and pass thence to the square, polygon, the circle, and other curved-line figures. The equilateral triangle, except when symbolically introduced, is seldom found alone; we have an illustration, however, of its use in Fig. 11, a portion of an Italian cornice. It is more ordinarily met with in combination with the hexagon, as in Fig. 26, and the ingenious design made up of hexagons, equilateral triangles, and squares, Fig. 25. The sides, as in the example from the Duomo (Fig. 8), are sometimes curvilinear. The right-angled triangle formed by cutting a square in halves or quarters diagonally, is a much more common form, owing to its working so well with the square. In Fig. 24, a piece of Italian wood-inlay of the fifteenth century (South Kensington Museum), the pattern is composed entirely of

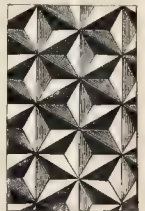


Fig. 20.

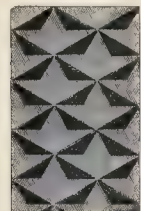


Fig. 21.

these forms, and we see them again in combination with the square in Figs. 3 and 6, examples from Assisi. The square is a very early form; we see various applications of it in the three Egyptian examples (Figs. 4, 5, and 12), and

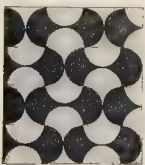


Fig. 22.



Fig. 23.

again in the relief example (Fig. 11). The lozenge or rhombus, a modification of the square and the oblong, are also very commonly met with; examples of them will be seen in our illustrations. Of polygonal figures, the regular hexagon is by far the most common; this, no doubt, is owing to the fact that, as in the honey-comb, these forms can be placed in juxtaposition (Fig. 10), and when thus arranged will cover a space without any of the interstices that would result in attempting a similar arrangement with any other polygon as the unit. The only simple forms that, in addition to the hexagon, will thus fit together compactly, and without remainder, are the square, oblong, lozenge, equilateral triangle, and isosceles triangle. To facilitate accurate fitting with other forms, the lozenge is ordinarily produced by placing two equilateral triangles base to base; six such triangles, with their apices in contact, form the hexagon.

The circle is naturally the commonest of the curvilinear series, and the earliest applied to

Decorative Art; we see it, for instance, largely employed in the designs upon the Egyptian mummy wrappings in the British Museum and others; we see it again on the painted bricks from Nimroud and Baashikhah, and also find it very commonly used in Roman, Byzantine, Celtic, Chinese, and Japanese work. Figs. 1 and 9 are from some Roman pottery found on the site of a kiln in the New Forest; while the three relief examples (Fig. 27) are all Gothic, the central form being, as we have seen, English, the outer ones French. The pattern (Fig. 9) composed of intersecting circles is a very characteristic form in the decoration of the celebrated Oiron or Henri-deux ware; it occurs nine times on a candlestick in the South Kensington Museum, and the *guilloche*, another very characteristic ornament based on the circle, seven



Fig. 24.

times. As derivatives from the circle, we have the semicircle, trefoil, quatrefoil, and multifoil figures, scale form, waved line, *vesica*, and *guilloche*. It will be easily seen that the scale form and the waved line merely result from two arrangements of semicircles; foiled figures are most characteristic of Gothic and Hindu work; the waved line is chiefly met with in classic examples, while the scale form is common in every style; two good illustrations of it are seen in Figs. 16, 17. The *vesica*, a form created

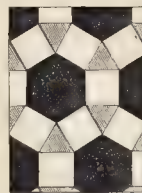


Fig. 25.



Fig. 26.

by the intersection of two arcs, has symbolic significance, and is found only in Christian Art. The *guilloche*, in its numerous modifications, is more especially an Assyrian, Greek, Roman, and Renaissance form.

Hitherto we have been dealing with the simpler forms of design; and though in these geometry is the life, and often the only feature, we must still bear in mind that as we rise higher, employing treatments of animal or vegetable form, the geometry sinks into a subordinate place. It is still, however, very useful in setting out and defining leading lines and masses in a design; but beyond that, except in minor cases, it is powerless to please. It is valuable, for instance, in a fourteenth-century diaper, where the surface is cut up into squares or lozenges, both as boundary lines, and also on account of the contrast obtained; but the part we now admire is not the geometric basis of the design, but the delicate filling in of the spaces with oak, buttercup, or maple; and we uncon-



Fig. 27.

sciously admire these the more on account of the enclosing straight lines that we should miss if removed. The higher the character of the design the less should the merely mechanical geometric basis be obtrusive; its presence is necessary, and, as we have seen, is an enhancement of the beauty of the composition; but its place is nevertheless a subordinate one.

ART-NOTES FROM FLORENCE.

THE Chevalier Pini, the accomplished keeper of the prints and drawings in the Gallery of Florence, is publishing a selection of photographed *fac-similes* of manuscripts of the old masters from the original documents in the archives of Florence or otherwise preserved. The work is entitled "Photographic Fac-similes of the Writings of the Old Masters, from the Fourteenth to the Eighteenth Centuries. Edited by the Chevalier Carlo Pini, Keeper of the Prints and Drawings in the Gallery of Florence." Each *fac-simile* is accompanied by a brief notice of the artist, by Chevalier Gaetano Milanesi, one of the most distinguished writers on Art and antiquity in Italy. These notices are charmingly written, and, although necessarily brief, they seize and express in the happiest language the characteristics of each great master, and contain new and important facts. The manuscripts vary in interest; some, brief as they are, would form admirable texts for essays; they admit us to a view of the inner life, thoughts, and feelings of the writers hitherto little known, and detail facts in the histories or opinions of these men or of their time, which are very suggestive. This work has been warmly welcomed, especially in Germany, and it is to be regretted that it is little known in England.

There is a rising school of young artists in Florence, and six of the ablest of these have united to extinguish the shameless system which has so long prevailed of touting, through agents, *valets-de-place*, and others, who conduct strangers to studios, and insist on a share of the spoils. Of course, it is young artists who are in a special manner the victims of this system. The association consists of six very rising men, and includes one Englishman, who, in fact, has been the chief mover in the scheme, Mr. Spranger, a landscape-painter. Signori Vineer and Conti may be especially mentioned as among his Italian coadjutors, both painters somewhat in the manner of Meissonier, and both making rapid strides to excellence. It is the intention of these gentlemen to erect six studios, complete in every respect, with a central hall or exhibition-room of noble proportions. The municipality, pleased with the project and the spirit of the artists, has given the necessary ground at a very moderate rate, and in a short time the studios will be built, and will become places of interest to visitors to Florence as well as to natives.

The progress of improvement in the city of Florence has been arrested by the transfer of its title and position of capital to Rome. The Italians, animated by a sentiment which was natural, insisted on this transfer, but no act could be more injudicious, so far as convenience and salubrity are concerned; and the amount of distress caused to government officials of all kinds, by their enforced movement to and residence in one of the unhealthiest cities in Europe, has been painful to contemplate. The improvements made in Florence during her brief empire as Capital have been surprisingly extensive, and are, on the whole, in good taste. A considerable portion of the old walls have been thrown down, and handsome boulevards take their place, spacious, airy, and planted in the French manner; while residences are gradually rising on both sides of them. On the side of the Roman and S. Niccolò Gates a drive has been formed, that is unsurpassed in Europe for the admirable way in which it is laid out, and the lovely views it commands of Florence and the Val d'Arno, and surrounding scenery—everything has been thought of for the accommodation and delight of all classes; a wide road for carriages and equestrians, noble pathways for pedestrians, shaded by trees, and gardens as resting-places at intervals, gay with flowers and fountains. Near S. Miniato, this superb drive becomes the great "Place" of Michael Angelo, and the centre will contain a monument to the immortal artist.

The formation, in the vicinity of the Cascine, of new streets and squares, with gay gardens in the English manner, but freely open to all, have given a lighter and gayer expression to Florence, different from its former rather sombre aspect;

but every disposition has been manifested in these changes to preserve its precious monuments of architecture—architecture so original, so expressive, and so noble in its character. Some serious errors were committed earlier in the century, and the interiors of the Cathedral and S. Maria Novella unhappily suffered severely from very injudicious alterations.

The Florentines are now conscious of this, and are more thoughtful, while the architects manifest better taste. The famous Bengello, now the museum of Middle Age and *cinquecento* works of Art, as well as of others of later day, is a good example of careful restoration, and is one of the most interesting shrines of Art in Europe. In the principal centres of Italian commerce new work is in progress to satisfy the necessities of a people who, governing themselves constitutionally, are rapidly increasing in wealth and enlightenment. Milan is becoming a very handsome city. Bologna is extending and opening up, and many of the new buildings in both cities are well designed, splendid in material and solidly constructed. Genoa, fast growing in prosperity, follows in the same path; but this city never possessed a really good native school of artists, and her modern architects are doing their best to ruin her character and splendour. The architecture of the new streets, which are badly laid out, is incredibly ugly; the new painted houses—Genoa was famous for its painted houses—look as false as, and are in worse taste than, the scenery of inferior theatres. The gigantic size of most of the new erections dwarfs the proportions of the town, and spoils entirely some of the finest panoramic views for which it was famous. The only good work of architecture is the new cemetery, which is magnificent in proportion, and admirable in plan. The demand for monuments has created a new school of sculpture of very considerable merit in the short space of twenty years, and more handsome monuments and tombs have been erected in that short period, by private munificence alone, than have been placed in St. Paul's, London, and in Westminster Abbey in a century. This cemetery is the most remarkable monument of the age, regarded as the combined work of a municipality and of the citizens, and it has as a pecuniary speculation paid most liberally. Thus showing that a really splendid design commands success when it is combined with an appeal to the best feelings.

The great commemorative festival, held in Milan a short time ago, in honour of Leonardo da Vinci, on which occasion a monument of that great man was inaugurated, has itself been commemorated by a very valuable and important publication at the cost of the Italian Government. It is called the "Saggio Vinciano," and is a magnificent volume in folio. The portrait of Da Vinci, facing the title, is a *fac-simile* of a drawing by himself in the Royal Library at Turin. The biography is written by the Cavaliere Mongeri, who, with some friends, wrote and published a new guide to Milan for visitors to the festival. The historic illustration of the great artist's works is from the pen of the Cavaliere Boito, and the notice of his scientific labours by that of Professor Govi; the work contains photographic *fac-similes* of the original drawings and MSS. in the Ambrosian Library. Two hundred copies are reserved of this superb publication, to be presented to public institutions, and one hundred will be disposed of to a selected body of subscribers.

The Conte Avia, of Marzobotti, has printed, illustrated, and privately published a handsome work on the prehistoric remains found in the excavations made on his estate. The text is by the well-known and accomplished archaeologist, the Count Gozzadini. This work may be had for love but not for money, as the Count has printed it for his friends, and presents it to public institutions besides.

The late Duc de Luynes caused to be printed, privately, memoirs of the family of the Alberti, which, among other and varied information, contain a notice of the great architect, Leon Battista Alberti. The work was written by the Conte Posserini from the original documents in the possession of the Alberti family.

ART IN CONTINENTAL STATES.

BERLIN.—The Emperor of Germany is reported to have conferred the medal of the Golden Heart on three Belgian artists—Alma Tadema, who has now taken up his residence in London; E. Scampfler, a landscape-painter; and J. Franck, the engraver, who has executed several plates for the *Art-Journal*.

BOMBAY.—It is proposed to hold an exhibition of Art, &c., in this city in the month of February.

PARIS.—The monument to Ingres, recently uncovered in the vestibule of the *Ecole des Beaux Arts*, is from the plans of the late architect, Felix Duban. It consists of a grand Greek pillar about 15 ft. in height, and in white marble, in which is formed a niche containing a full bronze bust of the distinguished painter by M. Guillaume; in the left hand of the figure is a scroll bearing David's famous device, "Drawing is the soul of Art." Beneath the niche are two medallions, representing Auguste Flandrin (painter), and Simart (sculptor), two of the most famous pupils of Ingres.—The monument to Henri Regnault and his comrades, to be placed in the *Cour du Murier*, in the *Ecole des Beaux Arts*, will be from the designs of MM. Coquard and Pascal, architects.—The commission to which has been entrusted the selection of candidates for the directorship of the French Academy in Rome, has named the painters Messrs. Laneuven, Cabal, and Meissonier; M. Jouffroy, the sculptor, and M. Martinet, the engraver. Of these candidates, the Academy will choose three, which it will submit to government confirmation.—The choice Art-collection of the *Ecole des Beaux Arts* becomes richer day by day. Its librarian, M. Vinet, has recently brought to light, from temporary disappearance amid its archives, one hundred and thirty valuable masterly sketches. Among fresh acquisitions of the establishment, we must especially remark a superb collection of photographs, which will form not less than twenty-six volumes, in large folio. Subjects from the Vatican alone yield 221 of these impressions; Florence, 570, of various kinds; Venice, 31 master sketches; the Palace of Brera contributes 9 subjects; the Louvre Museum is represented by 30 photographs; that of Bale, by 34; and Dresden by 4. But the richest presentment here of all the European collections is that of the Vienna Albertino. It appears that since the library of the *Ecoles des Beaux Arts* was thrown open to students and the public, in January, 1864, it has been frequented by 28,000 visitors.—Towards the realisation of that important project—a special gallery of careful copies from the great works of the great masters—the *Beaux Arts* advances steadily. In the past year, three eminent artists—Messrs. Bonnat, Collin, and Glaise—were dispatched to the Hague and Amsterdam, to draw thence *opima spolia*. They have performed their task, it would seem, from the correspondence of *La Chronique des Arts et de la Curiosité*, under the most cheering encouragement. The Dutch admired in them the gallant energy with which France has struggled against her superlative misfortunes, and could find resources to sustain them, on their noble mission. They made them, on all sides, objects of most hospitable attention, and they had every facility in completing their task. Her Majesty, the Queen of Holland, who, in her visits to France, has shown herself a true appreciator of Fine Art, participated in this generous feeling, and paid a special visit to M. Bonnat to examine—as it was found deserving of meritorious remark, she warmly applauded—his copy of that wondrous canvas, 'The Anatomical Lecture,' by Rembrandt, now in the Hague Museum.

ROME.—Mr. Story, the American sculptor, has, it is stated, lately sold two of his statues of Semiramis for £1,600 each—one to an Englishman, the other to a fellow-countryman. Another American sculptor, who also resides in Rome, Miss Hosmer, has produced a statue of the ex-Queen of Naples, who is represented, like Wilkie's 'Maid of Saragossa,' as about to apply a match to a cannon, a fitting representation of the woman who so bravely defended the famous old town, Gaeta.

LIFE ON THE UPPER THAMES.

BY H. R. ROBERTSON.

IT is intended in the series of which this is the commencement, to select such scenes of Thames life as may best serve to illustrate the style and occupations of the people who live on the banks of our favourite river. The navigation, the various modes of fishing they practise, osier cutting and peeling, wild-fowl shooting, and kindred pursuits, will supply the subjects of most of our pictures. The views selected for the landscape backgrounds will be chosen as accessory to the figures, and without any intention of topographical illustration. It is hoped, however, they may be recognised as careful studies of characteristic Thames scenery. The district thus laid under contribution is from the point where the jurisdiction of the metropolis ends, upwards as far towards its source as the river is navigable. The accompanying letterpress will contain such information as we have been able to gather relative to the occupations, &c., that have supplied us with the materials for our drawings.

I.—THE PRIDE OF THE THAMES.

The name which may be spelt out on the barge we sketched might not unreasonably have been read as referring to the fair steerer herself instead of her boat, though we fear that our pencil has done her but scant justice. Perhaps the word "fair" is hardly admissible applied to a complexion of the dark but clear red and brown, that the open air and sun have had their own way with. It is colouring that defies description and simile, but which Mr. Hook has so well suggested in his pictures of our bonny fisher-maidens and their young brothers. We have used the word barge as being the familiar term; but the people connected with this description of craft always speak of it as a boat, and to what we

ordinarily call a boat they apply the title of skiff, without any reference to its particular build.

That the boat-people live in their boats, as is commonly said, is true in one sense—that is, they are frequently for days, or a week or two, living entirely on board; but they resent the insinuation that they have no "come-from," to use their own expression. They have their cottage or their room, as it may be, and allude to that as "home." Their abode is most commonly in the parish in which their fathers and grandfathers lived before them, following the same calling. The fact that in most cases they own the horse that draws the barge, and that for the said horse they must take out a license, would of itself oblige them to acknowledge a fixed residence. In truth, with a difference, they no more live in their boat than a gentleman does in his yacht. The spotless neatness of the little cabin, and the last polish bestowed on the brass fittings, are characteristics they frequently have in common with the pleasure-yachts of our upper circles. It seems that only on the water can one learn how brilliant a polish brass will take. In Holland certainly the same miracle of polish is attained; but then the whole country is but one degree removed from a vast dredging barge—a barge that needs a good deal of baling out, too. The exterior decoration of these barges is noticeable, and evinces the pride their owners take in their appearance, repainting them with the gayest colours as often as they can afford to do so. On the outside of the cabin are painted two or four landscapes (usually river-scenes), of which they are proud enough; and it is curious that they invariably speak of them as "cuts." The one in our illustration is faithfully copied, and shows a river in which the water makes no attempt to find its own level; one side of the stream appearing many feet higher than the other. The tree might stagger a botanist, but the whole serves its purpose as a cheerful decoration, which our more pretentious Art so frequently misses. The smartness of the cabin part of the barge is often the more striking, from the fact that the load it bears is of a very



Drawn by H. R. Robertson.]

The Pride of the Thames.

[Engraved by W. J. Palmer.

opposite character, as coal, which is perhaps the most common freight. Thirty tons is about the average weight they are capable of carrying.

We have mentioned the fact that these boatmen pursue the same line of life from generation to generation. From what cause we know not, but they are remarkably exclusive, in daily life mixing as little as possible with the villagers with whom they come in contact. They are a class apart, and have an undisguised contempt for the ordinary rustic, chiefly, as far as we can gather, from the fact of his clumsiness. They say, with some truth, that unless a man is born and bred to boating, he is never lissom enough. It may be only the assumption of superiority usual with travelled

men. In return, as is but natural, they are disliked by the villagers, who class them with gipsies, laying the blame on them for ducks' eggs missing, or damage done anywhere. Their independence is a marked contrast to the opposite manners of the peasantry, especially noticed by Oxford undergraduates, between whom and the "bargees" there is an old-standing hostility. A few families marry and intermarry much in the manner of an old Scotch clan. They have preserved by tradition the old-fashioned belief in the medicinal value of many herbs that are now discarded from the pharmacopœia. By their travels they become acquainted with the spots where the herbs are to be found, and occasionally collect them for sale in the towns through which they pass. Agrimony,

and what they call thousand-leaved grass (probably tansy), are the most in request. In reply to our question as to what they were used for, we were always told "to make tea of to take when you're ill;" we never heard anything more specific as regards their application.

The common charge brought against the barge people, that their language is often unfit for ears polite, is, we must allow, too well grounded to be refuted. Their customary style of expression is decidedly more energetic than elegant. In palliation, we would ask our readers what would be thought of a country gentleman of the present day who should talk as Squire Western did?

And bearing in mind how the class we are speaking of has kept to its own circle for generations, we can account for their retaining language, which may be partly set down as the fault of a past age, with which they have so much in common.

II.—PERCH FISHING.

One cannot help half envying the all-absorbing earnestness with which a youngster *can* fish. To us "grown-ups," who say we are fond of fishing, the sport is at best but a lazy recreation, and but a half escape from dull care; while to him, for the time being, it is pleasure keen and intense, without a shade of after-thought.



Drawn by H. R. Robertson.]

Perch Fishing.

[Engraved by W. J. Palmer.

John Younger has written with true sympathy of such a "laddie":—

"He's lord of a' round him as far as he sees,
The rivers are his, and the tall forest trees:
Our lairds may entail them, and ca' them their ain,
But our first parents' right does the laddie maintain.
"He's free as the lav'rock that mounts to the cl'uds,
Scare him frae the streamlet, he starts to the woods,
Enjoys with the squirrel, crab, nut, bush, or tree,
It can spang but a twig or twa higher than he."

As Thackeray said, he never saw an Eton boy without wishing to give him half a sovereign, so our heart warms to these young

urchins, and we find them a hook or two or a stray piece of gut-line, and enjoy the look that the pleasures of hope call up into the face. Your country lad is, no less than his sharper brother of the town, a willing picker-up "of unconsidered trifles."

Maybe our young angler is a truant from school, and, though we ought not to approve, we confess that it is somewhat consoling to reflect that he is, at all events, a pupil in the school where patience, the lesson of life, is taught. For angling does teach that lesson, and if our young friend has neglected his school-tasks, we will hope that, like the poet, he finds his "books in the running brooks."

Apparently he knows where the perch are to be caught, and has probably tried the deep water round the camp-shedding* before with good results, and so clambers on to the extreme post, reckless of the danger of his "perch." And if he should, in the exciting moment of striking a "big'un," lose his balance, he will only be taking his customary bath a little earlier than usual this fine summer's day. Towards evening we know that he and a troop of his amphibious young friends will make the water lively for an hour or two at the nearest sandy shallow, taking to the water as naturally, and swimming as easily, as water-rats. The thistles on the bank just coming into bloom, and the abundance of wild-flowers, tell that it is the hottest time of the year, for the river-side is comparatively poor in its show of colour till after Midsummer is past. In the early part of the summer the general aspect of the banks is a somewhat monotonous green, delightfully broken, however, with the delicate blush of the fragile wild-rose, and the bold stare of the ox-eye daisy.

III.—RUSH CUTTING.

"More rushes, more rushes" are the first words of the last scene of Shakspeare's play of *King Henry IV.*, Part II. They are spoken by "two grooms strewing rushes in a public place near Westminster Abbey," in preparation for the return of Henry V. from the ceremony of his coronation.

It was usual, before carpets were invented, to strew the floors of dining-halls with rushes, distinguished guests being always provided with them clean and fresh. Thus an old writer says, "Strangers have green rushes when daily guests are not worth a rush." This last phrase has remained in common use, though its peculiar significance is probably known to few. The day of a church's dedication was called the Rush-bearing, from the ancient custom of carrying this plant to adorn the newly consecrated edifice.

In our own time we find the rush appearing only in the most



Drawn by H. R. Robertson.]

Rush Cutting.

[Engraved by W. J. Palmer.

humble positions. The rush-bottomed chair and the farthing rush-light occur to the mind as indicating now the most familiar use of the plant for purposes of manufacture. We have been told by those who cut and sell the rushes† that the coopers are great consumers of them, inserting them between the wood in barrels to prevent leakage. They are largely employed also in making mats and baskets. The cutting and drying of them is a branch of industry usually carried on by the same individual who rents the fishing—a reach of two or three miles being generally about the extent of one of these water-farms, if we may use the expression. Our subject is the principal water-plant whose cultivation is attended to; the flag and reed, though somewhat in the same category, being little in request. It forms no exception to the general rule that water-plants are, from their position, rapid growers. The rush begins to show itself towards the end of April, and is full grown in June, bloom-

ing in July and August. The blossom is of a reddish brown colour, and the effect in a mass is striking from its contrast to the cool green of the rest of the plant. There is nothing more varied in picturesque effect than the rush, owing to the great difference that light, shade, and distance produce upon it—sometimes making it appear of a delicate greyish colour, almost blue; in other positions a vivid green; while, in comparison with surrounding plants, it often appears nearly black.

The rush harvest is usually in the month of August, when the cutter uses a reaping-hook fixed to a long pole, so that he may the more easily reach to the full length of the plant under the water. After having reaped his crops, so to speak, he ties them in bundles, and carries them home in the punt, to spread them out in a field near his dwelling. Here they are left to dry in the sun, as grass is for hay, and require no less attention. They take longer, however, in the process, being a fortnight or three weeks drying. The bundles are at one time placed together like sheaves of corn, at another time they are untied and the rushes laid out separately in long rows on the grass, presenting the appearance of curious dark bands across the meadow. In the first case a

* This word has puzzled etymologists. It is sometimes spelt camp-siding, and seems to be loosely used to designate any wood-work by the water.

† The botanical name for the larger rush is *Scirpus lacustris*; of the smaller one, usually found in low-lying pastures, *Juncus conglomeratus*.

young tree is often chosen as the central support, and the arrangement has struck us as quaint and not unpleasant to the eye.

From its original bulk when newly cut the rush shrinks a great deal. We found, from actual measurement, that a newly cut shock of 68 inches in circumference diminished to 42 inches; a considerable difference; showing how largely water must enter into the composition of its tissues. A dry bundle tightly tied, measuring 40 inches round, is called a "bolt," and is sold under this name at an average price of one shilling. When stored in a barn or out-house, the rush gives forth a delicious perfume, somewhat resembling that of sweetest meadow-hay, but easily distinguishable from it. If not cut, the root fades and withers at the approach of winter, presenting a peculiarly woe-begone appearance. Its one simple and beautiful curve is soon broken, and a bed of this plant in decay presents the appearance of a very tangled skein indeed.

Though most of the beds of the rushes are of nature's growing, yet sometimes they are the result of the fisherman's forethought. They are propagated by seed, and a suitable swampy position is selected. At the season of the year when the water is at its lowest, the seed is trodden into the soft ground of the "flam," as such oozy places are called. The little plantation takes five or six years to grow before it is reckoned strong enough to be serviceable. A full-grown stock, however, strong and healthy, is not cut oftener than every alternate year, as if too rashly thinned, the bed will die away altogether.

The *habitat* of the rush is quaintly stated in the "Hundred Merry Tales":—"The water seyd yf ye lyste to seke me ye shal be sure ever to have me under a tofte of green rushys or ellys in a woman's eye."

CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."

PETER NASON.

SIR,—With reference to an article in the *Art-Journal* for this month, page 201, relating to *Nason*—1643, I may inform your readers he was one of the forty-seven artists who founded at the Hague, in 1656, the *Conferie Pictura*; his being the eleventh name on that list.

Peter Zerwesten believes him to have been born in the latter place, and that he was a pupil of John Van Ravensteyn. He was employed for a long time at the Court of the Great Elector of Berlin. Stanley, in his edition of Bryan's "Dictionary of Painters and Engravers," assures us that he resided in England for a long time, where he painted the portrait of Charles II. He died at the Hague at an advanced age.

Pictures of him are to be seen in the Museum of Berlin—oysters, fruit, and silver-plate; also a man's portrait, signed and dated 1668, Rotterdam; portraits of a man, similarly dated; of a lady; of the Prince of Orange, Governor of the Brazils. His pictures show good drawing and careful execution; but there is the absence of transparency in his colours.

F. A. PHILLIPS.

Deusbury, November 30, 1872.

[We have several communications lying by us waiting for replies, but are unable to answer them because they are anonymous. If our correspondents will take the trouble to consult the notices on the inside of the cover of the Journal, they will there see it announced that we reply, by letter, to any communication properly authenticated, preferring to adopt this plan rather than occupy our pages with matters that may interest only the writers.—ED. A.-J.]

SOCIETY OF BRITISH ARTISTS.

WINTER EXHIBITION.

WE may now be allowed to question whether winter exhibitions, especially of small and slightly finished essays in oil, assist the reputation of the societies by whom they are held. They were commenced as displays of sketches, to relieve the ordinary summer exhibitions, and to prevent the diversion of public patronage wholly into other channels. In looking round the rooms at Suffolk Street it will never be assumed that the collection represents the institution; and the mischief wrought by such a condition of things is that strangers will accept the present gathering as evidencing the force of the society. The present works are not proposed as a collection of sketches, but they are brought forward with the precision of finished pictures. Sketches in water-colours have this advantage over sketches in oil: the latter look like the beginnings of pictures; while the former are complete, however slight, and it is difficult to add to them with any advantage. The collection, as usual, comprehends many water-colour drawings, the number of the whole amounting to six hundred and eighty-two, a fact which bespeaks the works to be generally small. More than three-fourths of the members have contributed, and there is also necessarily a large proportion from non-members. A new feature in these rooms is the number of oil-paintings that are covered with glass. How useful soever such a protection may be for water-colour paintings, we cannot see the necessity for so covering in oil-pictures. The protection thus afforded to certain invaluable paintings in the National Gallery can be understood; and if the glazing in the cartoons of Raffaele had been effected more than a quarter of a century ago, as then recommended in this Journal, they would now be in a better condition than they are. But to proceed with the matter in hand.

The eye is first attracted to a superb sunset by J. Danby, 'Boulogne Sands' (3), a scene on which the artist has exhausted all his utmost cunning in the kind of description. We instance it as the reverse of works which have prompted the foregoing observations. We next point out a selection of paintings which suggest much more than can be said of them here, as 'Scanty Shelter' (17), P. Macnab; 'A Sketch' (29), J. H. S. Mann; 'Too Hot' (28), J. Morgan; 'My Love's First Gift' (49), J. T. Peele; 'What shall I say?' (57), W. Gush; 'Wood Gatherers' (63), E. J. Cobbett; 'Graciosa' (75), A. Ludovici; 'Study of a Head—the Bride' (93), C. Baxter; 'Watching the Trap' (92), W. Bromley. The first named of these, 'Scanty Shelter,' has the merit of being based on a quaint conceit, as picturing a group of boys standing in a drenching rain under the all but leafless boughs of a tree for shelter. The quality of the Art is worthy of a better subject. The 'Sketch,' by J. H. S. Mann, is a small and very sweetly painted head. That by C. Baxter is called a study, and it is pleasant to observe that the work in this—truly a study—is as careful as that in his best examples. Ludovici's 'Graciosa' is a small head and bust painted with much tenderness; and the picture by W. Gush presents a figure rather demonstrative, showing the embarrassment of a girl who has received a letter, to which a well-considered reply is necessary. The figure by E. J. Cobbett resembles others he has painted before, without, perhaps, their better qualities. The pictures by J. Morgan, 'Too Hot,' and 'Watching the Trap,' by W. Bromley, have properties of composition which, independent of the interest of their respective incidents, must always command admiration.

When such a picture as 'Washed Ashore' (208), J. T. Peele, courts criticism, it is always doubly to be regretted that there is any ground for censure. It is treated successfully as a theme of high tone—telling of a mother and child cast ashore drowned. We cannot discuss the few shortcomings of the composition, but it can be said that it is coloured in a manner which greatly helps the mournful story. 'Derrière les Persiennes' (113), A. Ludovici, showing two girls looking through the blinds is, if nothing more, an ex-

cellent example of relief in the posing of figures. 'Models Criticising' (127), W. Hemsley, is painted with great taste and feeling, but the composition is over crowded. 'The Stroll' (128), C. Baxter, is, perhaps, one of the best of this artist's small pictures, but it may be questioned whether the manner of putting on the glove is the most graceful that could have been chosen. Another small figure of much beauty and simplicity is called 'A Puritan' (143), W. H. Weatherhead; the flesh-painting has more of the reality of life than the other, and the head-gear is remarkable as having somewhat of the fashion of the French peasantry of certain districts. Others which attract by their various qualities are 'Sir Lancelot and Guinevere' (152), V. W. Bromley; 'The Rendezvous' (159), Miss C. Noble; 'Project of Marriage' (161), L. A. V. Pellegri; 'Beauty and the Beast' (165), C. J. Lidderdale; 'Happy Recollections' (168), S. B. Clarke; 'Sea Breezes' (171), G. E. Hicks; 'The Fair Critic' (179), J. Gow; 'The Happy Family' (188), F. Underhill; and others by Couldery, Bauerle, R. Dowling, J. W. Waterhouse, Emms, T. Heaphy, &c., &c.

Among the landscapes, marine, architectural, and local views there are many examples of great merit, while others are worthy of mention by passages which appeal strongly to our tastes and convictions: as 'A Sketch on Farnham Common' (53), B. G. Head; 'Net Profits' (62), H. L. Rolfe; 'A Calm Morning—Mist breaking up' (66), H. Moore, with other eloquent marine effects by this painter, which generally in manner are so slight as to address themselves rather to connoisseurs than to the general public. No. 103, 'A Village Lane,' by A. H. Davis, is an excellent landscape: a pleasant example of purely English scenery, pictured with true feeling for Nature and Art. 'The Wreck' (83), A. J. Woolner; 'A Rest at Luncheon Time' (88), J. S. Noble, jun.; 'The Rest on the Way' (87), G. A. Williams; 'To the Cattle Fair—West Highlands' (106), A. Corbould; 'Near Devonport' (159), H. Dawson, jun.; 'A Valley in the Gower Country' (179), G. Sant; 'A Friendly Visit' (193), M. Fisher and J. D. Watson; 'Sitting for their Portraits' (197), H. Couldery; 'Beech Ford' (227), J. L. Pickering; 'Old Bridge at Onwynn' (223), James Peel; 'On the Thames, near Marlow' (255), W. Gosling. Among the above named there are a few landscapes of much excellence, and the animals generally are finely characterised. Of this *agroupment* the works of the younger painters are the most attractive. It would appear that there is rising among us a class of animal-painters that devote themselves to the study of the animals they paint much more than did their predecessors, with a few exceptions.

Time out of mind to the homeless professors of water-colour Art have these doors been open, but until recently the room in which their works were shown was the first on entering from the stairs; now they are distributed in the southeast and south-west rooms, among which are prominent, 'Near Chagford, Devon' (384), F. Davis, a pleasing study of trees; 'A Welsh River' (430), E. M. Wimperis; 'A Woodland Way' (524), B. E. Warren, a very elaborate drawing of an interesting piece of forest scenery, with a ground densely covered with ferns; 'Twilight—Bencruachan from the Moors' (534), J. J. Bannatyne; 'A Little Watercress Girl' (538), Miss K. Greenaway, a drawing of masterly power; 'A Welsh Valley—Evening' (535), P. Deakin, well selected, but the manner of the trees is stiff and formal. There is still one drawing which cannot be passed without a word of eulogy. This is 'Casar's Soldiers discovering his Body' (635), F. Huard, a small and unassuming performance, but which, if painted on a large scale, would form an original and profoundly impressive composition. We cannot even attempt to mention the names of the artists who figure here to advantage; but we can say that no compliment is too high for a society which opens its doors so widely to the rising and yet nameless genius of the time; and especially since the closing of the British Institution has the gallery in Suffolk Street alone proved, among the old-established picture-societies, a kind of nursery for young painters.

ALBERT DÜRER'S
FEAST OF THE ROSE GARLANDS.

"THE picture I have to paint for the Germans will bring me a hundred and ten Rhenish gulden. There will be only five florins cost upon it; in eight days I shall be ready with the design in light and shade, and shall work on at it, so that, please God, it may stand over the altar a month after Easter." So writes Albert Dürer from Venice in his quaint, ill-spelt German, to prosaic but faithful Willibald Pirckheimer at Nürnberg, on the day of the "Heiligen 3 Kung," 1506. Pirckheimer, who bothered the artist with commissions for jewellery and such trifles during his stay at Venice, probably thought this and similar allusions to his painting the least important part of Dürer's letters. But now, after the lapse of three centuries, how precious have become the few words which the simple painter gave to the work nearest his heart, scattered, as they are, amid anxious messages about home-troubles and debts, and playful banter with the crony Pirckheimer.

For many years the picture thus alluded to, painted for the German guild at Venice, was supposed to be a certain Martyrdom of Saint Bartholomew, though on what good authority I fail to discover. Dr. Campe, in his "Reliquien von Albrecht Dürer," published in 1828, repeats the statement in a foot-note; and a recent writer, Mr. Bell Scott, echoes it after him. Mrs. Heaton, however, in her work on Dürer, deliberately appropriates all the evidence which had been adduced for the claims of Saint Bartholomew, to a picture discovered within a comparatively recent date in the Strahow Monastery at Prag. Thus about this picture Mrs. Heaton tells the pretty, and by no means improbable, story, that the Emperor Rudolph I. purchased it from the church at Venice, where it stood as an altar-piece, and had it carried all the way thence to Prag on men's shoulders to avoid risk of damage. When Joseph II., still writes Mrs. Heaton, sold the collection of Rudolph in 1782, this picture by Dürer became the property of the monastery of Strahow. If I rightly remember, attention was first called to the picture at Prag by a letter written many years back to the *Athenaeum*, but its claim to be considered the important work painted by Dürer at Venice, of which he was so proud, has never been thoroughly established. Travellers of Art-proclivities may, after studying their "Baedeker" or "Murray," try to obtain access to the Strahow picture-gallery; and possibly, following out the hint in the guide-books, may seek to identify the Dürer panel with the description given by the artist in his Venice letters of the "thafell den ich hab den tewschzen zw malen." But after all, the picture remains immured in Strahow Monastery; and comparatively few are aware that a work rivaling in importance the famous 'Trinity,' in the Belvedere at Vienna, is thus kept in obscurity, amid the unworthy rubbish which forms the mass of the conventual collection.

The outline given in Mrs. Heaton's book had strengthened my desire to see and judge for myself of this picture (which, following her example, we will call the 'Feast of the Rose Garlands'); for I claim humbly to be classed among those to whom old Dr. Campe dedicates his "Reliquien," the "Verehrer Albrecht Dürers." So one bright day in September, during a brief sojourn in Prag, B—— and I toiled up the steep ascent or "Hohlenweg," which leads from the river level to the Hradschin and the

neighbouring plateau on which stands the great Premonstratensian Abbey of Strahow, one of the wealthiest monastic establishments in a country famous for its rich abbeys. The previous day we had made a vain attempt to gain admittance to the gallery. The little comfortable librarian, after showing us the splendid library and all the curiosities under his keeping, except those of any real literary or artistic value, had expressed his regret, in quite affectionate terms, at his inability to conduct us to the pictures, and referred us to the secretary, Father —. When, however, according to instructions, we had applied at the porter's lodge, we were informed that the secretary was away in the town, and would not return till the following morning; when, if we came about twelve, we might possibly obtain permission for the "gentleman" to see the pictures; ladies were not allowed entrance, as the gallery was within the cloister. This veto against ladies I knew well enough, but had hopes that persuasion, and possibly a "silver key," might open the door to me. In short, I intended to see the picture of Albert Dürer; and, with the persistence of a woman, resolved that no monks or rules in the world should hinder me! So I duly encouraged my companion as next day we arrived rather early before the abbey, and, after a pause to look again at the glorious view of old Prag lying below, with its purple and brown masses of building, countless quaint towers, shining river full of long reflections and green islands, and background of dim mountains, turned to the entrance gate, there to be met by a surly response from the porter's wife that the secretary was still away and the gallery invisible. "When would he be back?" we asked. "Any minute." Very well, then we would wait. And wait we did—very much longer than we counted on, for then began our difficulties. My companion got hold of the porter, and insisted upon it that he must somehow obtain the keys of the gallery for us. "But the secretary was away, and he had the keys; or if the keys were not taken, they were locked up in the secretary's locked room." This was the answer. Never mind! We refused to let the man go, being very sceptical as to all his asseverations: we "fixed" him in the sunshine in the green convent enclosure, with a "glittering eye," like the wedding guest in the Ancient Mariner, and signified darkly that it would be well worth his while to serve us; which aspect of the affair he took to kindly. In the midst of our talk, an ecclesiastic with a bunch of keys in his hand came out of the cloisters—evidently a person in authority. "Now's your time," whispered B——; "speak to him; make him understand we must see this picture." I put aside my shamefacedness, and attacked the holder of the keys, emboldened by his particularly benevolent appearance. He listened politely, but reiterated the old story about the secretary's absence with the keys, adding that in any case it would be quite impossible for me to see the picture-gallery, as it was within the convent. My heart sank; but I would not give up. In my best German I appealed to his feelings. I had come all the way from England, hoping to see the famous picture in the Strahow collection; was it possible I should be disappointed? I was a pilgrim, and the end of my pilgrimage that picture; was I to be turned away? With much reverence I alluded to the very proper rule of excluding women in general from the *sanctum* of the convent, only to press the expediency of admitting me in particular. I was leaving Prag to-morrow; now or never was my

opportunity of seeing the master-work of that great artist, Albert Dürer, the fame of which I should carry back with me to England. And so on, and so on!

The amiable father softened under my appeal; he pondered, and at last, as I pressed the point that I was sure *he* could help me if any one could, he gave way; saying that only by special permission of the Superior could I be admitted, but that he would see what he could do. If we would wait there, he would try his best, though he had no time, and ought to be elsewhere on business matters. With this he left us; though I implored him not to do so, saying that I was convinced with him would vanish all my hope of success. The good man was amused at my piteous appeal; but departed, nevertheless, with a last injunction to us to "wait." And wait we did!

At first the time passed quickly in hope; but no one came. B—— grew restless; like a true Briton, he held all foreign priests in entire suspicion, and believed that my friend of the keys merely deceived us "like all the rest of them." He wandered uneasily about the passages; he went up staircases and penetrated into regions where he had not the slightest right or excuse to be. After each quest he returned more savage. At last I was told that if it were not for the difficulty of my obtaining entrance, *he* should have been admitted long ago. This was too much! "Very well," I said; "if you think that, I will leave you to do the best you can by yourself. Of course, I know, you won't succeed!" And with much dignity, but feeling excessively crestfallen, I retired to the gate, and established myself out of sight on a little bench inside the lodge, where I could keep an eye sideways on the entrance, and through a little window espy the cloister green and B——'s proceedings. After walking about a while in a distracted and entirely useless manner, he lay down in the centre on the grass, and looked dogged defiance at the white-robed brethren who now, attracted by this cool conduct, began to come out and inspect him. One monk, of rather severe aspect, came and stood over him; but after some threatening observations (so B—— told me afterwards), subsided into general conversation, and finally retired, baffled by the persistence of this immovable Englishman, who took out a brandy flask, and said that on that cloister enclosure he intended to remain, if he should have to sleep there all night, until he received lawful ingress to the picture-gallery. Now and then I espied a white robe flitting down the cloister, and looking over at me in my post of watch from the other side of the way. But I kept quiet, and took no notice. Two girls came in, and stood chatting and laughing with a very handsome young monk, quite unmindful of the side-looks of the grave father who had mounted guard over B——. Altogether, these brethren seemed an easy, kindly set; why they should be so inconveniently strict about the rule which oppressed me, was an anomaly. The girls went, a bell rang, the white gowns disappeared one by one, and B—— was left alone in the sunshine on the grass; and I began to give up hope in good earnest.

But just then who should appear but my worthy and benevolent friend of the keys, accompanied this time by a young, black-haired brother, quite a monkish Adonis. Up started B——, and after an eager talk, and many looks towards my retreat, came forward to the entrance. I was out in a moment, and made my way to the group

joyfully. After all we should never have got in but for the fuss about permission for my entrance; it was long after hours, and now we were to be smuggled in while the brothers were safely out of the way in the Refectory. The kind St. Peter of the keys had really obtained leave from the Superior for my admission, on the plea, I believe, (which I was willing enough to accept) that I was an artist, and, therefore, presumably, neither man nor woman! As he and the young secretary led us up the narrow ways, they paused on a landing, and informed me that here was drawn the sacred line beyond which no woman's foot might pass without the especial permission "which we have obtained for you." The secretary became chatty, took notice of my Roman brooch to B—, said he had been in Italy, and was well pleased to talk a little Italian, in which B— could respond more readily than in German. At last we arrived at the gallery door, and were ushered in.

Alas! what a casket for the treasure we sought! A dirty room, blocked up with clumsy screens; pictures, and "roba" choking the way, and indescribable daubs hung up everywhere. We twisted round a screen and under a curtain, and found ourselves in presence of the object of our weary waiting. The two monks stood back, a little anxious, I thought, lest we should be disappointed after all. A needless fear; for this 'Feast of the Rose Garlands' might well justify the artist's pride in it when radiant and fresh from his brush in the golden days at Venice. "Then," he writes to Pirckheimer, "my picture says you would give a ducat to see how good and beautiful it is in colour." "Every one says more beautiful colouring never was seen." Even now, more than three hundred and sixty years after, those words hold good!

The composition of the picture is elaborate, and contains more than thirty figures arranged somewhat symmetrically round the centre group. In the midst, beneath a green canopy, is enthroned the Madonna robed in blue, Dürer's favourite ultramarine; with one hand she supports the Holy Child, who is holding a garland over the head of a kneeling pope, with the other she places a rose-crown on the long-haired head of the Emperor Maximilian. "Kaiser Max" and the pope thus kneel opposite one another in the foreground; stately figures both, nobly draped, the former in rich red and fur, the last in a reddish purple embroidered with gold, his triple tiara beside him half hid by the flowering lily. Between these two kneeling figures, at the feet of the Madonna, sits an angel with outspread wings playing a viol, recalling strongly in pose and style similar figures by Gian Bellini. On either side the throne are groups of kneeling personages, men and women, all destined apparently to be crowned by the roses which fluttering cherubs carry on their arms, or poise over the heads of the worshippers. St. Dominic stands to the right side of the Madonna, lily in hand, and crowns a monk, who is kneeling just behind the pope, and supports the pontifical staff. In the distance, to the left of the throne Dürer and Pirckheimer stand side by side against a tree. Dürer holds in his hand a tablet containing his monogram and the inscription, "Exegit quinquē mēstri spatio Albertus Dürer Germanus, M.D.V.I." The background is a characteristic assemblage of rock and wood, with a little town on a hill. The ground in front of the figures is jewelled with flowers most carefully painted. The whole work strongly shows Italian influence; the draperies are

less crumpled than is usual with Dürer, and there is a certain graciousness in the treatment of attitude and flow of composing line which is not habitual to his manner. The playing angel is particularly Italian in feeling. The arrangement of the incident itself is not common with painters north of the Alps.

Yet the work is thoroughly characteristic of Dürer. The Madonna's head, fair and rounded, with long light hair falling in delicately painted tresses over one shoulder, is of the painter's favourite type. The hands again are throughout the picture moulded and articulated with the minute care Dürer always bestowed on hands. The heads are of strongly marked individuality; many bear faces familiar in Dürer's studies, and one is supposed to be a portrait of Christopher Fugger of Augsburg, who was chief of the German Guild at Venice in 1506 A.D. The kneeling Kaiser Max is very fine, carefully studied in face and pose, the strong profile, with long hair falling straight over the forehead, pronounced with masterly intent. The colour, on the whole, is brilliant and eminently harmonious: cheerful, as though the painter set his palette in a happy mood. We are reminded of his own words:—"How I shall freeze at home, after this sunshine!"

In execution I should be inclined to think the picture had always been unequal, though the amount of injury and retouching makes it difficult to judge. The more distant figures appeared to me to be as much left in imperfect finish originally as damaged. In colour they carry out the prevailing hues of red and blue, but are kept well back so as not to interfere with the principal groups. The Madonna's robe has been meddled with, there is no doubt; the draperies of the emperor and the pope, which are magnificently cast and painted, are, on the contrary, comparatively uninjured. The background landscape is most carefully and tenderly painted, and seems to have suffered little. Altogether, the picture is in a far better state than could have been anticipated, and by no means the wreck which Mrs. Heaton, *not* from personal observation, describes. That the execution should vary in finish is quite natural, if we remember that Dürer painted the picture in eight months, a short time for such an elaborate work. He laboured hard at it, for he says himself that it was a losing matter financially, as it took all his time, and prevented his accepting other commissions.

The fathers at Strahow, though not one of them knows anything of Art, are fortunately aware that this picture is of great value: hence it is taken care of after a fashion. "We had a brother once who was 'learned in these matters,'" observed St. Peter to me apologetically, "but now there is no one; and the pictures, as you see, are in great confusion. But we intend to set the gallery to rights—O yes!" We were in high good humour at having attained our object, and inclined to look leniently upon all shortcomings; even to glance at some dreadful daubs which the good fathers assigned to Da Vinci, Guido, &c., with fearful ignorance and indifference to truth. They were both warmed up by our enthusiasm, and lamented with us that the Dürer should be hid away where so few could see it. My friend of the keys especially thought it very hard that ladies should be prevented from studying this great work. I am sure a light had been let into his mind on the subject since the morning. When, however, I suggested that the Abbey should generously present

the picture to some public gallery, where all might see and enjoy it, he shook his head with a knowing twinkle of the eye, and said it was too valuable to be *given away*. As to selling, they had been offered large sums, but had always refused to part with it. One American, for example, had offered an immense sum in vain. "America again," thought I; "who shall dare to compete with the almighty dollar and the frank impudence that uses it!" Altogether, to bring my narrative to a close, we and our kind guides parted excellent friends. The handsome secretary shook hand with B—, but I reserved my attentions for the worthy owner of the keys to whose good offices I owed my successful quest, and to him made my little speech of grateful thanks. And so we left them both to go to their dinner, and made our way out of the monastery, well pleased.

That this fine work should be the picture painted by Dürer at Venice for the German Guild, I have myself not a doubt. The internal evidence is overpoweringly strong. Date, manner, the importance of the picture painted in a year, to which we can, from Dürer's own evidence, assign no large work but the altar-piece for the Guild, the palpably Italian influence; these and other reasons carry conviction.* But the importance of precise identification vanishes beside the question, what is to be the fate of the picture at Strahow? Kaiser Josef is possibly content with his treasures at Vienna. The Austrian nobles have probably other needs for their money than picture-buying. Still, here is a priceless work hid away in a dingy room, under guardianship ignorant and unfit, sought out only by the chance traveller, difficult of access at the best. Yet the picture might be purchased there can be little doubt. What will be its fate? Will it remain among the rubbish at Strahow till its beauty is eaten away by age and neglect? Or will honour of Albert Dürer, "Artium Lumen, Pictor, Chalcographus, Sculptor sine exemplo," as his tombstone records, attain to release this fine work from mean imprisonment, and to set it among its compeers in a public gallery?

AGNES D. ATKINSON.

SCHOOLS OF ART.

THE LORDS OF THE COMMITTEE OF COUNCIL ON EDUCATION, in pursuance of their minute of 1868, have awarded for the past year the following prizes to the principals of the various Art-schools in the United Kingdom. These awards are founded on the results of the year's examinations of the student's works:—

Louisa Gann, Bloomsbury	50
John Parker, St. Martin's	40
C. D. Hodder, Edin. (male)	40
A. A. Bradbury, Hanley	40
W. J. Muckley, Manchester (Royal Inst.) ..	40
D. W. Rainbach, Birmingham	30
J. P. Hacen, Stoke-upon-Trent	30
J. S. Rawle, F.S.A., Nottingham	30
W. H. Soanes, Sheffield	30
John Anderson, Coventry	20
G. A. Stewart, West London	20
Robert Greenlees, Glasgow	20
T. C. Simmonds, Derby	20
John Sparkes, Lambeth	20
W. H. Stopford, Halifax	20
Edward R. Taylor, Lincoln	20
V. Cosens Way, Newcastle-upon-Tyne	20
R. C. Puckett, Ph. D., Leeds (Mech. Inst.) ..	20
W. C. Way, Sunderland	20

* In the Exhibition of Old Masters at Burlington House, 1870, was a 'Coronation of the Virgin' (55), by Albert Dürer, lent by the Marquis of Lothian. This composition is either a half-length study for the Madonna and Child with attendant cherubs, of the Rose Garland picture at Prag, or a reduced copy of the group of the Master or some skilled imitator. The pedigree of this little panel might throw light on the history of the larger work.

John Kemp, Gloucester	10
S. F. Mills, St. Thomas Charterhouse	10
J. C. Thompson, Warrington	10
M. Sullivan, Kendal	10
T. M. Lindsay, Belfast	10
S. A. Ashworth, Edinburgh (female)	10
Joseph Harris, Salisbury	10
A. Stevenson, Keighley	10
John Bentley, Birkenhead	10
Joseph Kennedy, Aberdeen	10
E. Stanley Burchett, Westminster	10
G. Theaker, Burslem	10
David Jones, Dudley	10
A. Fisher, Brighton	10
C. Swinestrud, North London	10
S. F. Mills, Spitalfields	10
Edwin Lyne, Dublin (Royal Society)	10
John N. Smith, Bristol	10
James B. Birkmyer, Exeter	10
Z. Pritchard, Manchester (Grammar Sch.)	10

CIRENCESTER.—The eleventh annual distribution of prizes took place in November. There has been no increase of pupils during the year, the number being exactly the same as in 1871—namely, 97.

GLOUCESTER.—The new building for the use of the pupils of this school is now open. Mr. Gambier Parry delivered an address at the inauguration.

NORTHAMPTON.—An exhibition of paintings and drawings by the pupils of this school was opened towards the end of November last, and was followed by the annual meeting for the distribution of prizes; these were presented to the successful competitors by Lord Hlenley, M.P., the Mayor of Northampton presiding. The school combines Science and Art classes, and it is proposed to designate it in future "The Science and Art Institute." The head-master of the Art-department, Mr. Stephen Thomas, speaks very encouragingly in his Report of the progress of the school.

OXFORD.—This is also a "Science and Art" school. At a recent annual meeting, when the prizes were distributed, it was stated in the Report that: "The condition of the School of Art from an educational point of view is most satisfactory. In the session ending July 31, 1872, the number of persons that have received instruction in the school has been 218, all of whom have attended the School of Art; from these a sum of £67 10s. 2d. has been received."

READING.—At the last annual meeting of this school Professor E. J. Poynter, A.R.A., delivered an address "On the State of Ornamental and Pictorial Art in this Country," wherein he remarked that though there was scarcely a town in the kingdom which had not its School of Art, and that in the course of two years more than 60,000 works by the pupils had been submitted for examination, still, the condition of the country in this matter was not so satisfactory as could be wished. Unfortunately the aim of manufacturers and designers had not been to produce good works of Art, but rather to produce works which should pass muster. Mr. Poynter deprecated the prevailing idea that it was sufficient to teach a student to draw a flower in its natural and simple form to enable him to turn out a good design; for nature was not necessarily beautiful; many flowers were not beautiful either in form or colour, and no amount of ideas would be of the least use in the production of artistic designs. When once the student's mind was imbued with a true knowledge of nature, he would be able to use that knowledge as he pleased.

WOLVERHAMPTON.—The distribution of prizes to the students in this school was made on the 4th of December, when Mr. Buckmaster, of the Science and Art Department, South Kensington, addressed the assembly. From the report of Mr. A. Gunn, head-master, we make the following extract:—"It is gratifying for me to be able to inform you that our annual report to the Department of Science and Art, ending the 31st of July last, showed an increase of both students and fees over the preceding year, a result which I hardly anticipated, considering that we were visited by a dreadful epidemic during many months, otherwise I believe our numbers would have been even higher than they were; therefore, looking at our present position, I think our School of Art is in a far more healthy condition than it has ever been in before. Still, it is not by any means in so flourishing a state as it ought to be, in a large manufacturing town like this."

THE SOCIETY OF PAINTERS IN WATER-COLOURS.

WINTER EXHIBITION.

YEARS ago we predicted that the winter exhibitions of this society would terminate in a display of finished drawings; and the contributions on this occasion may, with some exceptions, be said to be such. The earlier collections were formed in great part of fragmentary imitations of nature, drawn, it may be, from the portfolio as they had been left on the spot. But gradually the sketch became superseded by the study,—a production, what latitude soever may be allowed to the term, which may comprehend elaborated works, and hence the brilliancy of the present exhibition, which, in that respect, fully equals some of the summer shows that have been seen on these walls.

In 'The Characters in the Plays of Shakspeare' (108), Sir John Gilbert has elected an enterprise of more than common difficulty. It is a large circular or oval composition hanging as a centre-piece at the end of the room. We say large, but perhaps it will not be considered sufficiently large if it were thought indispensable that certain of the favourite plays should have been more distinctly signalised. King Lear, Hamlet, the Merchant of Venice, and some others, pronounce themselves with a ringing emphasis, while others not less important are left in some degree in the dark. Hence the composition assumes the character of a critical essay very pointedly written for those who would decipher it. Like Sir John Gilbert's heads generally, some of these are grand; and admirable is the conceit of crowning the whole with Puck moving off with the ass's head—a charming idea for a sculptor. By the same artist are several other valuable drawings. There is also a scenic essay by H. S. Marks, A.R.A., a 'Design for the Proscenium Frieze at the Gaiety Theatre' (16). If it be considered what might be done for this house, it will be perhaps determined that Mr. Marks proposes the best that could be effected. His composition has the great merit of not being crowded. It is graceful, and bears allusion to all that should, we think, come within the repertory of the Gaiety; but if any dramatic tale or history be intended, it is in that direction voiceless. Some other small decorative compositions by Mr. Marks from Shakspeare, to be used as circlet centre-pieces, also attracted our attention.

In the drawing No. 54, by O. W. Brierly, there is an indescribable poetic grandeur. It represents an English frigate sailing by moonlight under a goodly spread of canvas. We may accept the brave ship as the *Galatea*, and Mr. Brierly has done full honour to her, for never has there been exhibited a more perfect moonlight marine picture of its kind. Mr. Brierly's contributions are numerous, and highly interesting as relating to the Nile Expedition of the Prince of Wales. These drawings are exhibited by permission of his Royal Highness.

The pictures hereafter mentioned are of great interest, and some are remarkable for novelty and the manner in which difficulties are surmounted:—'The Piazzetta, Venice' (10), W. W. Deane; 'A Yorkshire Beck' (20), George Dodgson; 'Interior of the Gallery—Haddon Hall, Derbyshire' (21), Joseph Nash; 'Cradle Song' (22), Walter Goodall; and 'Little Contadina' (41), by the same; 'At Spittal, off Glenesh—Perthshire' (31), T. M. Richardson; 'The Young Musician' (50), J. Boyd Houghton; and by the same, 'A Full-Dress Rehearsal' (55); 'Oxen in Ploughing-Time—Sussex', H. Britton Willis; 'The Cup-Bearer' (58), J. D. Watson; 'Near Port Madoc' (63), J. J. Jenkins; 'Study of a Sunflower' (65), and 'Study of a Man's Head' (67), F. Smallfield; 'The Wandle at Wandsworth' (72), Paul J. Naftel; 'Mathilde' (101), and 'The Usher' (106), J. D. Watson.

These subjects generally, and the manner in which they are brought forward, represent the artists whose names are affixed to them; and certain of the works will never be excelled by their authors. 'St. Andrews' (30), Birket Fos-

ter, is a sea-view—that is, the great feature of the drawing is an expanse of stormy sea, that lashes the shore on which stand the ruins, driven by the fury of a gale off the sea. The more distant passages of the raging waters are finely described, and promise a fore-sea of uncommon grandeur; but the fore-sea has not the volume that might have been expected. By Collingwood Smith there is a frame of four sketches (96), of subjects in Switzerland, which are bright and picturesque: more interesting, though not so brilliant, are four home-scenes (102), by T. M. Richardson. As studies of heads, there are two groups of cherubim (243 and 323), by E. Lundgren, beautiful, but not so graceful as Sir Joshua's Lady Gordon, an idea which he must have gathered from Correggio's frescoes at Parma. 'The Angel of the Annunciation' (295), and 'The Angel of the Agony' (130), F. J. Shields, are two striking and well-drawn heads; they are life-sized, and drawn in red chalk. By this artist are other chalk drawings, of much interest. 'In the Cloister of the Convent, Berchtesgaden' (105), is a sketch by Carl Haag, but wanting in the attractive character which usually distinguishes his architectural pieces. As an instance of giving importance to an ancient fragment, may be mentioned a 'Church Porch' (117), Alfred D. Fripp, a peculiarity both as a drawing and a reality; and also as architectural curiosities, we may note Nos. 28 and 29, by John Burgess, entitled respectively, 'A Street of Carved Houses, Lannion, Brittany,' and 'Back Entrance at the Château de Blois, Loire.' The drawings of this year by this artist are superior in colour to any he has ever before exhibited. 'The Return of the Victors' (178), Sir John Gilbert, is a grand and spirited composition, but with more of the essence of allegory than can be admitted into an historical triumph. The drawing presents a march of knights, bedecked with laurels preceded by musicians, and attended by maidens who strew flowers in their path. In order to give effect and state to these horsemen, they wear full suits of plate armour, and their horses are protected also by the armour which was worn only at tournaments. The drawing must be accepted as a fanciful parade. It is nevertheless a production of vast power of execution, and abounds with the most refined qualities of Art. A scene of solemn grandeur, and of equal power with the preceding, is Sir John's 'Burial of John Knox' (15).

'Italian Conspirators' (118), E. Lundgren, is somewhat heavy, but the character given to the scene is appropriate to the idea. The scene is one of those richly decorated rooms which exist numerously in Venice. By E. Duncan there is a 'Study in Lullington Park, Kent' (121), which in treatment reverts to the sketches of the earlier professors of the Art. Some other and smaller subjects make up Mr. Duncan's valuable contribution. Worthy of honourable mention are 'Charles' Wain' (132), J. W. North; 'At Shiere, Surrey' (136), C. Davidson; 'The Old Organ' (153), E. K. Johnson; 'On the Terrace' (161), Margaret Gillies; 'In the Fens—study for a hunting picture' (171), F. Tayler; also by the same, 'Going to the Meet' (181); 'My Roses' (184), R. W. Macbeth; 'The Sleepers' (185), E. K. Johnson; 'Street in Cairo near the Copper-smiths' Bazaar' (187), E. A. Goodall; 'Day-Dreaming' (190), F. Smallfield; 'On the Coast of Caithness' (194), Samuel Read; 'Verona' (197), W. W. Deane; 'A Mosselle Peasant Girl' (205), W. C. T. Dobson, R.A.

For precision of description and points of effect, few artists could equal Joseph Nash in such a subject as 'The Ceremony of the Thanksgiving for the Recovery of H.R.H. the Prince of Wales in St. Paul's Cathedral, February 27, 1872.' Mr. Nash has been careful to give space and grand proportions to the noble interior, and has principally signalised the royal party on the left of his view. It had been an unpardonable mistake to have given to this drawing any pictorial effect. We cannot praise it too highly.

The screens in the gallery are, as usual, covered with minor essays of great beauty, not perhaps comparable with those they contain in "the season." Prominent among them is Mr. F. Walker's, A.R.A., piscatorial study, 'A Fishmonger's Shop' (339), remarkable for the truth of its "still-life."

THE INSTITUTE OF PAINTERS IN WATER COLOURS.

THE collection of "Sketches and Studies" exhibited here excels all that have preceded it. Indeed, there are very few works on the walls that may not be accepted as finished drawings. They are only unimportant in size; their quality generally is unexceptionable. Some of the artists who have been somewhat recently admitted as Associates have done justice to their election by contributions of great merit. It may be well to state that these gentlemen are Hugh Carter, Edward H. Fahey, Hubert Herkomer, Walter May, J. Orrock, F. J. Skell, and William Small; of works by some of them we have already spoken favourably. The first named here is a figure-painter, who is represented by a 'Study of a Dutch Interior,' (204), and another Dutch subject. The former of these is somewhat thin, but we have yet to see his more complete drawings. Those of E. H. Fahey, with which the public is already familiar, have been rather architectural than picturesque, but, on this occasion, his practice has been limited to studies from nature. By Herkomer there is [nothing in the gallery, but his works have been already noticed commendably in the *Art-Journal*]; and so also have the marine-subjects of Walter May, and the landscapes of James Orrock. The works of the last-named artist show a great advance on what he has already exhibited, inasmuch as his colour is more harmonious and his manipulation more tender and transparent. The studies of F. J. Skell amount to not fewer than thirty-three. The most remarkable of them are pictures of fisher-children, which present the subjects round and real, warm and breathing, even to the life. By W. Small are three studies.

The number of drawings on the walls and screens amounts only to three hundred and fourteen, and not fewer than twelve of the Members, besides several of the Associates, are defaulters. There are also eight Honorary Members, who are all men of eminence in their profession, and had only four of their number sent a drawing, such an addition would have greatly assisted the interest of the collection.

To consider, however, the exhibition as it is, we turn to 'The Sisters' (2), F. J. Skell—a quiet row of three little girls, looking like specimens of French peasantry. Mr. Skell's contributions are numerous, as has been already remarked; we have only to add that his coast children are charming, and what is, perhaps, more esteemed by painters, "original." 'Old Comrades' (7) is a very insufficient instance of Mr. Absolon's powers: it is an old man and his donkey, and the treatment of the subject merits high commendation—the pair being so much alike. There are fifteen drawings under this name, several of which bespeak the high ability of the painter, as 'Ginevra,' from Rogers' 'Italy'; the story of the lady who shut herself in the chest with the spring lock. It would almost appear that this drawing has been hurried; that is, it is in a state still to be worked upon with much advantage. 'A Tour in the Pyrenees' (12), W. L. Thomas, is a narrative of travel related in thirty small sketches, contained in one frame, many of which are interesting. Near these, hangs a drawing of exquisite taste and feeling, 'The Spurs of Ben Cruachan' (11), Harry Johnson, the components of which appear anywhere and everywhere in the room, but the manner of presentation here is something to study. It is a low-toned landscape, but perfect throughout; the sky alone is a passage of a quality very rarely matched. 'Herring-Boats, Eastbourne' (19), H. G. Hine, is very simple, but masterly in arrangement; that is, the artist might not have found his principal objects so effectively grouped. The colour and atmospheric depth are admirable. The 'Study of a Head' (22), E. H. Fahey, exemplifies the versatility which we have ascribed to this painter: the head is perfectly successful in character and in what is called "style." The works of Skinner Prout show a great advance in completeness of description: as examples, may be mentioned 'Bamberg' (227), 'Rouen' (245), and 'Pembroke Castle.' It would appear that he is desirous of supplying

what, in the present day, might be said to be wanting in the sketches of Samuel Prout.

The arrangement of small pictures is remarkable as sorted out in frames of three or four in a group. By James Fahey are two small subjects in one frame (16), 'Hampshire Cottage' and 'Hurstmonceux Castle,' with other sketches of fragments of scenery widely apart, but nevertheless interesting. It may be noticed that this method of exhibiting small drawings is becoming more than ever prevalent, especially at the shows of "Sketches and Studies;" and some of these small works are valuable in their effects and manipulative properties. No. 23 contains four by J. H. Mole: and 205, four views of Arundel and its neighbourhood, by J. Orrock, which certainly show great improvement on the feeling of former works. In 'Ashwood Dale' (25), Edward Hargitt, there are great force, earnestness, and reality of effect; equally full of sound argument are 'Quinag, Sutherlandshire' (152), 'Bound for the Lyst,' (103), and others by the same artist. 'Heave and Away' (36) is the title given to a drawing by Walter W. May, in which appears the crew of a fishing-boat working with a will at their capstan to get up their anchor, and run for shelter in face of a squall coming off the sea. Of this drawing it may be remarked that the pith of the story is in the sky—there is the key to the motive of the subject. The fore-sea wants weight and volume, and does not seem cognisant of the coming squall.

Among the attractive studies of the collection are 'Viola' (45), G. G. Kilburne; 'An old Lock on the Avon' (49), J. W. Whymer, and, by the same, 'Barking, on the Skirts of Blackdown' (60); 'The Piazzetta, Venice' (62), W. Telbin; 'Arundel Castle, from the Park' (84), J. Collier; 'Which way Home?' (99), J. H. Mole; 'St. Mawes, Cornwall' (29), J. G. Philp; 'Summer Evening' (92), H. Maplestone; 'Shoreham Harbour' (109), H. G. Hine; 'The Saxons' Last Stand at Hastings' (119), E. J. Gregory; 'Katz Castle, on the Rhine' (122), E. Richardson; 'Part of the old Church of St. Augustine—Rouen' (132), L. J. Wood; 'Videttes the Carabineers' (121), M. A. Hayes; 'Rosslyn Chapel—South Entrance' (135), B. R. Green; 'The Terrace—Haddon' (173), John Chase; 'Crypt of St. Peter's Church, Toscanella, Italy' (176), T. H. Cromack; 'St. Mary's Isle, Northumberland' (179), John Mogford; 'Fall on the Etive' (191), J. C. Reed; 'West Dale Lands, St. Bride's Bay, Pembrokeshire' (202), Edmund G. Warren.

'The First Provision Boat for the Besieged Town' (58), Andrew C. Gow, is a very elaborate drawing, containing admirable groupings. It is almost to be regretted that the theme was not historical. 'A South-west Gale in the Channel' (68), Edwin Hayes, is a drawing of very great excellence. The peril and confusion are indicated rather than literally described, and therefore the incidents are so much more impressive. 'The Fountain of the Apostles, between Jerusalem and Jericho' (78), Carl Werner, is a marvelously minute drawing, looking as if every feature of the ancient Roman road had been carefully worked out. The whole of the *locale* near and far is admirable, but the sky does not harmonise. But between the tide and the drawing, called 'The Twilight Hour' (93), W. Lucas, there is yet a greater discrepancy, since the picture presents the head and bust of a fair Scotch girl, without the slightest allusion to twilight. By A. Bouvier are a 'Bridal Procession' (159) and 'Epithalamium—a Sketch' (242), in which there is great elegance in some of the figures, but as carrying us back to the essence of Greek bas-relief, we cannot think that Art in this vein can ever be popularised. To the drawings of C. Cattermole we have not space here to do justice, but other occasions will arise when their merits will be recognised. It cannot, however, be denied that he follows too closely the luminous track of his uncle. The names of McKewan, Leitch, Pidgeon, Jopling, and Weigall are so favourably known, that it is scarcely necessary to say more than that they are worthily represented.

As was stated in our commencing remarks, the exhibition is, as a whole, of more than accustomed excellence in this gallery.

EXHIBITION OF THE PHOTOGRAPHIC SOCIETY, 9, CONDUIT STREET.

IN variety of experiment the photographic exhibition of this season is as prolific as any that has preceded it; but it is remarkably deficient of really ambitious purpose, for looking through the rooms the attention is invited to this or that "new process" or "invention" which brings nothing of any real value to the legitimate process of photography, but greatly complicates the manipulation. In the landscapes there is not the fine quality that we have seen formerly, and those which would have sold well in large sizes have been shorn down to small plates. Those photographers who distinguished themselves by copying some of the most beautiful effects of nature do not remind us in anywise of their former triumphs; but although these exhibitors fall obviously short of themselves, some of their performances show that they are capable of better things than they exhibit. The force and energy of the collection lie in the direction of portraiture, though this line is more open to vitiation than that of landscape. On entering the room the visitor's attention is arrested by portraits (343 and 344), by the "Vanderweyde" process, which are very fine, as resembling very elaborate drawings; and there is much refinement in a case of "vitrified enamel photographs," by A. L. Henderson, near which (461, 462, and 463), a portrait of a lady and two landscapes, by Colonel Stuart Wortley, are remarkable for clearness of detail. These are from uranium dry plates. Some of the coloured portraits by A. Boucher are very attractive, while others are unfortunately hard, and among the portraits on enamel, by B. Scott and Son, there are some charming examples, but they are not photography, nor are very many others which have been admitted into this exhibition, as the works, although extremely beautiful, of Messrs. Lock and Whitfield, as Nos. 382, 390, and 415, a portrait in oil. Miss Amy Fawcett (394), Ly Window and Grove, an enlargement in carbon, is a success, but looks as if it had been touched. Some of the heads in the frame (459), 'Children,' are admirable.

Of the works of O. G. Rejlander we cannot speak too highly; they are called (136) and (137) "True Photographs" and "Studies." Every one is qualified with a high degree of pictorial interest, and reminds us forcibly of the old masters. There are particularly two boys that refer pointedly to Murillo. Photography employed in this direction is a valuable assistance to Art. The works of the Berlin Photographic Company are not well placed, though unexceptionable in effect, as instance 'A Rest on the Road' (128), and others to which we refer briefly elsewhere. 'Waiting at the Stile' (31), Robinson and Cherill, comes in arrangement and effect nearer to a well-balanced picture than anything that has ever appeared under these names. The portraits by G. Cooper, 138 and following, have much merit; and the pieces of garden-scenery (154), by Colonel Stuart Wortley, called 'Studies of Foliage,' are wonderfully delicate and full of gradation.

'The Dargle' (160), and three following plates by T. M. Brownrigg, are perfect in detail. The enlargement of Mr. Vernon Heath's plates by the "autotype process" is most successful. There are among them 'The Cottage Porch' (177), 'An Old Oak' (178), 'Old Beeches' (179), and the famous horse chestnut tree at Cookham (187). It might have been doubted that these works would have been enlarged so well, but they are perfect in all their surface forms. In a charming group of portraits (228), A. J. Melhuish, are represented the Prince and Princess of Wales, Prince Arthur, and the Princess Louise, as they appeared at the Waverley Ball.

We have not only what we regard as a few of the most attractive examples, but there are other very interesting plates by W. Bedford, F. Hudson, F. Beasley, F. M. Good, V. Blanchard, &c.; still, with the recollection of what we have seen in former years, the exhibition will not be regarded so successful as others that have preceded it.

ART IN THE BELFRY:

A BRIEF ACCOUNT OF,

CHURCH BELLS, THEIR HISTORY, ART-DECORATIONS, AND LEGENDS.

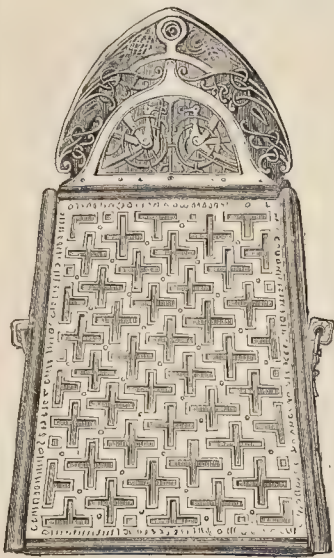
BY LLEWELLYNN JEWITT, F.S.A.

THE artistic decorations upon bells, although a subject rich in interest, and abounding in graceful design, seem to have met but the most passing and casual attention from lovers of ancient Art; and for good reason. Belfries and bell-chambers high up in "the old church tower" are frequently all but inaccessible, and in many cases positively dangerous of approach; and their artistic treasures, therefore, remain all but unknown. They are seldom seen, seldom noted down, and still more rarely brought to light; I may add, not often even thought about. We are accustomed to hear

"The bells and chimes of motherland,
Of England green and old,
That out from grey and ivied tower
A thousand years have told,"

pealing, or chiming, or tolling around us, without ever giving a thought to the fine old founders who attuned them so well, to the grand old way in which they were dedicated to their holy service, or to the artistic feeling which pervades many of their decorations. We can say with the same sweet poet—

"Those bells that tell a thousand tales,
Sweet tales of olden time!
And ring a thousand memories
At vesper and at primo;
At bridal and at burial
For cottager and king—
Those bells and glorious Christian chimes,
How blessedly they ring!"



Cover of the Bell of Armagh.

without a consideration of the art that has placed them where they are, and given them their musical tone, or to the other art that has beautified and decorated them, and rendered them fit for their holy office.

Some earnest workers there are who have

set themselves to the laudable task of exhuming (if I may so say) the whole of the bells of a particular county, and others who have made it a point of duty wherever their lot may even for a brief time have been cast, to ascend the church-tower and "make a note of" the inscriptions and marks which its bells present. Among the foremost of these workers are the Revs. H. T. Ellacombe, W. C. Lukis, J. T. Fowler, Alfred Gatty and J. H. Raven, and Mr. J. R. Daniel-Tyssen and his son, Mr. Amherst Tyssen.



Bells from an Illuminated MS. of the Thirteenth Century.

This band of zealous campanologists has worked hard, and under such difficulties as only those accustomed to campanoeing can fully appreciate, giving to the world the result of their labours in works of high antiquarian interest and value. Copies of inscriptions, too, are occasionally to be met with, scattered about in various topographical works and proceedings of learned societies. But all this is manifestly not enough. Copies of inscriptions, dates, and forms of letters are important, and the marks and monograms of founders, the stops, and the crosses, are very valuable; but beyond these there are other matters of equal value and importance to which it is essential to pay careful attention. The decorative borders, the fanciful and sometimes quaintly grotesque designs, the foliage, birds and flowers, and a hundred other matters, all deserve, and call for, special notice.

In this and succeeding papers it is my intention to attempt, in some measure, to bring before the readers of the *Art-Journal* some of the more prominent features of the Art-decoration of church bells, in the hope of calling attention to a branch of study but little known, and of furnishing from them designs which may with advantage be adopted by our Art-manufacturers of the present day. As, however, any notice of the decorations upon bells would be incomplete without some sketch of their history and of their forms, I proceed very briefly to speak of the history of church bells in our country.

Without going into the question of the general history of bells, from their first being mentioned in the descriptions of the dress of the Jewish high priest in Exodus and Ecclesiasticus, down through ancient nations, and to allusions in classic writers, it will be sufficient to remark that they were probably introduced into this country long before the time of the coming of Augustine in 596; indeed, it is said that in 550 Odoceus, Bishop of Llandaff, removed the bells from that cathedral during a time of excom-

munication; and earlier still, they are assumed to have been in use in Ireland as early as the time of St. Patrick, who died in A.D. 493. In those days much superstitious feeling, as in later ages, hung around the bells, and many sweetly pretty and very curious legends are known respecting them. Thus it is said St. Odoceus of Llandaff, "being thirsty after undergoing labour, and more accustomed to drink water than anything else, came to a fountain in the vale of Llandaff, not far from the church, that he might drink, where he found women washing butter, after the manner of the country, and sending to them his messenger and disciples, they requested that they would accommodate them with a vessel that their pastor might drink therefrom; who, ironically, as mischievous girls, said—'We have no other cup besides that which we hold in our hands'—namely, the butter; and the man of blessed memory taking it, formed one in the shape of a small bell, and he raised his hand so that he might drink therefrom, and he drank. And it remained in that form—that is, a golden one—so that it appeared to those who beheld it to consist altogether of the purest gold; which, by Divine power, is from that day reverently preserved in the church of Llandaff, in memory of the holy man, and it is said that, by touching it, health is given to the diseased."

The earliest known form of bells in our own country, both Anglo-Saxon and Irish, appears to have been that of an inverted wedge; not cast, but made of plates of iron, riveted together, of more or less quadrangular form. They were not, however, intended for suspension, but were



Cover of the Bell of Armagh.

used as *tintinnabula*, or hand-bells. Various examples of these, varying but slightly in general form, are preserved in numerous collections, and their general shape will be well understood from the annexed engraving from one in my own possession. It is

10½ inches in height, and is formed of two plates of iron riveted together and brazed; it has a thick iron clapper, and gives out a loud if not a very sonorous sound. Many of the Irish examples are enclosed in cases of the most richly decorated and costly character, as shown on the preceding page.

The towers of Anglo-Saxon and Norman churches still existing in this country show that *peals of cast bells*, some of large size, must have been in use in England in those days; indeed, there is direct evidence that such was the case; for Ingulphus says, in speaking of the *peal* of seven bells at Crowland Abbey, "*nec erat tunc tanta consonantia campanarum in tota Anglia.*" The Crowland *peal* was destroyed by a great fire at the abbey in 1091: the names of the bells were Pega, Bega, Tatwin, Turketyl, Betelin, Bartholomew, and Guthlac; and they were succeeded by two small bells, given to the monks by one Fergus, a brazier, of Boston. An earlier instance, however, of direct evidence is afforded by the splendid Anglo-Saxon MS. of St. Æthelwold's benedictional, by Cædmon, belonging to the Duke of Devonshire. In this MS. a tower is shown, in which hang four, evidently cast, bells of "sugar-loaf" form. Other illuminations also show bells hanging in towers, and prove that they were in use for actual ringing, not striking, at an early date. Egbert in 750 commanded "every priest at the proper hour to sound the bells of his church, and then go through the sacred offices of God." Indeed, it may safely be said that, from the first establishment of Christianity among us down to the present time, bells have been a distinguishing feature of our country; and *peal*-ringing has been one of our national characteristics.

In mediæval times many curious representations of bells and bell-ringing are preserved to us in illuminated MSS. and in the sculptures in churches. In these, *peals* of small bells are often shown suspended, and struck by hand with a hammer. One example of this, from a thirteenth-century MS., will be sufficient to show the mode of playing them. These, which were generally hung in sets of five, are of various forms; an illumination of the ninth century showing them somewhat of sugar-loaf shape, while in the one here given, and others, they are represented of the usual form of modern bells. In these representations there is usually one performer who, with a hammer in each hand, is playing a carillon of five bells; but in our engraving are two performers, one of whom has a hammer in each hand, and the other, while striking the bell with a hammer held in the right, holds in his left an enormous horn, which he is lustily blowing. Below is King David with his harp, accompanied by a player on the *shaum*, or psalter. Five bells seem to have been a not unusual number (whether from any connection with the five wounds of our Saviour, is matter of conjecture), and cathedrals were not allowed to possess more than five or seven, and these not always placed together for simultaneous use, but appropriated to the different towers or campaniles; collegiate and parish churches were not allowed to have more than three

besides the *sanctus* bell and the hand-bells.

The inventories of church goods taken in the reign of Edward VI. afford a vast deal of interesting information as to the number of bells in the different church-towers, and those for other purposes. Thus, in the case



Anglo-Saxon Bell.

of Sawley, there were "iij bells in the steeple, j saunte bell, j hand-bell, j sacking bell;" at Sandiacre, "ij hand-bells," and "in the belhowse ij bells, j sauns bell;" at Breaston, "ij bells in the steeple, j lytill hand-bell, j sacking bell;" at Bonsall, "iij small bells, j sanctus bell, iij bells in Steppull;" at Ash-



"Big Ben" of Westminster.

bourne, "iij bellez in the steeple, j clocke uppon j of them, j broken bell, j lytill bell called a sanctus bell, ij hand bellez, ij sacking bellez hangyng before the aulter of grene;" at Wirksworth, "iij bells, j sanctus bell, ij handbells, and j lytle bell in the quyre"—*cum multis aliis*. The "sacking bell" was rung at the moment of the elevation of the Host, at the sound of which the people all knelt down; in some places a

peal of small bells, worked by a wheel, were rung in place of the tinkling of a single "sacking;" the "sanctus bell," or "saunce bell," was rung on the small bell-cote often seen in the apex of the chancel gable, to let persons outside the church, in the fields or houses, know when the *Ter Sanctus* in the high mass was sung, in order that they might kneel down and join in the worship; "hand-bells" were used for various purposes, among the rest for ringing in front of funerals.

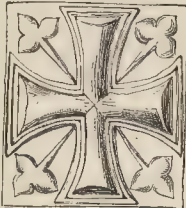
Peal-ringing is quite peculiar to our own country, and is undoubtedly a very old institution. About 1550, when Paul Hentzner travelled in England, he wrote:—"The people of England are vastly fond of great noises that fill the ear, such as firing of cannon, beating of drums, and ringing of bells; so that it is common for a number of them that have got a glass in their heads to get up into the belfry and ring the bell, for hours together for the sake of exercise"—and this peculiarity earned for our country the name of "the ringing island." Changeringing, however, does not appear to have been invented until quite late in the sixteenth, or early in the seventeenth, century; and at this time, as later, societies of ringers were established for the full study of the art—for it is an art which requires much mental as well as bodily strength and application to become a proficient in—of ringing. Thus the "Company of the Schollers of Chepe-side" was founded in 1603; the "Companie of Ringers of our Blessed Virgin Mary of Lincolne," in 1614; the "Society of College Youths," which probably took its name from Whittington College, on College Hill in 1637; the "Western Green Caps," in 1683; the "Society of Cumberlanders," taking their name from the Duke of Cumberland, in 1745, who are believed to be the "London Scholars" of 1603 under a new name; the "Society of Union Scholars," in 1713; the "Society of Eastern Scholars," in 1733; the "London Youths," in 1753, and the second of that name in 1776; the "Westminster Youths" and the "Prince of Wales Youths," about 1780; and many others, besides more modern societies existing at the present day. Among the principal composers of series of changes were Fabian

Stedman, about 1650, who invented a system which is still known as "Stedman's principle;" Benjamin Anable, who, in the early part of last century, invented the celebrated series called "Grandsire Triples;" Mr. Holt, who improved upon these; and Mr. Patrick, who also composed some celebrated changes. Leaving, however, "Grandsire Bobs," "Grandsire Triples," "Grandsire Caters," and all the other change ringing terms and systems, I proceed to speak now of some of the more noted "big bells"—*signa*, or *bourdons*—the "Great Toms," the "Great Pe-
ters," and the "Big Bens" of the bell-founder's art; first, however, stating that, as it is calculated 720 changes can be rung in an hour upon twelve bells, and as no fewer than 479,001,600 changes can be produced upon them, it would require no less than seventy-five years ten months and ten days, according to Mr. Lukis, to ring them all. Surely this is "ringing the changes" to an alarming extent.

"Big Ben" of Westminster is the largest bell in this kingdom, and, therefore, it may here be first named. There was formerly a "Great Tom of Westminster," which was sold for St. Paul's Cathedral in 1698; but, as though he determined never to give out a sound of his voice out of his own place, as he was being conveyed by Temple Bar—the boundary of Westminster and London—he rolled off the carriage and was broken. In 1708 he was recast by Philip Wightman. "Big Ben," the largest bell ever made in England, was cast for the great clock-tower at Westminster by Messrs. Warner and Sons, in 1856, but from being so much struck for amusement while resting for some weeks in Palace Yard, previous to being hoisted into the tower, it was cracked, and had to be broken up and recast. Its weight was 16 tons 11 cwt. 2 qrs. 20 lbs.; its height 7 ft. 10½ inches, and its diameter at the mouth 9 ft. 5½ in.; the thickness of metal at the sound bow was 9½ in.; the four quarter-bells weighed about 8 tons. In 1857 the present bell was cast by Messrs. Mears, but of a less size, its weight being only 13 tons 10 cwt. 3 qrs. 15 lbs. Unfortunately, it is reported to be slightly cracked.

Big "Peter of York" is the next largest bell in this country; it was cast by Messrs. Mears in 1845, and bears the arms of the city of York on one side, and of the Archbishop on the other, with long inscriptions.

"Great Tom of Oxford," the "mighty Tom," alluded to by Dean Aldrich in his "Bonny Christ Church Bells," is 7 ft. 1 in. in diameter. The original bell belonged to Osney Abbey, and bore the inscription, "In Thomæ laude resono Bim Bom sine fraude." In 1681 it was recast, with additional metal, but in the casting "it miscarried three times; twice it wanted metal to make out the cannons, and the third time it burst the mould and ran into the ground, so that poor Keen, or King, the Woodstock bell-founder, whose ill-luck it was therein to fail, was half besides himself and quite undone,

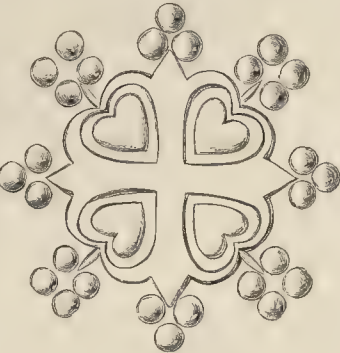


Cross, from Breston.

till the college made him amends; at last it was brought to perfection by Christopher Hodson, a London bell-founder." It was first rung on the 29th of May, 1684. It bears the inscription:—"MAGNVS · THOMAS · CLVSIVS · OXONIENSIS · RENATVS · APRILIS · VIII · ANNO · MDCLXXX · REGNANTE · CAROLO · II · DECANO · JOANNE · OXON · EPISCOPO · SVBDECANO · GVL · JANE · SS · TH · P · THESAVRARIO · HEN · SMITH · SS · TH · P · CVRA · ET · ARTE · CHRIST · HODSON."

"Great Tom of Lincoln" is a tolerably new bell, having been recast by Messrs. Mears in 1834. Its predecessor, the celebrated "Tom," was cast in the Minster Yard from an older bell, with additional metal, by Henry Oldfield, of Nottingham, and William Newcomb, of Leicester, in 1610—the former being, perhaps, the most celebrated founder of his day, and the latter associated with him in this instance only, because of being a founder in the diocese.

It was hung for ringing, but its clapper was chained by four chains to the floor. It bore on the haunch the inscription:—"SPIRITUS · SANCTUS · A · PATRE · & · FILIO · PROCEDENS · SVAVITER · SONANS · AD · SALUTEM · ANNO · DOMINI · 1610 · DECEM · 3d · REGNI · IACOBI · ANGLIE · OCTAVO & SCOTIE · 44;" and on the rim, "LAVRENTIVS STAVNTON · DECANVS · ROGERVS · PARKER · PRECENTOR · MAGISTER · FABRIC · GEORGIUS · EALAND · MAGISTER · FABRIC · RICHARDVS · CLAYTON · ARCHIDIACONVS · LINCOLN." "Both inscriptions are most



Cross, from Crich.

beautifully ornamented with borders and corded mouldings," says a note in 1810; and, no doubt, the mark of Henry Oldfield, to which I shall in another chapter refer, appeared upon it, although I have no memorandum to that effect. The shape of the old bell was far more elegant than the present one.* The present bell, which weighs a ton more than its predecessor, was placed in the rood tower of the cathedral in April, 1835. It bears in two encircling lines round the haunch, "SPIRITUS :: SANCTUS :: A :: PATRE :: ET :: FILIO :: PROCEDENS :: SVAVITER :: SONANS :: SONANS :: AD :: SALUTEM :: ANNO :: DOMINI, 1835, MARTII 25, REGNI GULIELMI QUARTI :: BRITANNIARUM 5;" and round the sound-bow, "GEORGIUS GORDON, D.D., DECANUS :: RICARDUS PRETYMAN, M.A., PRECENTOR :: GEORGIUS THOMAS PRETYMAN, B.C.L., CANCELLARIUS :: THOMAS MANNERS SUTTON, M.A., SUBDECANUS ET MAGISTER FABRIC · On the rim, "THOMAS MEARS. LONDINI. FECIT." It has two very elegant encircling borders, one of classic form, and the other of flowing foliage.

The "Great Bell of St. Paul's" is inscribed "Richard Phelps made me, 1716." It is never used (except for the clock) for tolling but at the death and funeral of members of the royal family, the Bishop of London, the dean of the cathedral, and the lord mayor, if he die during his mayoralty.

"Great Peter of Exeter" is the oldest, and, therefore, the most interesting of the "big bells." The original bell was dated 1484, but the present one was cast in 1676, by Thomas Purdue. It bears the inscription:—"EX · O · DOMO · PETRI · O · COURTNEY · O · EPISCOPI · O · EXON · ANNO · DOM · 1484 · O · PLEBS · PATRIE · PLAUDIT · DOM · PETRUM ·

* It is somewhat amusing to read in an account of the old Great Tom the homely and curious way in which its size and capacity were sought to be impressed on the popular mind in Lincoln:—"This bell weighs 9894 lbs. (the old one weighed only 7807); the circumference of the mouth is 25 ft. 8 ins.; and its internal capacity equal to 424 gallons ale measure, so that it would contain 7632 Lincoln pots (supposing these to run at the rate of eighteen to the gallon), and conse-

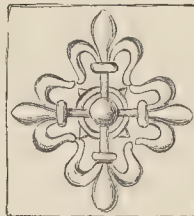
quently would afford a pot to every man, woman, and child in the city."

quently would afford a pot to every man, woman, and child in the city."

The "Victoria Bell" at Leeds, cast by Messrs. Warner, is quite an Art-production, and bears on the waist a medallion of our beloved queen. It weighs 4 tons 1 cwt., and its note, which is B, is free, rich, full, and sonorous.

The Great Bell at St. Dunstan's, Canterbury, was cast in 1762, by Lester and Pack, but was really moulded and cast, on the spot, at Canterbury, by William Chapman. It was while engaged in this work that Chapman saw among the bystanders a young man of apparent intelligence who seemed to take unusual interest in the proceedings, and, getting into conversation with him, offered to take him to London and teach him to become a bell-founder. This he gladly accepted, went to London, learned the art, and became so successful as to become a partner, and ultimately to succeed to the business, and to become the leading founder of his time. This young man was no other than William Mears, the founder of the well-known firm, still carried on by his family.

Worcester great bell, founded by Taylor, of Loughborough, in 1868, is richly and chastely ornamented, and bears the inscription—"SVRGE · QVI · DORMIS · ET EXVRGE · A · MORTVIS · ET · ILLVMINABIT · TE · CHRISTVS," and "JOHANNES TAYLOR DE LOVGBOROVGH FVNDIT. IN VSYM ECCLESIE CATHEDRALIS CHRISTI ET BEATE MARIE VIRGINIS IN CIVITATE ET COMITATV VIGORNIENSIS MDCCCLXVIII." It bears, besides the medallion trade-mark of Messrs. Taylor, a fleur-de-lis between most of the words, and four shields, bearing respectively the royal arms, the arms of the city of Worcester, the arms of the diocese, and those of the dean and chapter. It is



Cross, from Morley.

also enriched with elegant Gothic borders, and the lettering is composed of mediæval ornamented capitals, copied from ancient examples.

All these English "big bells," however, as it is needless to say, fall very far short in size of the "Great Bell of Moscow," or of the "New Bell" of the same city—the former weighing no less than 192 tons 3 qrs. 2 cwt. 14 lbs., and being 21 ft. in height, exclusive of the cannons, and 63 ft. in circumference; and the latter also 21 ft. in height and 18 ft. in diameter, and richly decorated in every part; or that at St. Petersburg, and other places abroad. One of the most ornate of modern bells, that at Lyons, weighs about a ton and a quarter, and is decorated with exquisite medallions and a variety of ornaments.

quently would afford a pot to every man, woman, and child in the city."

* Probably intended for *plenius audit*.

THE HUMAN RACE.*

BY LOUIS FIGUIER.

It would be difficult to find a volume more deeply interesting than this—the latest, and, perhaps, the best, of M. Figuiet's many valuable works. It may not satisfy those who have gone deeply into the subject of which it treats; there may be opinions among the learned opposed to those he holds—even errors which the comparatively ignorant cannot detect; for it deals with an immense number of topics; its range being, indeed, over all human kind in every part of the world—the cultivated and the savage, the civilised and the uncivilised, by whom earth is peopled.

We pass over the introductory chapters which

kind accurately, and, indeed, minutely, described—the white race, the yellow race, the brown race, the red race, and the black race; each race

being treated according to its peculiar characteristics; the brown race, for example—the Hindoo branch, the Ethiopian branch, the



The Prince Royal of Siam.

concern "the origin of man," "in what parts of the earth did he first appear," and so forth; these must be matters of speculation, to say the least; not so when the author comes to deal with facts; they are, of course, grounded on the knowledge acquired and made public by others—voyagers and travellers who have been long resident among, and specially conversant with, the countries and their inhabitants described. It must not be understood that M. Figuiet writes from personal experience; he is, strictly speaking, only a compiler, but his compilation is so thoroughly well done as to read like the veritable observations of one who has seen all he writes about.

Thus we have the several "races" of human

* Published by Chapman and Hall.



Yacots: Mongolian Branch.

Malay branch. So skilfully are these characteristics portrayed, that we seem to know about

them all we desire to know or need to know; in truth, the general reader will not require



An Australian Grave.

much more information than he here obtains, at a very small cost of time. The volume is

most profusely illustrated with engravings, of which specimens are here introduced.]

THE ILLUSTRATED
NEW YEAR GIFT-BOOKS, 1873.

Some brilliant and successful efforts have been made by a few leading publishers to meet, in 1873, the Art requirements of the public. The gift-books that depend on woodcuts are, perhaps, below the usual mark; but often there is a judicious mixture of line with wood-engraving that demands, and will receive, patronage. Others are decorated by chromolithographs or prints in colours, while others depend solely on photographs or printings by carbon process. Messrs. Macmillan, Messrs. Routledge, Messrs. Griffith and Farran, Messrs. Groombridge (the issues of the two latter being for children), Messrs. Petter and Galpin, Messrs. Moxon, and Messrs. Virtue, have sent forth a supply ample sufficient to meet the demand. Many of them are of a high class, very excellent as Art-works, and of great worth as containing interesting and instructive matter. A few of them it is our duty to notice; but our notices must be, of necessity, brief.

"HOME AFFECTIONS PORTRAYED BY THE POETS" (Routledge and Sons) is a charming volume, edited by CHARLES MACKAY, himself a poet of high order. It contains one hundred illustrations from drawings by eminent artists, all engraved by the Brothers Dalziel; very beautiful engravings they are, by no means overburdened by the style scratchy, which Messrs. Dalziel made fashionable for a time; but they are not new, we imagine, yet are none the worse for that. Unhappily, we must refer to the past for examples of the genius of Sir John Gilbert and Birket Foster, artists in wood whose power has never been reached by followers, although there are some who approach very near to them. Except by drawing on the good time gone by, we shall never have a book so excellent as that we notice. The selection of poems was in good hands; but Dr. Mackay has thought it wise (and perhaps he is right) to take them all from the more recent poets; at least, he goes no farther back than Coleridge; few, however, are absent who ought to be present. Several of the contributors are Americans. We cannot praise this beautiful book too highly; it is a charming addition to the domestic enjoyments of home, and may be placed without the shadow of doubt in the hands of the young; for "every composition which might give offence to the pure-minded, however beautiful in language and imaginative in its structure, has been rigidly excluded."

"EVERY BOY'S BOOK" (Routledge and Sons). As good, of its kind, is this lavishly illustrated volume of stories and adventures that will delight many boy and girl readers during the winter of the year. The principal contributors are Lady Barker, Charles Kingsley, and the Rev. J. G. Wood—writers whose names guarantee excellence. It is by no means, however, exclusively a book of tales; some prominent men of science have been called in as aids—and valuable aids they are, making instruction a means of delight, and rendering the acquisition of knowledge a pursuit of pleasure.

"WALTER CRANE'S PICTURE-BOOK" (Routledge and Sons) is less to our taste, although it contains "sixty-four pages of pictures, printed in colours," and some of the rhymes illustrated are the favourites of our own childhood, associated with many joyous feelings and happy memories. Mr. Crane is undoubtedly a clever artist; and although he often luxuriates in the grotesque, he never passes the border that approaches vulgarity.

"ENGLISH MINSTRELS" (Routledge and Sons) is a volume "illuminated by Mrs. Hoskyns Abraham," and printed by the old and respected firm of Day and Sons—examples of chromolithography. Some of them are admirably designed, others are not so good; of the former we might select the page that surrounds Robert Spencer's well-known lines, "Too late I've stay'd," and those that environ Carew's delicious poem, "He that loves a rosy cheek." In some of the latter examples there is evidence of much earnest labour.

"THE FAMILY FRIEND" is one of the issues for the year of Messrs. Partridge & Co.; they are the publishers, but the compilation in Art and in Literature is by Mr. Smithies, a gentleman to

whom the British public has long owed, and continues to owe, a debt of gratitude. *The Band of Hope Review* and *The British Workman* come with it. There is no publication, however costly, that contains better engravings than these monthly sheets for the people, furnished at the charge of one halfpenny and one penny.

"THE FRIENDLY VISITOR" and "THE CHILDREN'S FRIEND" are publications for the young, by Messrs. Seeley, Jackson, and Halliday. They contain much that is good, and nothing that is bad. The woodcuts are, indeed, of much excellence; children can read them, and so receive lessons that may fructify in mind and heart. It is of the very highest importance that the beginnings of Art-teaching should be sound and safe, that nothing is learned that must be afterwards unlearned. That is the great characteristic of many of the books of the season; some there are, indeed, made up of tawdry pictures and ill-chosen lines—big, staring things that attract the vulgar and strengthen vulgar tastes. We have reason to believe, however, that the sale of such is becoming yearly less and less, and that they will ere long vanish altogether from the market.

Foremost among the leading gift-books of the year is one issued by Messrs. Macmillan & Co., a "CHRISTMAS CAROL," printed in colours from original designs by Mr. and Mrs. Trevor Crispin. The illuminated borders are from MSS. of the fourteenth and fifteenth centuries; the drawings they surround are of religious character, happily felt and admirably rendered. It is a most charming volume; to many it will be the choicest of the season; printed with great care, gracefully bound, and altogether as fine a specimen of the art as we have ever had submitted to us.

Of Macmillan's other books of the season (with one exception) much need not be said: they are graceful and good; prettily illustrated, occasionally with marked excellence; we miss, however, an artist who last year did so much for this firm—L. Frölich. "P'S AND Q'S" is a production for the young by a lady who never fails to amuse and interest while teaching, the author of the "Heir of Redclyffe." "THE GOOD VOICES" is a most pleasant and profitable book for Sunday reading: it is "a child's guide to the Bible," by the Rev. EDWIN ABBOT. "RIBBON STORIES," is from the fertile pen of LADY BARKER. The introduction to the little volume is carefully and tenderly written, and the "adventures" and "fairytale" that form the amount of the "Ribbon Stories" are sure to be popular in nursery and schoolroom "after lessons."

"IN THE GOLDEN SHELL: a Story of Palermo." By LINDA MAZINI; with illustrations. Our juvenile readers may, or may not, know that the fair city of Palermo—its numerous coloured domes and spires glittering in the sun, reposing in its rich and exquisite valley—is called by the name of the *Conca d'Oro*, or "Golden Shell," chiefly on account of its form, and for other reasons, which the charming little volume by our side will explain. We could not find at this season of gifts a more delightful offering for boy or girl than this "Golden Shell." The author has broken new ground, and carries us to a land so varied and beautiful, both in life and landscape, that we can suggest no more interesting volume for presentation, and we hereby recommend it as a "gift-book" to all who wish to present their god-children or other young relatives with a "new pleasure." The illustrations are pretty and characteristic, and the book is so got up, as to endure the vast amount of reading it so richly deserves.

"THE RUNAWAY," a Story for the Young, by the author of "Mrs. Jerningham's Journal," is brilliantly written and very amusing, but it is a dangerous book to place in the hands of the young. An overbearing, clever girl, of the ultra "fast" class, runs away from school in search of adventures because she will not bear restraint. She meets with and—by her misrepresentations and fascination—captivates a young lady, and induces her to enter into every description of plot, which she describes as "fun." She is the cause of no end of bewilderment, and evinces throughout the most utter selfishness and total indifference to the feelings of others. Her escapades are told with such dexterous humour that, though we know it is wrong to do

so, we laugh while we read. When discovered, and her long-enduring papa comes to claim her, instead of the severe punishment she deserved, she faints, and is petted and forgiven! The young lady, who has the pretty name of "Clarissa," and who was made a "cat's paw" by "the Runaway," suffers in reality much more than the author of all the evil—the one was wicked, the other weak. We do entreat those who write for the rising generation to remember that children retain what they hear and see, yes, to their life's end. Consequently, their mental food should be pure and healthful, which assuredly this is not.

"ILLUSTRATED TRAVELS: a Record of Discovery, Geography, and Adventure." Edited by W. B. BATES (Cassell, Petter, and Galpin). There are few books of the season, and none of its class, that can compete with this gorgeous volume, with its four hundred pages of letter-press, and nearly as many engravings, describing all parts of the known world, the peculiarities of its scenery, character, costume, and so forth, among the several nations and in the various islands of earth. It is an abundant store of knowledge, profitable to those who read for either amusement or information; but, indeed, the one cannot be obtained without a large gain of the other. To form the volume, many travelled authors have combined, writing only of that with which they are personally acquainted, picturing with pen and pencil what they have actually seen. There is consequently large value in this accumulated store of knowledge; the statements may be depended on; all the recorded travels are true and faithful to reality. Adventure derives no aid from fiction; yet some of the details are so startling and marvellous as to seem inventions, except for the respected names under which they are guaranteed. Of the three hundred engravings, it would be difficult to speak too highly; they are of much excellence as works of Art. Some are full-page illustrations, others small; they bring us into absolute intercourse with the persons and things described.

"THE WONDERS OF WATER" is another of Messrs. Cassell's new-year's books. It is from the French of Gaston Tessandier, translated by Robert Stawell Ball, LL.D. It tells us all that is known, or, perhaps, can be known, concerning water, and is largely and usefully illustrated.

"HOLIDAY STORIES FOR BOYS AND GIRLS."

By LADY BARKER (Routledge and Sons). Lady Barker is a brilliant writer for young folks; her tales are fresh and life-like, and "the adventures," which nearly fill this volume, are full of interest. If Lady Barker did not use her pen so rapidly, she would be as valuable a writer for our young people as we could desire, for then she would proceed more carefully, and avoid the "fast" "slanginess" that occasionally disfigures her narratives. She writes a great deal—we will not say she writes too much, for, despite the fault we have found, we ourselves are obliged to read her stories, though we frequently draw a pencil through words—very seldom through passages—which we are certain, if she thought over them, she would have erased. We cannot compliment the illustrator of "Holiday Stories," though there was a time, not very long ago, when we should have hailed those pretty pictures with delight; but book illustrations assume a very different position from what they did, when we delighted in Valentine and Orson with their coloured prints.

"THE HENNY PENNY PICTURE-BOOK."

Containing "Henny Penny," "The Peacock at Home," "Baby," and "The Sleeping Beauty in the Wood" (Routledge and Sons). Here are revived, with twenty-four pages of clever illustrations, printed in colours by Kronheim and Co., some of the old-world tales of our own childhood. How well we remember thinking in our baby wisdom that "Henny Penny" was very silly, because when a pea fell on her head she fancied the sky must be falling! and how glibly we committed the whole legend to memory, and repeated it at dessert! We forget who wrote "The Peacock at Home," which is the second "poem" in this pleasant nursery book, but it followed the "Butterfly's Ball and the Grasshopper's Feast," which was assigned to one of the princesses of Queen Charlotte's court—we believe the Princess Amelia; it

is remarkably well written, and has given us much pleasure to renew our acquaintance with all the company who graced the peacock's kettle-drum! "Baby," we imagine, is more modern than the other three, but, no doubt, will be recognised by many as an old favourite; and as to the "Sleeping Beauty," her fame will endure as long as childhood continues, which, we think, is promising a fair immortality to Messrs. Routledge's "revivals."

"LITTLE BAREFOOT. By BERTHOLD ANERBACH" (Routledge and Sons). Young and old are much indebted to Messrs. Routledge for this beautiful edition of a well-known German story. It is, perhaps, the best of a series of stories by M. Anerbach, where all are excellent; this will be deservedly, if not the most popular, certainly among the most popular, of the season's gift-books. The tale of the trials and difficulties of the firm, yet tender-hearted German girl, and her feeble-minded brother, is told with an amount of delicacy, yet distinctness, that accompanies the reader from the first page to the last in nearly all of Anerbach's stories. The admirable portraits of national character, and the unaffected yet beautiful descriptions given of that (to the tourist) almost unknown *Schwarzwald*, have rendered his tales of much interest to the inhabitants of our islands; but in this particular one, enriched as it is by the exquisite designs of VAUTIER, there is a fascination which is derived not only from the portraiture of national character, but the sterling value of the life-lessons, to be read and engraved upon the heart and mind, and recalled when trials from which no position is exempt, press heavily, as we pass through either the clouds or under the sunshine of our pilgrimage. We have gone twice over "The Village Goose Green," the "Holderwasen," with exceeding pleasure, not a little comforted by the conviction of Black Marianne, that "little Barefoot's dry bread would fall into the honey-pot yet!" This charming volume contains no fewer than seventy-five of Vautier's exquisite illustrations, and the story is admirably translated by H. W. Dulken. There have been no better woodcuts of the year, considered with reference to design and engraving, but to design more especially.

"ANECDOTAL AND DESCRIPTIVE NATURAL HISTORY." By A. ROMER (Groombridge and Sons). There is nothing new in this book; the anecdotes of animals are all well known, and they are not very sufficiently good—woodcuts and coloured prints, of which there are many. Of course, the volume is pleasant and profitable reading—stories of the animal world cannot be otherwise; and among Christmas gift-books, it may take a prominent place.

"BUDS AND BLOSSOMS: Stories for Children" (Groombridge and Sons). A very prettily illustrated book, full of excellent wood engravings that illustrate the pleasant stories, from which the young will learn only what is good. The volume has also several coloured prints, and is "got up" with neatness and taste.

"SAGAS FROM THE FAR EAST" (Griffith and Farran). A collection of traditional tales—Kalmouk and Mongolian—from the pen of an accomplished and travelled scholar, who has, on many occasions, made English readers familiar with the far East. They take us back to the days when the "Arabian Nights" were sources of intense delight, that never palled nor tired; possibly if we were to read them now, we should consider this a better book. We heartily thank the author for some hours of enjoyment in a new field, fertile of instruction as well as pleasure.

There are many other books for the New Year on our table, notices of which we are compelled to postpone, although New Year's Day will have passed before such notices can appear. Those for 1873 are more numerous, and, on the whole, more meritorious, than the books of 1872: more varied they certainly are, not only those for the young, but also the volumes for their elders. Art is certainly well represented in many of them, fine engravings from paintings by first-class artists being the speciality of several, while photography has lent its powerful and welcome aid in the way of illustration.

ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—The monument over the grave of the late Horatio Macculloch, R.S.A., in the Warriston cemetery, has recently been completed from a design by Mr. James Drummond, R.S.A. It takes the form of a Celtic cross richly ornamented. One side of the pyramidal base has a square panel, on which are sculptured a palette and sheaf of brushes, adorned with a wreath of laurel. An arched panel on the opposite side incloses a bas-relief of one of the deceased painter's favourite dogs. The whole is the work of Mr. D. W. Stevenson.—A meeting has been held with the object of raising funds for a memorial of John Knox, and numerous suggestions were made as to the form it should assume: a window in St. Giles's Church, in which the bold reformer ministered, a column surmounted by a statue, and a "Memorial Hall," were respectively proposed; but nothing has yet been decided.

BATH.—A bust of Sir William Tite, M.P., the work of Mr. Theed, has been placed in the Guildhall of Bath, presented by several "admirers" of the honourable member, as a mark of respect, and in estimation of the manner in which he has represented the city during a period of seventeen years. It was stated by one of the aldermen that "the respect for Sir William throughout the city was so great that persons of all parties were struck with a life which was so generous, valuable, and eminently useful, and had, therefore, freely subscribed for the bust. To appreciate a work of this kind it was necessary to have two things—a favourite subject and a high-class artist. In each of these points they had been very fortunate."

BEDFORD.—The Duke of Bedford has offered the Corporation of this town a statue of John Bunyan, the "Tinker of Bedford," as he was styled by his enemies, when living. The work is to be entrusted to Mr. Boehm.

BIRMINGHAM.—One of the lectures delivered towards the close of last year before the Birmingham Royal Society of British Artists, by Mr. J. H. Chamberlain, had for its title "The Chisel," by which he meant works in masonry, carving, and sculpture. Birmingham, with all its wealth, the lecturer incidentally remarked—"wealth with respect to which ancient cities were not to be compared—possessed not a tenth of the number of statues which one of these old cities, only a quarter of its size, had been known to contain." This is very true, and we trust the observations may stir up the rich men of Birmingham to give more encouragement to our sculptors; but it must be remembered that Greece and Rome abounded with works of this kind as objects of religious worship; this, in some degree, account for their large number.

BRIGHTON.—The Fine Art Committee of the Brighton Corporation has resolved to hold an exhibition, at an early period, in the Pavilion, for which purpose artists of known reputation will be invited to contribute. It is stated that though the sale of works cannot be made publicly, yet arrangements will be made to enable artists to dispose of them, when opportunity offers.—We much regret to record the decease, in December, of Mr. Lord, through whose active exertions and scientific knowledge the Brighton Aquarium, noticed in our pages last month, was called into existence.

COCKERMOUTH.—A statue of the late Earl Mayo is to be erected here; it will be entrusted to the hands of Messrs. W. and T. Wills, of the Euston Road, London. The figure, 9 ft. in height, is to be executed in Sicilian marble, and placed on a pedestal in the centre of the town.

HUDDERSFIELD.—Mr. Theed has finished the colossal statue of the late Sir Robert Peel, for this town. It is of white marble, and represents the deceased statesman in his official robes as Chancellor of the Exchequer, holding a roll of parchment in his hand, and in the act of addressing the House.

LIVERPOOL.—The Liverpool Art-Club.—For some time past the want of a centre has been felt in Liverpool, where the friends and lovers of Art could meet from time to time to hold con-

verse together, and to adopt means for the better promotion of Art-interests in that town. This has been specially noted since the revival of exhibitions of pictures during the last two years. To feel a want in such an enterprising borough ought to be tantamount to satisfying it, and in this matter of an Art-centre it has been so.

On the 27th of November last the Liverpool Art-Club was inaugurated by a dinner held at the Royal Hotel, under the presidency of the Mayor (Edmund Samuelson, Esq.), who, as deputy-chairman of the Free Public Library and Museum, and chairman of the Autumn Exhibition of Pictures, was essentially the right man in the right place. The dinner was very largely attended by local lovers and promoters of Art. It was explained during the evening that the club would be a social club, and that any gentleman, being a member, who possesses works of Art, may bring them to the rooms for examination and discussion. Also that, periodically, the members intend having exhibitions of choice and rare collections of works of Art, which could be primarily opened to the club, and then for a short period to the public at certain rates of admission. The club has already found a *locale* in Sandon Terrace, and opened its first exhibition on the 12th of December. An exhibition of Japanese works, including some of the most rare and beautiful specimens of this Art, were collected together.

Autumn Exhibition of Pictures.—This exhibition closed on Saturday, December 14th. Up to the 3rd of December the sales reached £5,200; since which date to the close several works were sold, considerably adding to the total. The success of the year's exhibition has been great, and far exceeding the expectations of its promoters. It has been decided to hold another exhibition next autumn; indeed, it is presumed we may now look upon the Liverpool Corporation Autumn Exhibition as a fixed institution; and the town, it may reasonably be presumed, will for the future have exhibitions equal, if not surpassing, those in any place in the provinces.

Permanent Gallery of Art.—The revival of autumn exhibitions in Liverpool, and the purchase of several pictures; as a nucleus of a permanent gallery, have stimulated several local collectors to promise contributions. Mr. P. H. Rathbone, who purchased recently "The Pilgrimage," by A. Legros, for £400, at the last Town Council Meeting, presented the picture to the town; and on the motion of the Mayor, seconded by Mr. J. A. Pictou, F.S.A., it was accepted with thanks, and ordered to be added to the collection already formed.

Presentation of Drawings.—An opportunity has been afforded us of examining the contents of two portfolios of sketches, chiefly in water-colours, which are respectively intended for presentation to Mr. E. Samuelson, and Mr. P. H. Rathbone, gentlemen well-known in Liverpool for the interest they take in, and the support they give to, the Art-Societies of the town. These works—upwards of forty in each portfolio—are the voluntary contributions of local artists and of a few well-known London painters: each contributing one example to the respective folios. All the pictures, and there are some little gems among them, are handsomely mounted on cards of uniform size, forming a really valuable and beautiful present, honourable alike to the donors and the recipients. Our space will not permit us to append the names of the former, or we would gladly do so.

By the death of Miss Isabella Mather, of Mount Pleasant, Liverpool, in her eightieth year, an interesting and valuable collection of miniatures will be added to the Town Museum. About twenty-five years ago, when Louis Napoleon was in pecuniary difficulties, Mr. John Mather purchased from him or his creditors, through Mr. Joseph Mayer, a number of miniatures—many of which were unique—of the different members of his family, including the parents of Napoleon I., and portraits of his most celebrated marshals. After Napoleon III. was declared Emperor, he attempted to buy back the miniatures, but Mr. Mather declined to part with them, and by his will bequeathed them to the town on his sister's demise.

SCENE-PAINTING IN ENGLAND.

In the year 1659, according to Downes, who published his *Roscius Anglicanus* in 1708, one Rhodes, a bookseller, who had formerly been wardrobe-keeper to Charles I.'s Company of Comedians in Blackfriars, getting a license from the "then governing state," fitted up a house for acting called the Cock Pit, in Drury Lane; and, in a short time, completed his company. Upon the restoration of King Charles II., the scattered remnant of those who had played at one or other of the six play-houses allowed in town by Charles I. formed a company, the members of which acted at the Bull, in St. John's Street, and subsequently built them a new house in Gibbon's Tennis Court, Clare Market, in which two places they continued acting in 1660, '61, '62, and part of '63. In the latter year they built a new theatre in Drury Lane, Mr. Thomas Killigrew having obtained a patent from the King. His Majesty's Company of Comedians opened their new theatre in Drury Lane on Thursday, the 8th of April, 1663, with a piece entitled *The Humorous Lieutenant*.

Sir William Davenant having also gained a patent from the King, Betterton and the rest of Rhodes's company were sworn by Lord Manchester, then Lord Chamberlain, to serve his Royal Highness the Duke of York at the theatre in Lincoln's Inn Fields; which house was opened, in the spring of 1662, with the first and second parts of *The Siege of Rhodes* and *The Wits*; having new scenes and decorations, which were, Downes tells us, "the first that e'er were introduced in England."

Here then we have a starting-point; regular scenes and decorations dating back only to the spring of 1662.

But we are not to suppose that scenic Art had done nothing for the stage before this: for, according to Malone, movable scenes were used in 1605, when three plays were performed at Oxford before James I., which are thus spoken of by a contemporary writer:—"The stage was built at the upper end of the hall, as it seemed at the first sight, but, indeed, it was but a false wall, faire painted; which pillars would turn about, by reason whereof, with other painted clothes (scenes), the stage did vary three times in one tragedy."

The first who painted [movable scenery in England was Richard Aggas; and a specimen of this artist's work may still be examined by the curious in such matters at Painter-Stainers' Hall, in Little Trinity Lane.

When James VI. of Scotland gave some private theatrical performances at Holyrood House he employed Jameson, the "Scottish Vandeyke," to design the scenery for those performances; afterwards, when King of England, James employed Inigo Jones, the famous architect, to design the scenes for his theatre in Whitehall Palace.

In the succeeding reign, that of the first Charles, Inigo Jones was still retained as scene-painter and machinist, displaying great skill and ingenuity in the business.

Streater, a painter of eminence in his day—frequently employed, after the restoration, by Charles II.—designed the scenery for the theatre in Dorset Garden and for the Phoenix. Afterwards, under Fleetwood's management, Frank Hayman became the principal scene-painter to the theatre.

So far as the writer of this paper has been able to ascertain, "the legitimate drama," as it is called, did but little for scenic Art during the last century; while pantomime—introduced by John Rich, a shrewd, ingenious, though almost uneducated, man, to the English stage in 1717, and continued by him until 1761—effected a great deal. The first entertainment of this kind, called *Harlequin Sorcerer*, was produced at the theatre in Lincoln's Inn Fields. It was a novelty that "took;" and is described thus by a writer of the time:—"A species of dramatic composition consisting of two parts—one serious and the other comic. By the help of gay scenes, fine habits, grand dances, appropriate music, and other decorations, Mr. Rich exhibited a story from Ovid's 'Metamorphoses,' or some other

fabulous work. Between the pauses, or acts, of this serious representation he interwove a comic fable, consisting chiefly of the courtship of Harlequin and Columbine, with a variety of surprising adventures and tricks" (what is called "the comic business," this Rich invented himself), "which were produced by the magic wand of Harlequin: such as the sudden transformation of palaces and temples to huts and cottages; of men and women into wheelbarrows and joint-stools; of trees turned to houses; colonnades to beds of tulips; and mechanics' shops into serpents and ostriches."

For all this variety and effect the scene-painter was ever wanted. Rich employed foreign artists, and English audiences beheld for the first time the effective treatment of Canaletti-like effects, viewed through a rich *proscenium* on a deep stage. Although Cibber thought it necessary to make an apology for admitting pantomime on the boards of a great temple of the drama, the management of Drury Lane was driven in self-defence to produce a similar entertainment; and the ballet-master, Thurmond, together with a scene-painter named Devoto, produced a pantomime between them on the subject of "Jack Sheppard," which was satirically treated by the town-wits of the day. When Rich removed his company from Lincoln's Inn Fields to the new theatre in Covent Garden, George Lambert, who had been joint scene-painter at the former house, was appointed head of that department in the new edifice; his friend Hogarth has a hit at the removal in one of his satiric plates.

In the scene-room of Covent Garden, Lambert founded the Beef-steak Club, a society to which we need afford only this passing allusion, as it has recently been made the subject of a published work.

At the Lincoln's Inn Theatre, John Laguerre occasionally designed the scenes. Harvey, the landscape-painter, and Amiconi, the decorator of the staircase at old Buckingham House, produced the proscenium at Covent Garden, representing an allegory of Shakspeare, Apollo, and the Muses. Michael Angelo Rooker (self-styled "Signor Rookerini"), b. 1743, d. 1801, who was so versatile as to be at once painter, harlequin, scaramouch, and engraver, was principal scene-painter at the Haymarket Theatre, under the elder Colman. Of his water-colour painting the South Kensington collection contains an example, though the work is, like that of his contemporaries in the same medium, "rather topographic than artistic."

Almost at the same time that Rich was first assailing the regular drama with an equally attractive, though less intellectual, amusement—pantomime—the stage saw another rival spring into existence in England, which the witty but not very sensible opposition of Steele and Addison proved utterly powerless to combat, namely, the Italian Opera. From the date of Handel's *Rinaldo* this kind of entertainment may be said to have become established among us, and, in spite of many bitter vicissitudes, to have really taken root in England as a permanent institution. The richness of decoration, which we are too apt to regard as a modern theatrical abuse, was characteristic of both the lyric and dramatic stage in the last century throughout Europe. It was the fashion then for princes and imperial archduchesses to appear gorgeously apparelled in operas and ballets; the time when, according to Lady Wortley Montagu, the decorations and habits of the Court Theatre at Vienna, in 1716, were reported to have cost the Emperor the round sum of £30,000 sterling. In 1728 Vandenberg was scene-painter to the Opera-house in England.

The history of the art from this period is little more than a catalogue of those engaged in it. Scene-painting became, in a few years, mere tradition, like acting or singing—works, "born in a day, to live a night;" the artist dashes in his scenes hastily with a pound-brush and a pail of whitewash, and the work daubed in one day is, perhaps, whitewashed out the next. Sometimes the artist makes a name, and the name lives among the records and traditions of the stage, but the work of his hand passes away, and leaves no sign; at best it was but a background to Garrick, or Mrs. Siddons, or

Macready, and the play-goer forgets it utterly. Still, this art, like all the arts, has had beginnings, and turning points, and special developments; and these, for the general reader, are probably of more interest than any mere list of its worthies, however complete that might be made. Were it not so, we might tell of John Richards, the old Secretary of the Royal Academy, who worked for the stage many years, and designed the scenery for *The Maid of the Mill*, engravings from which may be found in the portfolios of old print collectors; of Philip James de Loutherbourg (b. 1730, d. 1812), whom Jack Bannister, the actor, nicknamed "Field-Marshal Leatherbags," and to whom the stage owes many ingenious devices, including that of lighting from above the proscenium, and employing coloured glass for the lamps; of Greenwood, who painted first for the Royal Circus and then for Drury Lane, and had the good fortune to be spoken of by Byron in his "English Bards and Scotch Reviewers." But we are not compiling a dictionary of scene-painters, and may pass on to another epoch in the art.

Scenery, drapery, and effects were called in to aid the tragedian and the pantomimist at about the same date; the great innovator of this time being Mr. J. R. Planché. In the year 1822, this gentleman, who is the great authority on matters of costume, and has written an excellent work on the subject, that ought to be in every library, represented to Mr. Kemble that there was something utterly absurd in a score of "supers," half in red tunics and half in blue, being sent on to represent the French and English armies in *King John* one night, and those of *Henry V.* the next. Mr. Kemble saw that the criticism was just, and Mr. Planché was entrusted with a stage reform. The adoption of elegant and correct costumes necessitated good and appropriate scenery also. When Farley saw that Kemble was getting up *King John*, with such an amount of novel mounting, he is said to have exclaimed, "If Shakspeare is to be produced with such splendour as this, what am I to do for the holidays?" Of course it was desirable, if possible, to surpass Kemble, and the efforts made at this time were ultimately the cause of "transformation scenes" being introduced. Originally, the transformation was simply that of the characters in the opening into clown, pantaloons, harlequin, and columbine; but now, when the characters changed, the scene changed too, and the effect of the whole was heightened by tinsel and coloured fires.

For several years, however, the transformation scene was nothing more than a pair of flats representing the Realm of Bliss in painted perspective. But something beyond this was reached, when, somewhere about the year 1847, Mr. William Beverley began to paint the scenery for Planché's extravaganzas. Then the play-goer beheld for the first time scenic effects of descending clouds, and opening bowers, and trickling waterfalls, and gradually unfolding pictures. In beauty and magnificence the scenes for the *Golden Branch*, the *King of the Peacocks*, and the *Island of Jewels*, have hardly been surpassed, although, since then, Mr. Beverley has removed the scene of his labours to a wider stage.

Yet, although we have thus brought the subject very nearly to the present time, it will not do, even in so slight a sketch as this, to omit mention of those great masters of scenic art, David Roberts and Clarkson Stanfield.

Originally a seaman, Stanfield's early successes at Drury Lane date from 1824, in which year he painted for that stage some effective scenery employed in the production of *Der Freischütz*.

This artist, who worked with prodigious rapidity, painted more scenery, perhaps, than any artist who ever wielded the pound-brush. As a master of sea-views he was incomparable; his ships and craft were always accurate as well as effective, and sky and water were given with a power and force that art had never achieved before. His latest views painted for the stage, were, we believe, those exquisite illustrations of Sicilian scenery painted for Mr. Macready, when that great actor brought out *Acis and Galatea* on the boards of Drury Lane. From this time our great marine-painter gave his attention entirely

to easel-pictures, with the single exception of assisting in the production of those amateur performances which the late Charles Dickens, Lemon, and others, gave on behalf of the guild of Literature and Art. A scenic-artist of our acquaintance, who saw the great artist at work at that time, spoke of Stanfield's wonderful rapidity, and his peculiar way of mixing colours.

Although widely dissimilar in style, Roberts was, in his own way, an equally accomplished master. If Stanfield was supreme on the sea, Roberts had no equal in the rendering of architecture. First at Drury Lane, from the year 1822, then at Covent Garden in 1828 and following years, this great master worked in the scene-room, with results which were only too good for the purpose intended. Like Stanfield, David Roberts, too, ultimately abandoned scene-painting for the production of easel-pictures, and though the stage lost by the transfer, Art was the gainer in the end. In our own day, besides that great master William Beverley, and that splendid colourist Telbin, the stage boasts a goodly company of gifted and accomplished artists, far too numerous to be mentioned here—men who have made English scene-painting, what English water-colour art has long been, the best in Europe; and who are not likely to let a branch of painting which has known masters like Stanfield, and Roberts, and David Cox, degenerate and fall away.

SOUTH KENSINGTON MUSEUM.

SOMETHING of a shadow appears to be cast over the South Kensington Museum. Its ever-green beauty is not improved by the falling leaves of that neighbouring annual plant—the International Exhibition. Thus, to the visitor of late, almost the only novel objects are some which have come on loan, having been removed from the galleries opposite. Rich as the courts and galleries are in objects of Art of so many different descriptions, there seems to be a pause in that constant whirl of new arrangement, which has hitherto added the charm of the kaleidoscope to the brilliant contents of the cases.

With the new year we are promised a collection of armour from Lord Londesborough, of which we hope to find something to say on its arrival. The display of the noble Meyrick Collection has done much to bring this interesting branch of historical study before the public; and we trust that the attention thus excited will not be allowed to flag. Our readers are aware of the mode in which the National Collection at the Tower and the private collection above mentioned, illustrate and supplement one another. It is a matter very much to be desired that we should have a complete national collection, of adequate magnitude, illustrating this very curious and important branch of study. There is perhaps no department of Art or of Archaeology in which the value of an individual object is so much enhanced by its being placed in a proper order as a series, as is the case with arms and armour.

In the Loan Court of the Museum are to be seen not a few rare and precious objects of Indian Art. Precious, indeed, they must always remain; if only from the great amount of patient human labour bestowed upon their creation. But the rarity of jade and of crystal, agate and carnelian, in all forms of quaint carved work, is diminishing before the determined energy of the collector. Mr. Arthur Wells has lent some objects of this description which are wonderful for their elaborate execution. Jade, one of the hardest materials used by man, is unknown in Europe in its rough state. Lapidaries are thus in doubt as to its nature, and even suspect that its extreme hardness is communicated to it artificially. It is generally of an olive green; but varies in tint to a yellowish white, which is generally milky, opaque, and only partially transparent. It is extremely compact, and more durable than jasper. Its lustre is resinous; and the specific gravity of Oriental jade, the hardest of all, is 2.95. Formed out of this most refractory material, Mr. Wells displays perfume pots and covers carved and perforated almost with the boldness of wood-work. Quaint three-

leaved pedestals support pendent vases, or chains. Onyx, blood-stone, rock crystal, and amethystine crystal, are the materials of vases of various shapes; a lily being formed out of the last-named mineral, and a rose out of red and white carnelian. There is a silver *plaque*, set with ruby and turquoise, and a silver book-cover, adorned with beautiful specimens of agate.

Mr. Beresford Hope, who seems to be prepared to exhibit in perfection almost all descriptions of articles of *virtu*, sends two curious shrines constructed of coral. This gentleman's collection of pearls, perhaps cannot now be alluded to as a novelty. They exhibit almost every tint. But the most interesting part of Mr. Hope's display is a large pearl oyster, preserved in spirits, shell and all, showing the mode of the formation of the pearl. There is also a single pearl of great beauty of form, and purity of tint and of lustre, yet attached to the shell.

A case of Japanese coins, exhibited by Dr. Lilburn, will be regarded with great interest. There is the Cobang, a gold coin, worth twenty-seven shillings, of an oblong form, rounded at the ends, and with a square perforation in the centre. This is the normal shape of the Japanese money. The Rio is a smaller gold coin, of the value of six shillings and eightpence. The Itybu is worth a quarter of a Rio. The Teupo is a copper coin, resembling the Cobang in shape and size, of the value of twopence halfpenny.

Our readers will most likely have seen the beautiful Indian mail, of steel and brass rings combined, sent by the Mohammedan Chinese governor of Momein. Mr. W. Taylor has lent some beautiful Indian objects; comprising an embossed and chased silver staff of office; a rose-water stand, for table use, furnished with eight silver squirts, resting on as many receptacles around the central vase, for the refreshment or the amusement of the company; enamelled boxes in copper, and capacious hookah bowls. Lady Boxer fills several cases with Japanese curiosities. Especially noteworthy are the bronze incense-burner in the form of an elephant, and the quaint statuette of the philosophical Hotei, the God of Content, with a toad on his head. There is a bronze lobster, too, that may be expected to snap his tail if touched; and a gem of a silver tea-kettle, fit only to be used for the high-priced Russian tea. Admiral Keppel has a perfect menagerie of bronze reptiles, snakes, and toads, and imaginary spiny monsters. Exquisite taste has presided over the collection by Mr. F. G. Laurie, of the enamelled bowls, pierced ebony stands, and ornamental caskets, in the next case, Close by are spoils from the Summer Palace at Peking; among which the contest of a snake and a hawk, depicted on a large bowl, is remarkable for its bold truth and apt delineation of life.

Some German work of from the sixteenth to the eighteenth century is exhibited by M. Tompson Delmar. There is a remarkable glass sceptre of the earlier date; a bowl in bronze, adorned with arabesques in silver; a small group of glass and plate; and some ivory carving of an early date. A model of a knight, in ebony and silver, presides over an inkstand. There is a sword that is attended by a small collection of pen-knives, which are accommodated in a case on the scabbard, recalling the idea of a snake and her offspring. A wood-carving, of the date 1490, represents the Nativity.

In this collection is a collar, belonging to Sir Richard Wallace, which was held by the king of the archers—as a belt was held by the champion wrestler, or the Elcho shield is now held by the victorious rifleman. It is surmounted by little silver plates, bearing the names, and in some instances the arms, of the "king" of the year. It appears to be a relic of the magnificence of the Dukes of Burgundy.

In decorative Art the most interesting objects are reproductions of fresco-paintings on the walls of the palace of Tiberius at Rome, which have been presented by the late ruler of France. They closely resemble the decorations found at Pompeii, and still reproduced in Southern Italy. One scene represents beneath a tree, with Argus intently watching her, and Mercury stealing into view. These beautiful copies deserve a better light than they obtain in the corner to the north-west of the Fernery.

ROYAL SCOTTISH ACADEMY.

THE Annual Report of this institution has, as usual, reached us through the courtesy of the Council, and we are well pleased to notice the favourable statement the members are able to publish. The exhibition of 1872 was marked by the sale of a larger number of pictures than in any former year in the history of the Academy.

The prizes out of the "Stuart" fund have this year been thus awarded:—

The First Prize to George Webster, for an *alto-relievo*, entitled 'Christ appearing to the two Marys.'

The Second Prize to J. V. Scott, for a monochrome drawing, entitled 'Titus Oates denouncing a Conspirator.'

The usual annual prizes were adjudged to the following students:—

ACADEMY'S PRIZES.

For best Drawing in the Life School	H. Frier.
For <i>Alto-relievo</i> Sketch in clay from the Life.....	G. Webster.
For best Painting in the Life School	A. Watson.
For second best, ditto	J. C. Noble.
For Anatomical Drawing	J. Lechen.

THE KEITH PRIZE.

To the most meritorious Student.....	R. Ross.
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Messrs. J. Pettie, A.R.A., and W. Q. Orchardson, A.R.A., have been elected Honorary Members of the Academy. Both these artists are natives of Scotland, but have now taken up their residence in London.

Among the works of Art recently added to the collection of the Academy is the large picture of 'The Battle of Waterloo,' by the late George Jones, R.A., and three water-colour drawings by the same artist, all presented by his widow.

Mr. H. G. Watson and Miss Watson, brother and sister of the late president, Sir John Watson Gordon, R.A., R.S.A., have made arrangements for founding, and liberally endowing, a Professorship of Fine Arts, to be called the "Watson Gordon Professorship."

ARIEL.

FROM THE BAS-RELIEF BY F. M. MILLER.

OUR subscribers will, doubtless, not have forgotten the engraving of 'Cruising among the Water-lilies,' which appeared in one of our last year's numbers, from a bas-relief by Mr. Miller: this print is from another work of the same imaginative sculptor, and is equally to be commended for richness and elegance of design. Shakspeare's "Ariel" has often been the theme of both painters and sculptors, but we never remember to have seen the pretty and merry sprite more gracefully poised

"Under the blossom that hangs from the bough!" than she is here. With wings partially folded, and hair flowing carelessly over her back, and under a thick canopy of water-rushes, she gazes intently on a pair of butterflies fluttering immediately above her, while a bee descends to "suck" the sweets from the honeysuckle blossom held in her hand. The cradle in which she is seated, and probably swinging in the light breeze, is composed of a variety of plants fancifully and picturesquely displayed.

The work, in plaster, was exhibited at the Academy in 1870: whether the sculptor has since had a commission to execute it in marble we do not know, but most assuredly it is quite worthy of being perpetuated in more enduring material than that in which it was first placed before the public. It is in subjects of playful and graceful imagination, like this, that Mr. Miller peculiarly excels; and, as was remarked of his preceding work, they should be encouraged: there are many ways of using them for ornamental purposes.

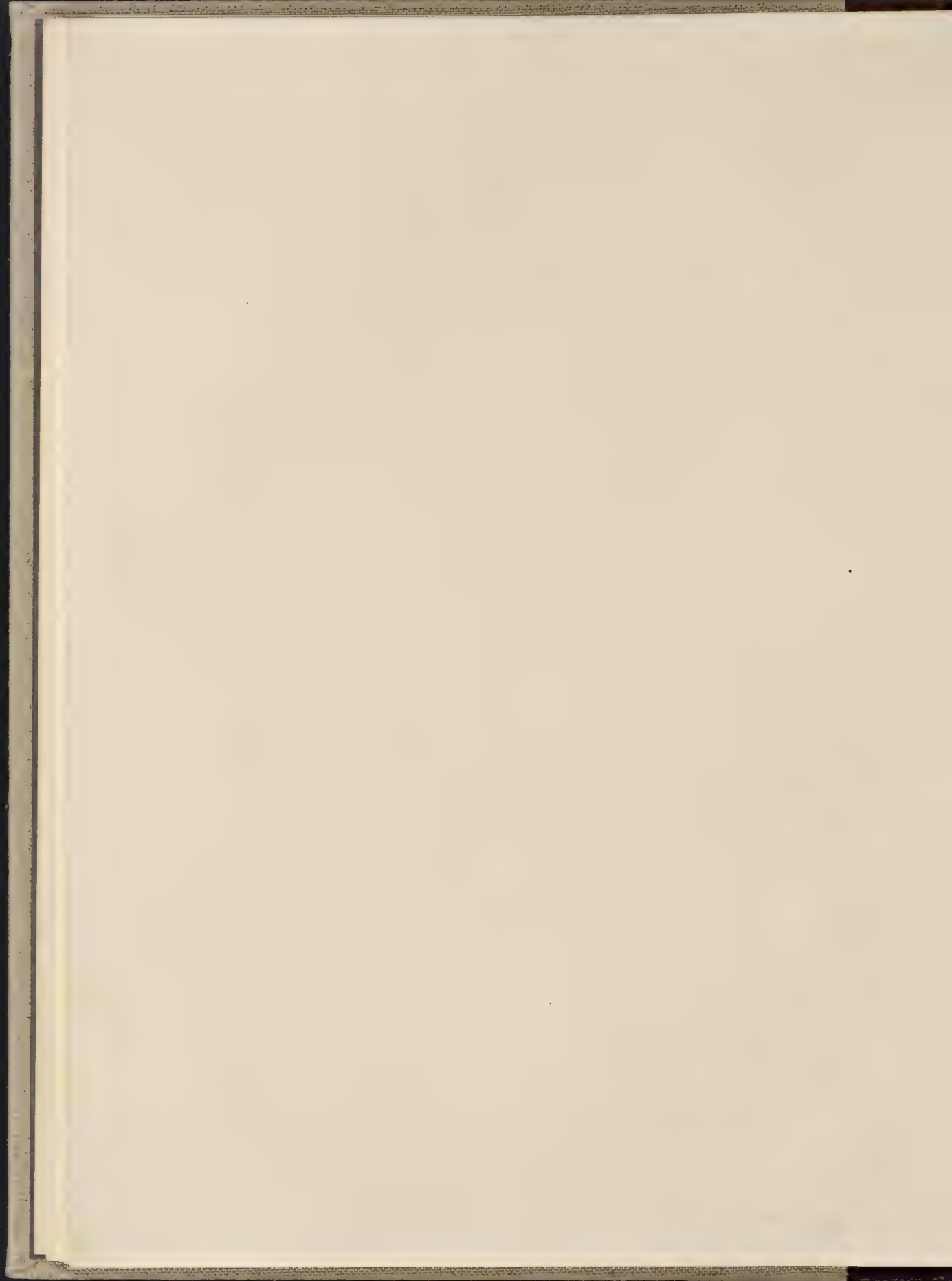




MERRILY, MERRILY SHALL I LIVE NOW

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12



THE
NATIONAL PORTRAIT GALLERY.

THE additions recently made to the National Portrait Gallery are numerous and interesting, as representing the Art of different periods and schools. We might have expected a better portrait of Philip II. than that which now hangs in the Gallery as an example of the Spanish school of the sixteenth century. It is a full-length, in which Philip appears wearing a black demi-equipment of armour, very richly arabesqued with gold. The painter is Alonso Sanchez Coello, who had a high reputation, and was said to have been a pupil of Sir Antonio More; but here he does justice neither to his fame nor to his master. Philip was certainly a mean subject for a painter, and Coello has not known how to make the best of him. He stands very ill at ease, on legs very incorrectly drawn and badly painted. Near this hangs an admirable example of Coello's reputed master, Sir Antonio More: it is a portrait of Sir Thomas Gresham, in a black velvet doublet with silver studs. The picture is in excellent condition, with features life-like and argumentative, though somewhat sharp in execution—always a result of working too near the sitter. The face of Catherine of Braganza, the wife of Charles II., by Stoop, looks as if it had been worked over, such is the difference between the face and the dress. There is nothing real in the impersonation. The portrait was painted in 1662. The portrait, by Le Fèvre, of Dr. Isaac Barrow, who was made, by Charles II., Master of Trinity College, Cambridge, is in good condition, and may very closely represent the man; but the extreme lowness of the forehead is not agreeable; the more so as the features are so strongly marked and worked out with a degree of sharpness which does not assist the mildness of the expression.

Ascribed to the school of Honthorst, is a portrait of Sophia of Hanover, mother of George I. It is entirely free from the slightest leaning to that strong opposition of light and shade which obtained for the master of this school the pseudonym of *Oherardo della notte*. Perhaps the finest portrait ever painted by Sir Nathaniel Dance is that of Charles Pratt, Lord Chancellor Camden. It is broad and fine, and the artist has been at no loss how to make the most of the very effective draperies placed at his disposal. There is another portrait, the work of a master as remarkable for his disposition of draperies as for the other qualities of his art; this is Reynolds's portrait of Pulteney, Earl of Bath, a brilliant and imposing work, as notable for the manner in which the robes are dealt with as for the immediate personal painting.

It will be observed that in the portrait of Sir Elijah Impey, painted by Zoffany, and presented by the late Sir Roderick Murchison, the head is carefully finished, inasmuch as to cause the rest of the work to look incomplete. The effect of this is to bring the head well out, which it does here. The resemblance may or may not be perfect, but, as a whole, it is one of the best of Zoffany's performances. A very grand head by Raeburn is among the recent presentations; it is a portrait of John Home, minister of Athelstaneford, and author of "Douglas." He died in 1808, at the age of eighty-six, but the portrait, a work of rare excellence, does not represent him as of this age. "Joseph Strutt," by Ozias Humphrey, is in crayons, but by no means an attractive study. By William Bewick is a chalk-sketch of Patrick Nasmyth, the landscape-painter, who died in Lambeth in 1831 while witnessing a thunder-storm. Of Robert Owen there is also a chalk-drawing. By Dahl is a portrait of Prince George of Denmark; also by the same artist are likenesses of the Princess Anne and the Duke of Gloucester. Other personages represented are General Sir Charles Napier, Dr. Southwood Smith, James Wyatt, &c.

In the rooms in George Street there was neither space nor light enough to show the collection; and visitors who saw it there will be surprised at the wall-space it covers at South Kensington. Extensive, however, as this is, the trustees are already applying for more room.

PICTURE AUCTIONS.

THAT picture auctions are often unwholesome things has long been an admitted fact; in some instances of "knock outs" they have been shockingly dishonest; a practice prevails, however, which some upright persons condemn, and others, as upright, defend and uphold, or, at least, "see no harm in it." It is that of fixing a reserve-price on an article and sending a person to the auction to bid up to such price, or beyond it. In a recent case, where the auctioneers were unquestionably respectable, the judge (Mr. Justice Quain), when the auctioneer had said "there was a friend of mine present to keep up the prices," made this expressive comment: "I am sorry to hear it declared in public that such a practice is pursued at auctions: it is anything but honest;" and again characterised it as "a gross deceit." In spite of the *dictum* of his lordship, the obnoxious custom will continue; although, perhaps, the warning will put buyers on their guard. It is reasonable and wise to place reserved prices on objects publicly sold: various accidents may occur by which, otherwise, they would be fatally sacrificed. A very wet day has made a difference of three hundred per cent. in a sale. But the object may be effected, and generally is, by marking the reserved price in the catalogue which the auctioneer holds in his hand. We know it is the practice of Messrs. Christie and Manson, as far as possible, to compel the seller to act in accordance with that rule.

The *Daily Telegraph*, in dealing with this subject, quotes several passages from Lord St. Leonard and other "authorities." "Lord St. Leonard has devoted an entire section of his earliest and greatest work to an unsparing denunciation of the custom. A puffer, as he is understood by jurists, is a person employed by the owner of property which is being sold by auction to make illusory bids, in order to enhance the price of the article put up. Cicero, so we are told in 'Sugden on Vendors and Purchasers,' lays it down that a seller has no right to employ a puffer to raise prices, and that a purchaser is not less disentitled to appoint an agent to depreciate the value of an article in course of sale. And Huber, in his 'Prælectiones,' goes further; since he maintains that the vendor employing a puffer should be compelled to sell the article to the highest *bona-fide* bidder. Lord Mansfield once ruled that all private biddings on the part of the owner of the property or his agent were fraudulent; and this opinion, based on the Civil Law, was subsequently stated in a modified form by Lord Kenyon, who held that the owner himself might bid, or impose a reserve price on the auctioneer, but that, unless he publicly expressed his intention of so bidding, it was fraud upon the purchaser, against whom no action would lie for non-performance of his agreement."

An admission, on the part of the auctioneer, was even more significant than that to which we have referred; it may be understood from the following passages taken from his examination in the case referred to:—

"You say in your catalogue that the pictures are by Van Blarenbergh?"

"They are by a Van Blarenbergh. You must not read auctioneers' catalogues too critically."

"You say, too, that some of the pictures you purchased in the collection are Rembrandts?"

"They were not quite the thing; they were of the school of Rembrandt."

These sentences might open up a wide sphere for discussion; it is however, nowadays, pretty well understood that very little, if any, reliance is to be placed in the names affixed to pictures in auction catalogues. A few years back it was not so; we might quote a hundred cases of paintings so sold that are now known to be copies, imitations, &c., of "the school"—not worth the gold wasted on the frames that enclosed them. We need not remind our readers that during several years we exposed the system, and very successfully; inasmuch, that now pictures by "old masters" are very seldom bought, except at such prices as they would bring if avowed copies.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—There will have been an election of a member of the Royal Academy after our Journal is at press; and before it is in the hands of the public; it is to fill the place vacated by Mr. H. W. Pickersgill, who is, we believe, approaching the ninetieth year of his age. It is not yet the time to write a memoir of him; we hope years may pass before that duty devolves upon us. There is little doubt as to whom the Royal Academy will elect in his place; it will assuredly be a sculptor, and certainly Mr. Joseph Durham, who holds foremost rank among the best artists of the century. Of the forty Members of the Academy, three only are sculptors, and one of them never exhibits. There are now also three vacancies among the Associates; one of them caused by the lamented death of a most amiable and excellent gentleman and accomplished artist, R. J. Lane; probably his successor will be an engraver.—In addition to the introduction of sculpture at the ensuing Exhibition of Old Masters at the Royal Academy, a number of high-class water-colour drawings will be exhibited.—On the 10th of December, as usual, the members of the Royal Academy met to award the medals of the year, and to re-elect the president, the election of the other members being bi-annual. No gold medal was awarded: the custom being only to give one every second year. The other "prizes" were awarded as follows:—Painting from the Life, Thomas Mathew Rooke; Copy in the School of Painting, William G. Daffarn; Drawing from the Life, William Edwards Miller; Model from the Life, William Hans Thornycroft; Restoration, William Charles May; Architectural Drawing, Harry G. W. Drinkwater; Antique Drawing, Francis B. Dicksee; Model from the Antique, Margaret Thomas; £10 Premium, Gage Arthur Gaskell; Architectural Travelling Studentship, Harry G. W. Drinkwater.—A lofty story has been added to the old portion of Burlington House, in accordance with the design of Mr. Sydney Smirke, R.A., architect to the Academy. It includes three galleries, one of which, it is presumed, will receive the statues, models, and other works of Art bequeathed to the institution by the late sculptor, Gibson. It is certainly quite time the public had the opportunity of seeing them.

THE CAMBRIDGE SLADE PROFESSORSHIP.—Mr. Ford Madox Brown and Mr. S. Colvin, Fellow of Trinity College, are, it is stated, candidates for this post, in the room of Sir M. Digby Wyatt, whose term of office will soon expire. We believe, however, he is eligible for re-election; and, if so, there will probably be no change.

THE ARTISTS' AND AMATEURS' SOCIETY held its general annual meeting at the rooms of the Society of British Artists, on the 7th of December, when Mr. H. Cundell was elected President for the ensuing year, Mr. J. H. Mole retiring. Mr. W. Taunton has accepted the duties of Hon. Secretary in place of Mr. H. Ellis, who, after a long period of office, marked by the utmost zeal and activity for the interests of the society, has resigned the appointment. The four nights of meeting we shall duly publish.

THE DUBLIN EXHIBITION was closed on the last day of November, the Lord-Lieutenant presiding at the ceremony, several magnates of the city assisting, and Dr. Waller writing a farewell ode for the occasion. It has been a marked success, conducted solely by private enterprise, no government aid being acquired, nor, it would seem, needed: the munificent

liberality of Sir Arthur Guinness and his brother Mr. Cecil Guinness having done all that was necessary. Their efforts and their money would, however, have produced but a comparatively weak result if they had not been aided by an intelligent and energetic manager: fortunately they found one in Mr. Edward Lee—now Sir Edward Lee—who has been knighted by the viceroy, an honour fully earned and merited. Sir Edward is an Englishman, who had proved his competency for the work by the manner in which, during several years, he conducted the Library and the Literary Department of the Crystal Palace.

THE GRAPHIC SOCIETY met for its second *conversazione* on the 17th of December, when a large attendance was assembled to examine the numerous works collected for the evening's exhibition. At the next meeting a number of sketches and studies by the late G. Mason, A.R.A., will be exhibited.

A NEW ART-GALLERY has been opened in Bedford Street, Covent Garden, by Mr. Holloway, who has long been known and esteemed among the best collectors and connoisseurs of prints. The collection, however, is one of pictures, ancient and modern; examples, among the former, of Breughel, Canaletti, Holbein, Ruysdael, Terburg, Wouvermans, Watteau, Perugino, and a score of others of great old masters. Among pictures of modern date are charming specimens by Delaroche, Bonington, Constable, Decamps, Isabey, Chardin, Marillat, McCullum, &c. They are, for the most part, choice works, selected with judgment and taste; and together make a very charming and attractive exhibition. The gallery is spacious and admirably lit. The pictures, it is almost needless to add, are for sale.

MR. T. O. BARLOW, the well-known engraver, has been appointed to succeed the late Mr. R. J. Lane, A.R.A., as superintendent of the etching classes at South Kensington.

THE COUNCIL OF THE ART-UNION has placed on its list of Art Exhibitions from which prize gainers may select pictures, the gallery at the Crystal Palace; that is wise and just: the collection there is of a right good order, very varied in character and in price, and the concession cannot but have the effect of benefiting the exhibition, while it will be a manifest gain to the prize-holders.

THE BERLIN PHOTOGRAPHIC COMPANY.—At the establishment of Mr. Gerson, 5, Rathbone Place, are to be seen reproductions of some of the most successful works of the modern German schools. When it is said that the single figure-subjects are small life-size, with a perfection of detail even to the extremities of the plates, it will be understood that uncommon care has been exercised in the production of these works. A 'Holy Family,' by Professor Müller, of Düsseldorf, is a composition of great beauty. In addition to Joseph, Mary, and the Divine Infant, is an angel kneeling in adoration and singing a hymn. There is also another remarkable and elaborate composition by Carl Becker, of which the subject is 'Albert Dürer in the House of Titian.' Here Dürer appears seated at a table, and we are to suppose that dinner having been discussed, Art is introduced with the dessert. There are present besides Dürer, Giulio Romano, Titian's daughter, himself, and that person whom he painted as Flora and in other characters; but the likeness is not very good. The photograph, however, is a representation of an admirable picture. The most remarkable

single figures are 'Bianca Capella,' 'An Armenian Woman,' and 'Coquetry,' all by C. L. Müller; also 'Graziella,' by Piot, all of which have great interest. There is also by Knaus 'The Village Funeral,' a crowded composition of great excellence. The works of this painter are but little known among us, though strikingly original and beautiful. These productions are all select; indeed, the best of some of the most eminent artists of Germany, as besides those named are others by Hüntten, Meyerheim, Carl Hoff, Munsch, Werner, Kretschmer, &c.

THE VENICE GLASS COMPANY, whose Works are the ancient establishment at Murano, and whose show-rooms are in St. James's Street, London, has lately sent to England a large collection of very beautiful productions, specially designed as Christmas and New Year's gifts. There are no gifts so graceful, original, and in all ways appropriate, that can be given from friend to friend at this festive season of the year; and they are not costly, or need not be so, for the prices range from a shilling up to many pounds. They comprise "all sorts" of objects that can be manufactured of glass—crystal or coloured; but colours prevail in nearly all of them, that being the *specialité* of the old material—the feature retained, unrivalled, through many centuries. The modern are quite as perfect as the ancient; often, indeed, surpassing them in grace and refined workmanship. To convey an idea of the prodigious variety, would be to occupy more space than we can spare; but a visit to St. James's Street will be a rich treat to those who love and appreciate the beautiful in Art and Art-manufacture.

THE VIENNA EXHIBITION.—We shall, ere long, be in a position to report progress at some length; at present, arrangements are in embryo, and a full statement would be premature; we may state, however, that the Commission is a good working commission, that H.R.H. the Prince of Wales, its head, takes personal interest in the proceedings, and is actively exerting himself in its promotion, more especially with reference to British contributions. Those who have signified their intention to contribute number nearly nine hundred, and the space allotted to them is about the same as that they obtained at Paris in 1867. It is all "taken." A very large proportion of our leading Art-manufacturers will send examples of their work; and these we shall arrange to engrave; commencing an illustrated report with the month of May. It is greatly to be regretted that our Government will give but miserable aid to the undertaking: £6,000 is the amount of the grant to meet all expenses. A very short-sighted policy is this; if it had been four times the amount it would have received the sanction of public approval. Consequently, those who "show" at the Exhibition will incur some cost and some risk; that will assuredly act as a check—at least, upon those whose main object is not trade. Nevertheless, we are assured that our country will be well represented; and that considerable benefit may arise to us from another grand International Exhibition.

THE ANTIQUITIES OF CYPRUS, of which we have given some account, collected by the indefatigable energy of General de Cesnola, have been sold by that gentleman to the New York Museum for the sum of £10,000—just one pound for each piece. It is greatly to be lamented that the British Museum hesitated about the purchase until it was too late; our shrewder cousins stepped in and secured it. We have reason to know that Mr. Gladstone would not have

permitted it to leave this country; if it had been made known to him in time: how many grand chances we have lost! The *Times*—considering it a "European misfortune that they should have crossed the Atlantic,"—in reviewing the collection has hit the nail on the head; the desire of General Cesnola was "that the statues and other objects from Golgos should be kept together and called the Cesnola collection;" that was a stumbling-block; but "such a condition has been complied with in other instances, and might have been conceded in this; the real fact of the matter is, that the Museum authorities thought the collection was safe at their doors, and theirs to buy whenever they chose. They never dreamt there was any hurry or uncertainty in the matter, and had no doubt that ultimately they would be able to obtain on their own terms such objects as they might wish to select." The collection was for several months to be seen in Great Russell Street; it was visited by few, and noticed by none; we believe we were the first to direct public attention to it; now there are thousands who cry over the spilt milk.

THE POCKET BOOKS AND DIARIES OF MESSRS. DELARUE are, as they have long been, the best; indeed, they have no competitors; none, at least, of which the public are largely cognizant. They contain all that it is useful to know upon the leading topics of dates, post office, railways, banks, and so forth, with a thoroughly good almanack; being compiled with much care and labour by William Godward; the name of the editor is this year given.

MR. HENRY C. WEBB, of Worcester, has submitted to us his pattern book of Tiles; they are of great excellence in design; not elaborate as to range and colour, but simple in construction; such as will meet the needs of all persons who require them for out-door work, or for places where gorgeous effects are not needed, or would be out of place. Their peculiarity is that although there are at least fifty designs, they are all of one price; and by no means costly. They are of lighter or darker designs, so as to suit places where there is much or little light. The clay is hard, and evidently sound; the opposite of porous. The material is not surpassed by any found in this kingdom. They are all geometric in character; but as we have intimated, there is a wide choice of designs; and these designs are obviously the productions of a true artist in the style, who has given long thought and study to achieve the right and avoid the wrong.

MR. W. G. ROGERS, the renowned carver in wood, receives one of the Crown pensions—£50 a-year. We record this fact with intense pleasure, as not only a compliment to Art, but a gracious and welcome boon to an estimable gentleman and excellent sculptor. Mr. Rogers has passed his eightieth year; although some of the finest works of the class (works that vie with those of the great man he honoured, and all his life studied, Grinling Gibbons) have been produced by him, his pecuniary gains by most of them have been rather those of an artisan than an artist: they are becoming rare, and will ere long be valued in accordance with their merit. Mr. Gladstone may be assured that he never recommended to the Queen a person who had better earned the bounty of her Majesty. We have on so many occasions accorded justice to his merits, that we need not now do more than express our earnest gratification that the venerable gentleman has thus had the downhill of life made comparatively smooth and easy of descent.

REVIEWS.

ONE HUNDRED ENGRAVINGS FROM THE WORKS OF GAINSBOROUGH. Published by HENRY GRAVES & Co.

It is a joy to examine the interesting series now on our table, not yet complete, for it is issued in parts, of which ten parts—each containing five prints—are before us. Some years ago Messrs. Graves published the works of Reynolds, extending to five hundred engravings. They are rendering similar honour to Thomas Gainsborough: raising a monument to the memory of the great painter, far better than can be any of marble or bronze. They might perish, but these will endure as long as Art can influence, teach, and delight. To procure one hundred productions of his genius is no easy task, although some are in our national collections, others are scattered far and wide, and are chiefly family portraits—heirlooms many of them, of inestimable value to their possessors. Among the contributors to this series are her Majesty the Queen, the Marquis of Lansdowne, the Duke of Buccleuch, the Earl of Chesterfield, the Duke of Rutland, the Marquis of Westminster, Earl Spencer, Lord Buckhurst, the National Gallery, the National Gallery of Scotland, and a large number of others—abundant sources of the wealth that makes this collection of rare worth: regarded either as works of Art, or as records of the great men and beautiful women who flourished in a time not very long passed, and who are prominent in the history of our country.

The prints are not large, and there has been no attempt at elaborate finish: they are, however, highly artistic in treatment, all in mezzotint, productions of the more eminent of our engravers in that line.

THE VIRGIN AND TWO ANGELS WEeping OVER THE DEAD BODY OF CHRIST. Painted by FRANCIA (the Picture in the National Gallery). Engraved by AUGUSTE BLANCHARD. Published by PILGERAM AND LEEVEY (successors to M. GAM-BART).

More than three hundred and fifty years have passed since Francia painted the grand picture from which this engraving is taken; it is one of the leading gems of our National Gallery, one of the great works of Art that will be valued as long as Art is loved and honoured. Though of a very early time, it is of wonderful finish—holiness in sentiment and pure in feeling; for that time was when Art was a religion, when artists were really inspired or seemed to be so, and genius gloried in the duty of aiding by the pencil and colour to render piety a virtue. Most of our readers know this picture, 'The Virgin and Two Angels weeping over the Body of Christ'; it was painted for the Buonvisi Chapel, in the Church of San Frediano at Lucca, was purchased from the Duke of Lucca's collection in 1840, and in 1841 was acquired by our National Gallery.

It was a wise thought, that which suggested a perfect copy of this grand work; an engraving of rare excellence from the most accomplished master of the art. No living artist could have rendered it so admirably as M. Auguste Blanchard, the foremost line-engraver of the present time. He has given to a copy all the value of the original—all excepting colour, and that is not needed: perhaps the subject comes more home to our hearts without it: the high tone and character are here, the deep sorrow and intense sympathy are emphatically given; the lesson is thoroughly read: the picture is a touching lesson in the history of our Lord.

No doubt there are many who will value this fine print as it ought to be valued: as a work of high Art it has been rarely surpassed: it is, we think, on the whole, the greatest achievement of the engraver. Those who appreciate productions of the highest class of Art will add to their collections one so supreme in excellence.

ENGRAVINGS. Published by GOUPIÉ & Co. M. Goupil, of Paris and London, submit to us four of the more recent issues of his renowned

firm; he has for many years past supplied England with admirable line-engravings, and no doubt has found in this country an important "market" for his publications. They are generally of rare excellence as pictures multiplied by the hands of skilful artists. No. 1, in line, by M. Franck, is from Vandyck's famous painting of 'St. Martin dividing his Cloak with the Beggar'; it has been often engraved, but never better than now: it would be difficult to find a more perfect copy of any picture; and this is, perhaps, the master-piece of the great painter. No. 2 is a small etching from a work by Meissonier—'Fumeur Flamande'; it is by Rajon: a marvellously faithful transcript of the artist's manner, so familiar to all Art-lovers. 'The Lesson in Geography,' from a painting by Compe Calix, represents a youth and maiden whispering in a wooded recess, where none can hear them but the sympathising birds. He is tracing the word "Paris" on the gravel beside the stone bench on which they are sitting—a dog and a basket at her feet. It may be a tale of true love, to which hope suggests a future, although the maid manifests alarm rather than satisfaction. A very pleasant print is thus produced from an incident that will have interest so long as Nature is copied by Art. A somewhat kindred subject is entitled 'A Quoi tient l'Amour'; here also there is love-making: M. Artagna pictures a young peasant saying sweet things to a lovely lassie, whose lap is full of the gleaned corn; it is the "old, old story;" the theme is inexhaustible; the distinguished artist has told it well. The two prints are in mezzotint; the former engraved by Johanan, the latter by Paul Gerard; both being good examples of the art.

THE SHORES OF FIFE. Published by EDMONSTON AND DOUGLAS, Edinburgh.

Rarely has there been placed before us a more beautiful book than this; so far as the engravings are concerned—and they number nearly a hundred—they are entirely the work of one artist, Mr. W. Ballingall, who has also drawn many of them. It has evidently been a labour of love—an undertaking dictated by pure patriotism. We hope it will answer commercially, but of that we have some doubt; there are productions (and this is one of them) that the projector does not expect to "pay" in other coin than that of honour. We may rank the woodcuts among the best produced in this country; they are truly artistic, highly refined, not elaborately, but most delicately, finished. There is nothing of modern "scratching" about them; they are veritable examples of the art in its integrity. We refer not only to the landscape, but the few figure-subjects contained in the charming volume; one of the latter being a frontispiece, designed and drawn on the wood by Sir Noel Paton; it is a worthy effort of one of the great masters of our time. The other artists are Messrs. Walter Paton, Sam Brough, Clark Stanton, E. T. Crawford (members of the Royal Scottish Academy), John T. Reid, F. K. Simson, J. H. Oswald, J. O. Brown, and W. F. Vallance.

The letterpress is in every way good, and is not limited to merely descriptive matter. The archaeology of Fife, its mineralogy, its flora, its antiquities, as well as its history, are dealt with, and with great ability, succinct yet comprehensive. The especial attractions of the book are, perhaps, its pictorial incidents—at least, it is so for those who are dwellers on this side of the border—those that are described by the pen as well as the pencil. They embrace a large range, including Dunfermline, St. Andrews, Largo, Kirkcaldy, Stirling, Falkland, Loch Leven, and a score of other places familiar to all readers, and very dear to those who have the privilege of being of Scottish birth or race. There are tens of thousands scattered over all parts of the world to whom this charming volume will be welcome as full of heroic memories and happy suggestions: it is at once a beautiful and useful book.

It would be unjust to make no mention of Messrs. Constable, the printers. Few better examples of typography have ever been produced.

MURILLO, AND THE SPANISH SCHOOL OF PAINTING. By W. B. SCOTT. Published by ROUTLEDGE AND SONS.

Of the "fifteen engravings on steel" contained in this attractive and valuable book, some will be familiar to our readers; together, with one purpose in view, they are largely augmented in worth: it is a great thing for the artist and the amateur, and, indeed, for the public generally, to have easy access to the leading productions of the grand masters of the Spanish school—Murillo, Velasquez, Zurbarán, Morales, and Spagnoletto, under the guidance of a sound critic and a safe expositor. Mr. Scott has written what he proposed to write—a book that will be "readable to those who know something of Art, and interesting to those who do not."

Besides the steel engravings, there are a number of good cuts from famous pictures: they materially assist the text.

The demands on our space this month are so large, that we can do little more than recommend this charming and attractive volume.

GEMS OF MODERN GERMAN ART: the Letterpress by W. B. SCOTT. Published by ROUTLEDGE AND SONS.

This is a very charming volume, thoroughly well done in all its departments. The illustrations, sixteen in number, are carbon photographs, which it is assumed cannot be impaired by time: they are very effective, convey an agreeable idea of the pictures, and are excellent copies of the original engravings from which they are taken. Those who desire acquaintance with the great painters of modern Germany—Cornelius, Overbeck, Lessing, Bendemann, Steine, Kaulbach, Hess, Piloty, Reidel, and other great masters of the school—may do so here at small cost; they will see the best, or, at least, the most popular of their works, and ascertain the peculiarities of their style; unhappily, there are many Art-students and Art-professors who know little concerning them beyond their names. They may here comprehend much of what these high souls have done and how they have done it; but to the mere amateur the volume will give great delight; it is designed to be, and will certainly be, popular, giving to the general reader perhaps as much as he need know of the grand artists who, in invention, in loftier aims, and in holy devotion to Art, unquestionably rank foremost among all the schools of Europe. Mr. Scott has done his part of the task with great ability and fidelity, as a close observer, attentive student, and a ripe scholar, thoroughly conversant with his theme, and treating it with becoming modesty, yet with due appreciation.

THE EXPRESSION OF THE EMOTIONS IN MAN AND ANIMALS. BY CHARLES DARWIN, M.A., F.R.S., &c. With Photographic and other Illustrations. Published by JOHN MURRAY.

If there is a class of individuals to whom the title of Mr. Darwin's book should serve as a recommendation, it certainly should be that class which comes under the generic term—artists; for what other has so much reason for studying emotional expression as the men, and women too, for whom the human figure is the very life of their art? To be able to master this phase, so to speak, of Art, whether on canvas or in marble, is to have reached onwards a long way to success in all else. And to pass from the higher to the lower orders of creation, what but this power has made Sir Edwin Landseer superior to every other known animal-painter? Had he not been a diligent student of facial expression his pictures would have lost more than half of their value.

Though Mr. Darwin looks at his subject from a philosophical, rather than an artistic, point of view, we can commend its pages as pleasant and profitable reading to painters and sculptors. With the author's peculiar views on the origin of man—and which he considers to be confirmed, "if confirmation were needed," by his investigations on the subject now brought forward—we have nothing to do; but setting all this aside, the whole gist of the volume is of a character that the artist will find of undeniable utility.

BIRTHDAYS. Published by VIRTUE & CO.

Many of our readers are familiar with those "household books" in which friends inscribe their names opposite to the dates of their birth. It is a pleasant custom, an agreeable way of preserving autographs, and may at some time or other be useful as evidence. The very graceful volume under notice is a great improvement on all predecessors; it is not a mere specimen of good printing on good paper; an apt quotation from some famous writer is placed under each date. The compiler is obviously well read in the poets; she has manifested much industry, and no small degree of ability. The volume will, we are sure, be in high favour wherever it is known.

THE IVY: a Monograph. By SHIRLEY HIBBERD. Published by GROOMBRIDGE AND SONS.

There are few persons resident away from the hearts of cities and towns who do not, in some way or other, turn ivy to good account; in Germany it is almost always an interior decoration; with us it is chiefly employed to cover dead walls or to conceal external deformities. There are few English houses and gardens from which it is entirely absent. Yet we know very little about it. It is usually taken for granted that there are two sorts—the green (the small and the large-leaved) and the variegated. Yet the varieties are numerous, and their uses of incalculable value to the picturesque.

In the charming, attractive, and lavishly, as well as beautifully, illustrated book before us, the subject has been so dealt with as to be exhausted; everything we desire to know—all, indeed, that we can know—concerning the ivy, has been supplied to us by a most conscientious and intelligent guide. The best authorities are quoted; Science and Art have been made valuable contributors; the aid of a hundred poets is evoked; and the result is one of the most pleasant and instructive books of the season.

A CONCISE HISTORY OF PAINTING. By Mrs. CHARLES HEATON, Author of "The History of the Life of Albrecht Dürer, of Nürnberg." With Illustrations in Permanent Photography. Published by BELL AND DALDY.

Had we not observed in Mrs. Heaton's pages more than one reference to Mr. Wornum's "Epochs of Painting," we should scarcely have supposed she had any knowledge of a book that had long occupied the ground upon which she has here entered. The two works may very well stand side by side, but the younger can scarcely expect to supersede the elder. Mrs. Heaton has arranged her materials very much in the same manner as Mr. Wornum has done; and, without throwing any new light upon the subject in hand, or affording any new information, her "History of Painting" is comprehensive, lucid in its descriptions, and may be consulted with advantage.

DRAWING COPIES, OUTLINE AND SHADED. By PHILIP DELAMOTTE. Published by BELL AND DALDY.

Although there exist many lesson-books such as this, it will take rank among the very best; for of drawing-masters, there are few so able or so experienced as the accomplished artist who teaches, and has during many years taught, at King's College and School, London. It is not a large, but it is a full, book of practical instructions, containing illustrations (drawn by a master-hand) of architecture, trees, figures, foregrounds, landscapes, boats, and sea-pieces, each a model in selection and treatment. They are free—sometimes slight, but often highly finished; no student can go wrong who follows them accurately; they are, however, to be studied rather as suggestions than copies. Mr. Delamotte has given to the public the full benefit of that which he has long bestowed on his pupils. There can be no better elementary guide to the young artist, no matter in what class of Art he aims to attain excellence.

THE UNWRITTEN BOOK. By C. L. LONDON. Published by HOULSTON AND SONS.

The second title of this volume better explains its character—"Colloquies, desultory, but chiefly upon Poetry and Poets." It is a book of pleasant and genial gossip, the result of extensive reading and keen, yet generous, observation—the produce of a mind of very high order condescending to simple thought. The character principally dealt with is that of great Wordsworth; the author tenders entire homage to the lofty soul of the poet, who believed in

"The cheerful faith,
That all which we behold is full of blessings."

There are words, however, about Shakspeare, Milton, and Mrs. Hemans, and many others. The book is "desultory" reading, as it is meant to be; but it is full of free thoughts, a holy sympathy with things that are holy, with ample evidence of a devout desire to share with others the enjoyment derived from the writings of the greatest of the authors of the best times. The author must be one with whom it would be at once pleasant and profitable to converse. His volume will be often at our elbow when we covet the happiness of intercourse with the lofty souls that are gone before, but not dead; and we thank him for adding to our intellectual treats. We should state that the title, "Unwritten Book," is thus explained:—"the 'writer' is a printer, and set the type as the ideas came to him, without first putting them on paper; that is a novelty, but we question if it be a recommendation."

OLD AND NEW LONDON ILLUSTRATED. A Narrative of its History, its People, and its Places. By WALTER THORNBURY. Part I. Published by CASSELL, PETER, AND GALPIN.

No sooner has the "London" of Messrs. Doré and Blanchard Jerrold been brought to its close than there follows in its wake another "London," but this both "New and Old." We are not about to draw a comparison between the two works, even if such could be instituted: no comparison can, however, be made, so greatly do they differ. Mr. Thornbury, who always writes entertainingly, has made a good beginning, by giving a rapid sketch of Fleet Street as it was a century or two ago; and no street of the vast metropolis is so rich in historic associations. One may anticipate an amusing book from this commencement. The Part is largely illustrated with woodcuts of buildings, historic scenes, &c.—not quite up to the mark of the better kind of engravings of the present day, yet sufficiently good to serve as pictorial guides.

PARIS, AND EXCURSIONS FROM PARIS. Illustrated with numerous Maps, Plans, and Views. By C. B. BLACK. Published by A. and C. BLACK, Edinburgh: LONGMANS & Co., London.

A convenient pocket-guide through Paris and its neighbourhood, indicating the objects most worthy of a visitor's attention, and the way and means by which they may most easily be reached. The arrangement generally is good, and the information regarding the various notable points and places of interest is, though brief, sufficiently useful. A special feature in the compilation is the various routes of the omnibuses: the Paris "correspondence" system is apt to confuse strangers, but it is made comparatively easy to follow out as here laid down.

PRACTICAL PLANE GEOMETRY. By JOHN S. RAWLE, F.S.A. Published by SIMPKIN, MARSHALL & Co.

This is a trustworthy manual on Practical Plane Geometry, and by a School of Art master, Mr. Rawle being at the head of the Nottingham school. Mr. Rawle has also published a series of sheets as examples of free-hand and geometrical drawings, respectively; these will doubtless be found useful in classes. Still, we are getting somewhat overwhelmed with educational works upon Art, so much so as to cause no little embarrassment to

students not associated with our public Art-schools, in their selection of the fittest guides. Every teacher presiding over these institutions has his special mode of instruction; but he can scarcely expect it to extend far, if at all, beyond his own sphere of action.

PORTRAIT OF JAMES ASHBURY, ESQ. Painted by CHARLES MERCIER. Engraved by W. T. DAVEY.

This is not a mere portrait; it is a striking and very interesting picture, representing a stalwart English gentleman of the best type, reclining on board his yacht, sailing upon the sea, overlooked by the white cliffs of Dover. The yacht is the far-famed *Livonia*, and the yachter, Mr. Ashbury, who has done so much and so well to uphold the renown of "the ruler of the waves," on the element where—of the old world, at least—there is no rival. We have already noticed the picture; it is the best production of one of the best of our portrait-painters, and it has been very skilfully engraved by Mr. Davey.

There are thousands in England, and, indeed, elsewhere, to whom this excellent print will be a valuable and valued acquisition.

MÆNIA CORNUBLE. By W. C. BORLASE, F.S.A. Published by LONGMANS & Co.

The author of this very valuable book may justly complain if we deal with it in a few sentences; but with so many demands on our space this month, we must either do so or pass it over. It is a noble work, the result of a life of labour and of thought. A Cornishman presents to the public "Notices of the Primitive Sepulchral Monuments of his Native County," and there is no county of Great Britain so rich in them. It is lavishly illustrated, the engravings being chiefly of cromlechs, Druidic circles, and other remains of works erected or moulded before the Romans knew the savage island of the West. The interesting subject is dealt with by a scholar, deeply learned in the themes of which he treats, but seeing as well as reading, expending years in exploring and discovering; yet he brings the several matters within the comprehension of the least "knowledgeable," and has produced a work that will be an instruction to the general reader, as well as an acquisition to the archæologist and the antiquary.

HUMOROUS POETRY; Selected and Edited by W. M. ROSSETTI. Published by MOXON AND SONS.

This is not an illustrated book, but it is full of interest, and of much value to those who derive enjoyment from fun and humour. It is well edited; all the British poets from Chaucer to Horace Smith are contributors, with many of the foremost writers of America. There are biographical notices—brief, but exceedingly well done.

AN HISTORICAL VIEW OF LITERATURE AND ART IN GREAT BRITAIN: From the Accession of the House of Hanover to the Reign of Queen Victoria. By J. MURRAY GRAHAM, M.A. Second Edition. Published by LONGMANS & Co.

We noticed this book when it first appeared, about eighteen months ago, speaking of it commendably, while pointing out what we considered to be its shortcomings. In his preface to this new edition, the author says—"I am indebted to the periodical Press for pointing out several errors in style, which have now been corrected. By careful revision I have endeavoured to make the book altogether more worthy of its intention and aim, which was to give a readable and sufficiently accurate historical summary of the interesting subjects it handles." Mr. Graham has certainly improved upon his former volume, and has now made it very "readable," as well as "sufficiently accurate."



LONDON: FEBRUARY, 1873.

THE DEE: ITS ASPECT AND ITS HISTORY.

BY J. S. HOWSON, D.D.,
DEAN OF CHESTER.

ILLUSTRATED BY A. RIMMER, ESQ.

II.

BALA LAKE.

The region of the source of the Dee—Its relation to Geology and to History—Mountains of Merionethshire—Bala Lake—Earliest tributaries of the Dee—Childhood of King Arthur—Possible water supply from Bala Lake—"Idylls of the King"—Charles of Bala—Characteristics of Welsh Alpine scenery.

IN this second chapter we may enter systematically on our survey of the course of the Dee; and our thoughts must be given, in the first place, to that great mountain region within which the river takes its rise, and which embraces Bala Lake (sometimes also called Lin-Tegid, and sometimes Pimblemere), a sheet of water that—besides being the only lake of considerable size in Wales—impresses a marked character on the early, and indeed the later, progress of the Dee. In making this beginning, we shall be true to the geological facts of the primitive home of our river, and true also to the legends and earliest recorded history of the Welsh.

Geology must, in every case, determine, to a great extent, the outward aspect of a district. It is no part, however, of the present task to indicate more than very slightly this necessary connection. Of the region round the source of the Dee, it is enough to say, on this occasion, that it forms a conspicuous part of that "Cambrian" or "Silurian" system which is marked in the Annals of Science by the honoured labours and warm controversies of Sedgwick and Murchison. In subsequent papers we shall have to trace the course of the stream through slates and shales of somewhat later formation, past Corwen, where the carboniferous limestone appears for a moment, and then across the belt of country where this limestone, in larger quantity, and in contact with the coal, produces industrial results very distinctly marked in the features of the landscape and the aspect of the population; thence over that broad surface of New Red Sandstone, with its products of salt below and cheese above, which gives to Cheshire a most distinctive character of its own;

till the river, after passing Chester and turning westwards, opens out to the sea along the border of the coal again. In this chapter, however, we are limited to the consideration of earlier, in fact almost the earliest, slates and shales. The limestone which appears at Bala, and gives opportunity for useful occupation there—as does the carboniferous limestone at Corwen—belongs altogether to a different formation. And if we turn now from Physical Science to Human Poetry and Biography, the region



Llanochlyn Village.

of the source of the Dee has the highest claims on our attention, in consequence of the hoar antiquity with which it is associated. The story of King Arthur is connected, as we shall see, in more ways than

one, with the rise of this sacred river, and with Bala Lake; and passing onwards into history, if we could pursue its records in detail, we should find these mountains eloquent of heroic and romantic events in



Llanycil Church.

the reigns of Henry II., Edward I., and Henry IV., to say nothing of the indistinct echoes they give back to us of still earlier conflicts of the Britons with Saxons and with Romans.

Merioneth may truly be called the most

Welsh of all the shires in Wales. It retains the old British name, which, in the case of some of the Welsh counties, has been lost. If no part of it rises to the very loftiest elevation attained in the western parts of our island, still Merionethshire includes the

greatest number of mountain summits. If Carnarvonshire can boast of the vast solid mass and tremendous precipices of Snowdon, Merionethshire possesses Cader Idris; and few mountains fill the view over a larger space and with a more majestic outline. And—to revert for a moment to Geology—where the western part of the county round Harlech Castle (to use a phrase applied by

number. Our river, however, with the early tributaries that flow into it, just above and just below the lake, belongs entirely to the north-eastern slope.

Drayton, with a correct geographical and historical insight, introduces the mountains of Merionethshire with great pomp, and connects with them the waters of Bala Lake, referring at the same time to the struggles for Welsh independence that have been connected with this region. His Ninth Song has this preamble :—

"The Muse here Merioneth vaunts,
And her proud mountains highly chaunts;
The hills and brooks, to bravery bent,
Stand for precedence from descent;
The rivers for them showing there
The wonders of their Pimble-Mere."

And when he opens out his subject, it is in these lines :—

"Of all the Cambrian shires their heads that bear so high,
And far'dst survey their soils with an ambitious eye,
Mervinia for her hills, as for their matchless crowds,
The nearest that are said to kiss the wand'ring clouds,
Especially audience craves."

Then, lightly touching the military annals

of this shire and the refuge which her hill-fortresses gave to Welsh patriots, he adds :—

"Her mountains did relieve
Those whom devouring war else everywhere did grieve."
And then, returning to her general characteristics, he sums up her honour in the following lines :—

"And as each one is praised for her peculiar things,
So only she is rich in mountains, meres, and springs,
And holds herself as great in her superfluous waste
As others by their towns and fruitful tillage grac'd."

These passages of the "Polyolbion," though quaint, are very forcible; and they give a correct impression of the mountain shire within which the Dee takes its rise.

But in Alpine scenery the mountain and the lake are always rivals in regard to the expressiveness which they communicate to the surrounding view. And when Drayton has continued in the same strain for some space, and has given full emphasis to the boast of the mountain-nymphs, he introduces the water-nymphs, "Lin-Tegid that frequent," as exclaiming with indignant jealousy, on behalf of the honour of their lake :—



Caer-Gai, an old farmhouse at head of Bala, once a mansion.

Camden to Yorkshire) lies "sore on the sea," we have the very oldest rocks that are known in the world, with the single exception of that Laurentian system in Canada, which we are proud to connect with the names of two Transatlantic geologists, Sir W. Logan and Professor Dawson.

With the south-western slope of the county towards Dolgelly and Cader Idris



Glen-y-Ilyn, Sir W. W. Wynn's Shooting-Box.

we have, in these papers, no direct concern. And yet we can hardly help peering over for a moment in this direction. Indeed, the pointed summit of Cader himself is visible, and forms a distinguished part of the fine mountain-view, from the low ground near Bala Lake. But, moreover, the great hero of the upper waters of the Dee, Owen Glendower, had much to do with Dolgelly, as we shall see in the next



Llanycil, from South Side.

"What mountain is there found
In all your monstrous kind (seek ye the island round)
That truly of himself such wonders can report,
As can this spacious Lin, the place of our resort?"

And then these water-nymphs proceed to specify that marvellous peculiarity of their lake and river, which finds a frequent place in the early and unscientific accounts of the Dee. The river, "by his complexion prov'd," glides through the Mere "unmix'd," as the poet says also in his Tenth Song. And, in the passage immediately before us, one result of this strange phenomenon is adduced in respect of the characteristic fish of the lake and the river :—

"Her wealth again from his she likewise doth divide;
Those white-fish that in her do wondrously abound,
Are never seen in him; nor are his salmon found
At any time in her."

This curious fancy regarding rivers which pass through lakes has prevailed in many instances. Thus Pliny says, in his "Natural

History," that the Rhone flows unmingled through the Lake of Geneva, and the Mincio through the Lago di Garda. Of course, this is a delusion, at which the modern scientific world would smile. And yet there seems to be a fact which might easily suggest to the poetic imagination that the Dee, proudly conscious already of his separate existence, does not deign to unite his waters with those of the lake through which he passes. There is in the lake a peculiar white fish, called the *Guwynnead*, which is not found in the river; and, conversely, it is said that the salmon—which, as we shall see hereafter, is eminently characteristic of the river—is never caught in the lake. The true explanation is probably that given by Pennant, who, whether as a Naturalist or an Antiquarian, must always be held in honour for his shrewd observation. It

does not suit the habits of the salmon to come up farther from the sea than this point, where the Dee flows out of Bala Lake, while the *Gwynnede* itself is essentially a lake fish. To quote Pennant's own sentence, "the salmon comes in plenty to this place; but neither do they trespass into the lake, and the *Gwynnede* very rarely into the river."

But now, important as is this lake of Bala, in being the most marked feature of the early course of the Dee, it must be carefully remembered that the lake is not really the fountain of the Dee. There are writers, indeed, who assert that the river does not acquire its name at any higher point than that where it issues from this lake. But this assertion is not in harmony either with the physical facts of the case, or with the traditions and the language of the country people on the spot. The streams which flow into the Mere are so well defined, that

one of them must necessarily be the Dee; and the true Dee is the middle one of three such streams, and rises in some low wet ground near the road to Dolgelly, two tributaries of greater length than itself flowing in below, one on the right bank from the Auran mountains, the other on the left.

The earliest tributaries of a distinguished river ought by no means to be disregarded, if it were only for the contrasts which their bare and lonely scenery presents, with the well-cultivated and busy places touched by their waters at a later period. But, besides this, these early tributaries themselves have their own spots of extreme beauty; while there is commonly some grandeur in the hills and moors around them. Of the two just-mentioned affluents of the Dee, the Twrch, which rises at the base of Auran Pen Lin, flows through ravines well worthy of the pedestrian's research. Of the other, the Lliw, which entices him upwards,

The three brooks (for they are not yet much more than brooks) meet together not far from the small village of Llanychlwyn, which is about a mile above the head of the lake; and it would be unjust and ungrateful not to add that this hamlet has, in various



Outlet of Bala Lake.

particulars, a charm of its own—in the moss-grown boulders heaped together by the side of the stream—in the yews which give expression to the little churchyard—in the ruddy beauty of the children—in the comical creature called the "Goat," which is the sign of the tiny hostelry, where oatcake and milk by the fireside are very



Bala.

though a longer distance, into the heart of the mountains opposite, the writer has a very vivid recollection. It was early in the year. In fact, the first swallow had that day been seen in the street of Bala. There had just been unusually severe weather in all the upper parts of this valley, so that fears were entertained for the safety of the lambs; and the snow was cold and crisp on the brown grass, as two ramblers walked from knoll to knoll, and from waterfall to waterfall, scaring the sheep. But the worst of the weather had now passed away; and in the primroses by the side of the stream, and in the just-opening leaves of the dwarf mountain-ash, though winter was reluctantly departing, there was a delightful and unmistakable "dream of spring."

The interest of the Dee itself, at its source, is of a different kind. It has been implied that there is nothing to recommend it, as regards grandeur or picturesque beauty. Here it is, however, that "the

Muses' best pupil, the noble Spenser," as Selden calls the author of the "*Faerie Queene*," places the home of the childhood of King Arthur. We need not enter here into the details of the legend, or say anything of Vortigern, or of the fortress at the northern edge of Merionethshire, near the head waters of the Conway. The point of importance to us is that here, at the source of the Dee, is the home of old Timon, where he was visited by Merlin, and where the infant king was committed to his care:—

"His dwelling is low in a valley greene,
Under the foot of Rauran mossy hore,
From whence the river Dee, as silver clene,
His tumbling billows rolls with gentle bore."

Whether Spenser ever actually visited this spot it is impossible absolutely to ascertain; but it is a high satisfaction to the poetic mind to observe that associations of the most venerable and mysterious antiquity are connected with this "wizard stream," even at its origin.



Pont Cennant.

welcome after a wet walk over the upland pastures in this cold season.

But now we are on the low alluvial ground, where this smooth expanse of water begins; and a few more words must in this place be given to Bala Lake itself.

Two names of the lake, as was remarked above, are Lin-Tegid and Pimblemere. Of the former term no certain explanation has, so far as I know, ever been given. Tegid has been supposed to be some early Welsh hero, a conjecture which probably indi-

cates that our ignorance on this subject is complete. The word Pimblemere denotes "the lake of the five parishes." To compare small things with great, we may be reminded here of the Lake of the Four Cantons in Switzerland. The church of one of these parishes is in the above-mentioned hamlet: another is marked by a yew-tree on the south-eastern shore, where a pretty streamlet, flowing over stones, brings its small contribution to the lake and the Dee: another, which must be again referred to presently, is marked by several yews, on the opposite shore, near to the town of Bala. The size of the lake is about four miles and a half in length, by about one mile in breadth. Its general aspect is quiet and somewhat desolate. Few boats are seen on its surface. Its fishing-rights once belonged to Basingwerk Abbey, a Cistercian house which will come before our notice when we have followed our river to its entering on the sea. Now they are the property of Sir Watkin Williams Wynn, the great land-owner, whose name is impressed on all this region, and one of whose houses is seen here, among its woods on the western edge of the lake.

But before we leave this sheet of water, we must notice two of its associations—one scientific, and the other poetical—which possess a permanent interest.

It might, at first sight, seem absurd to compare the Dee with the St. Lawrence or the Nile; but, from our present point of view, the comparison is perfectly accurate. When a river passes through a lake, or a system of lakes, the waters of which bear a considerable proportion in volume to the flow of the stream itself, the river acquires from this fact certain features of great importance and utility. The St. Lawrence in Canada, though it flows for hundreds of miles in imposing breadth, is a much less considerable stream than is commonly supposed. Through the whole distance from the lake of the Thousand Islands to Three Rivers (with the exception of the narrow and tortuous channel) it is only a few feet deep; and, but for the vast lakes at its head, it would only be a narrow brook, running in August through parched meadows. The Nile is a river that illustrates the point in hand still more forcibly. We know the confirmation that has been given to the shrewd guess of Ptolemy, that a river which overflows its banks in a dry climate, where it runs for seven hundred miles without a tributary, must have some great reservoir. Were it not for the great reservoir of Bala Lake, the Dee would be almost dry in some seasons. This lake is an instance of what (in the language of the modern engineering world) "catchment powers" can do; for even in a dry summer, when the Dee is just sparkling in a scanty stream over pebbles, a strong south-westerly wind on the Mere will bring on a freshet. Thus the need of giving an adequate water-supply to our great and growing towns in Cheshire and Lancashire has turned the attention of engineers to this lake, and its associated river; and, with this end in view,

they were surveyed in the year 1866. Of the general results of the inquiry, it is enough to say here, that by building a breakwater a few feet high at the narrow outlet of the lake, so as slightly to raise its general surface, by damming up a few mountain-passes where the land is of little value, so as in dry summers to store up the water still further in artificial lakes, and by "impounding" the tributary called the Tryweryn, which enters the Dee just below Bala Lake, and which has a very extensive drainage-area,—by these methods it has been calculated that both Liverpool and Manchester might receive a steady supply of water, for all future years, from the Merionethshire hills. These facts or theories are of extreme interest; and the time may soon come when they will be made the subject of renewed consideration.

But—to turn from Science to Poetry—all writers on Bala Lake have spoken of the sudden flooding of its waters at the outlet under the influence of a south-west wind; and this circumstance has been turned to good account by our present Poet Laureate in one of the "Idylls of the King." It is believed that some part of these Idylls was composed in this immediate neighbourhood, which, as we have seen, a still earlier poet has associated with the legend of King Arthur. However this may be, it would be an unpardonable omission in this paper not to quote the following lines, which speak of Enid's gentle care of the wounded Geraint:—

"Her constant motion round him, and the breath
Of her sweet tendance hovering over him,
Fill'd all the genial courses of his blood
With deeper and with ever deeper love,
As the south-west that blowing Bala Lake
Fills all the sacred Dee."

With this quotation we may pass from the lake to the little town which stands near the outflow of the river.

Of the town of Bala itself, it must be admitted that on a cold and drizzling day (and such days in Wales are perhaps not infrequent) it is as dull and dreary a place as can well be imagined. Not so, however, when the sun shines on its gray houses and the distant prospect: and to the honour of the little town it must be added that it has trees in its modest street, and thus possesses one element of beauty, which belongs to nearly every foreign town, but which we, with British obstinacy, for the most part discard.

In the views around Bala, two objects may be singled out, one belonging to Nature which does not change, the other to a very modern passage of changing human history.

It would be rash to say that every lake has its own peculiar mountain. But in the case of many lakes this connection is found; and it is always very full of expression. The reader will know what is meant, if he has ever gazed on Skiddaw from a boat on the bright surface of Derwentwater, or watched from the foot of Loch Lomond the great shoulders of Ben Lomond darkening in the evening sky. In the instance before us, the mountain does not exercise so towering

a command over the lake; but still, it is with true geographical propriety that Auran Pen Lin—"Mighty Raran," as Drayton terms it—derives its name from the lake in combination with which it is seen to so much advantage from many spots near the town of Bala; and perhaps, no better place is to be found for this characteristic view, than among the yew-trees in the little churchyard of Llanycil. But a modest tomb in this churchyard carries our thoughts to the other view which was referred to above.

We must take one more glance at the surrounding hills before we descend the river by Corwen to Llangollen; and this time we turn our eyes towards the Arenig mountains on the right, from whence the Tryweryn flows to the low flat meadows, through which, at last, it passes in many windings to the Dee below the town of Bala. This view is embellished and diversified by a handsome range of buildings, beyond the level fields, and with a background of hills. The buildings are those of a Divinity College, for the training of Nonconformist Ministers; nor could any place be more fitly chosen for such an institution. For Charles of Bala, whose grave in Llanycil churchyard has been mentioned, was a prominent figure in a chapter of Church-history, which remains yet unwritten, and which, if details of scenery were duly combined with those of biography, might easily be made singularly attractive. It is not to be expected that an English Churchman can write with enthusiasm of the annals of Nonconformity; but it was in connection with the services of the Church of England, and in harmony with her doctrines, that the movement began, of which Charles of Bala is the representative; and his Welsh Theological Dictionary, and his efforts for the diffusion and study of the Bible, as well as his whole career, show that he was no fanatic, but an eminently wise and laborious, as well as godly and devoted man.

At this point we quit the Alpine region—properly so called—of the river Dee; and there is an obvious temptation here to pause on the characteristics of the mountain-scenery of Wales as compared with that of the Scottish Highlands, or of Cumberland and Westmorland. It is very difficult, however, accurately to describe such differences, though we may be very conscious of their reality. The Cambrian district of our island is strongly contrasted with the Cumbrian by the fact that the latter has a multitude of lakes, the former hardly any; and, in fact, we have in this chapter been occupied with the only marked exception to the rule. In the Highlands, the features generally are grander and larger; and the mist is certainly heavier and thicker. Perhaps the most peculiar charm of Welsh mountain-scenery consists in the tenderness of its atmospheric effects. This is written under the recollection of "a troubled day with broken lights" at Bala, when the rain was like a veil of faint violet, through which sunlight was seen gently resting on green woods and distant hills.

MORITZ VON SCHWIND.

BY MRS. J. BEAVINGTON ATKINSON.

MORITZ VON SCHWIND has been called the "last of the Romantics": that he is one of the most genially imaginative, the most sincerely pathetic, of the Romance school of German painting may be admitted by those who know best the man and his works. His Art, which has gathered little fame out of Germany, was true to his native country. He drew inspiration from the more chivalrous records of her history, and, above all, from the Folk-lore, the songs and tales which embody the instincts, the longings and sufferings of the people. Of him it might be said in the eloquent words of John Ruskin, "no vision that ever haunted forest or gleamed over hill-side but called him to understand how it came into men's hearts," and taught him "how to touch them still." The grass about his grave in the old Friedhof of Munich has known barely two springs since the first sod was turned in February of 1871; his memory will be green for many a year in the hearts of friends to whom his personality or his pencil have endeared him.

Moritz von Schwind was born in January, 1804, at Vienna, Austrian of the Austrians, a nationality not unimpressive on his genius, of which one may say, as Carlyle of Tieck, that "the gay southern fancy lives in unison with a northern spirit: " "ridicule does not obstruct adoration." Moritz was one of seven children, himself youngest but one, and deemed chief inheritor, together with a sufficiently respectable tinge of blue in the blood, of the characteristic virtues and talents on mother's and father's side: especially was he held to resemble his father, a man of Art-tastes, social habits, and good clear understanding, who filled a post in the chancellor's office at Vienna, and was much respected. The early experiences of the future artist are touched with picturesque points. As a small boy, he was so impressed by the scenic solemnities of the Roman ritual, that he asked and obtained a post as ministrant; and doubtless swung his censor and donned his pretty dress with childish dignity. When only seven, he was sent away for a year's visit to a connexion's house at Altgedein in Bohemia—a region of hill and valley and ruined castle, peopled with gnomes and fairies by the imaginative child; thence for yet another year to Prag, no less entrancing in its mediæval aspect of solemn splendour. In 1813 the boy returned home, and progressed with the readiness of a clever lad at such schooling as the limited means of his parents might allow. He was pupil in the Schotten gymnasium, and there made friendship for life with Steinhauser and Bauernfeld, and sat at the same desk with the melancholy poet Lenau. Meantime the Art-instinct manifested itself rebelliously in defaced school-books, walls decorated with amateur cartoons, and full outburst of caricatures on every available surface. No one—school-fellow, professor, or family friend—escaped the quick eye and apt pencil of the youthful satirist; but his wit had no venom, and never made him an enemy. Thus early he showed the shrewd reading of character and the kindly humour which gave to his Art in aftertime its personal emphasis and sympathetic power. In 1818 the father died; in 1819 the family removed to Waiden, a suburb of Vienna, into the house of the maternal grandmother, Madame von Holzmeister, born a Von Ortmayer. In these years, 1818—21, Moritz

carried on the philosophic course in the Vienna High School. To this date belongs his acquaintance with the Von Spauns and with Kenner of Linz, to whose introduction he owed the friendship of Franz Schubert. Schubert used to call Schwind his "sweetheart," so close and warm was the brotherly liking. Moritz was himself a musician at heart; he began to learn the violin before he was seven, and to his death used to long for his daily "mouthful of music," as he said.

The acquaintance with Schubert, the influence of the romantic designs of Schnorr, then working in Vienna, ripened the artistic impulses of Schwind into decision to abandon general study, and give himself wholly to Art. From 1821, in spite of obstacles and opposition—for the small means of the family offered no encouragement to the little lucrative profession of a painter—Moritz gave his strength to Art-study. Hitherto his instruction had been of the most fugitive sort, though he had made the most of it, and showed a perseverance in self-teaching which evinced real enthusiasm. He now worked among the antiques in the academy, but especially in the studio of Schnorr; later also with Kupelwieser, who was his friend till death. For seven years, or thereabouts, Schwind led a joyous, careless life, defying fortune with a shrug of the shoulders, earning enough by illustrating story-books, devising head-pieces for cards, even painting sign-boards for cafés to add his portion to the frugal family *ménage*, keep his pipe alight, and supply his easel with canvas and paint. The Schwinds' house became a haunt of the young artists of Vienna, and attracted into its jovial, brilliant focus outsiders of talent; musicians, Schubert at their head; sculptors; scholars too, as Von Ferro, the orientalist; Sauter, the botanist, &c.; and stranger artists on a visit to Vienna; Führich, the Dane, among them. The intimates met in reading-clubs, "Schubert evenings," the so-called Ludlamsöhle Club, *salons* at the house of Russ, the custodian of the Belvedere Gallery. The reactionary wave of Romance, then flooding Germany, flowed freely over this knot of ardent souls, swamping some, and bearing others bravely on their way to fame. The course taken by literature no doubt had its influence on Art; but Art, in its turn, influenced literature; for as Baron Rumohr writes, "where poetry has been first in Germany, the art that followed has not been dependent on it, but has in fact flowed from the same source." The surroundings I have indicated were readily calculated to develop a genius like that of Moritz Von Schwind; a genial, unconventional existence, with enough of physical hardness to teach endurance, enough of disappointment to feed in a rich nature strength of patience and hopefulness. A picturesque figure he seems, this young artist; quite German too, an under stratum of somewhat sad philosophy lying beneath the surface of gay wit and exuberant sociability; affectionate he is, and sensitive; a favourite with women, though no "lady killer," dubbed Cherubino from his popularity; an enthusiast, with the moods that belong to genius, yet having a certain persistence in his chosen work which brought fruition in time. The "Mondscheinhaus," as the Schwindschen dwelling was called, had a sort of terrace or yard overlooking the inner town and the country round; on to it opened the rooms of Moritz and his brothers, and of the cousin who lived with them. The indoor accommodation was scanty, and the household were glad enough to use

this terrace as a general studio and meeting ground: nay, on summer nights the brothers would bring out mattresses and lie to sleep here beneath the stars. They kept late hours; sometimes after an evening at the *café* in the Singerstrasse, the whole party would adjourn to the Schwinds' house, conducting Schubert in triumph to an improvised rehearsal of his last song. Music and painting went hand in hand in this artistic company, and Schwind threw off illustrations to favourite operas, *Zauberflöte*, Figaro's *Hochzeit*, *Freischütz*, *Fidelio*, after a fashion which was, years hence, to ripen into the decoration of the new opera house at Vienna.

All this was well enough; but Schwind had ambition above such trivial work, and Vienna did not produce patrons for a romantic artist in higher walks. "Käthchen Von Heilbron," his first exhibited picture, found no buyer, although it attracted some notice. The painter was restive under academic proprieties and unities; Schnorr had left for Munich; love came in to sharpen ambition and render poverty doubly galling. So it happened that, after many a glance towards Munich as the centre of the Art-revival, and a trial visit in 1827, Moritz made up his mind to migrate thither. In 1828 he left Vienna, the sorrow of parting deepened by the recent death of Schubert, with whom he had passed his joyous youth.

In Munich, Schwind found himself still at home in the welcome of a group of fellow students from Vienna, and the kindly reception by Schnorr. After some slighter essays, a cartoon of David and Abigail drew upon the artist the especial notice of the master, Cornelius, who henceforward proved a hearty friend and helper. This cartoon was afterwards executed in oil, and bought by the Kunstverein. A congenial commission at last fell into the waiting hands of Schwind, namely, the decoration in fresco of the Queen's Library in the Residenz. Schnorr had been entrusted with most of the decoration, and it was probably through his good offices that Schwind obtained the commission. This was in 1832; for the next two years Moritz had occupation enough. He found time, however, to visit Vienna and be nursed through an illness, and afterwards to journey to Rome on a little money left to him by his grandmother. In Rome he met Overbeck, and tried his hand at sacred Art in a fugitive way. He seems to have been anxious not to lose his individuality in presence of the great masters, and writes that he gazed at the Michael Angelos in the Sistine, and then went home to work at "Ritter Kurt," a bit of mediæval romance of his own. The frescoes in the Library at Munich were begun in 1834. The subjects appointed, taken from Tieck's "Phantastus," were just themes most congenial to the painter, and he achieved a success that drew the approbation of Cornelius and Schnorr. This work led to the further commission of completing the decoration of the hall called after Rudolf of Hapsburg; and the subject given, the history of German culture, was carried out by Schwind's ready fancy in the famous "Kinderfries," wherein children exercise all sorts of grave representative functions with charmingly sportive grace. The Almanack of Outlines in praise of the arts of drinking and smoking, afterwards published with letterpress by Count Von Feuchtersleben, and like light labours, occupied the time between the completion of the work in the Residenz and the preparing designs for another commission of similar nature. This was the decoration

of the apartments at Hohenschwangau, an old castle in the borderland of Bavarian Tyrol, restored by the then Crown Prince, Max, and one of the most romantic spots in Germany. It was the fortune of Moritz von Schwind, poet-painter as he was, to bring to two places rarely dowered with natural beauty and historic interest, Hohenschwangau and the Wartburg, the crowning grace of a cultured Art.

Hohenschwangau boasts a venerable pedigree; it was a residence of the Guelfs, and passed from them into the hands of Barbarossa, and in later days has been the refuge or the home of princes and heroes. It stands on a rocky height, about five miles from Füssen, on the route between Augsburg and Innsbruck. The woods that muffle round its terraced base, clamber up the mountains behind and form a dark background for the group of battlemented towers. From the steep gardens, bright with flowers, you look down between the trees on the mysterious waters of the Swan Lake; from the windows of the castle, four other lakes break with silver surface the far stretch of hill and dale, rich, when we saw it, in the green and gold and purple colours of August. With such surroundings, Hohenschwangau seems an enchanted palace; and the paintings of Schwind which line the walls, in their poetic presentation of the weird knights and ladies of the *Nibelungen Lied*, and the chivalrous deeds of mediæval heroes, aid to weave the spell that lies upon the visitant.

The designs of Schwind were carried out in fresco by others; he is not, therefore, responsible for the somewhat feeble execution, or entirely for the scheme of colour, which was often broken into. He was also hampered by the obligation of introducing portraits, and by requests to alter position of figures, &c. The whole plan of decoration forms a "Cyklus," as the Germans call it, or rather several cycles, carried out in central compositions, friezes, borders—all conceived with wonderful fertility of fancy and tasteful adaptation of subject to space. The first series in the "Heroes' Hall" commences with illustrations of the northern mythology, and embraces the most dramatic situations of the great *Nibelungen Lied*, that fruitful source of inspiration to German artists. Scenes from Tasso's "Gersaulemme" decorate another room; the Bertha room and the Autharis chamber are filled with picturesque episodes bearing on Bavarian history. Yet another cycle, in the chamber of the knights, illustrates a favourite theme with the painter, the chivalrous life of a mediæval knight. So varied and numerous a collection of designs indicates the ready imagination of Schwind. He proved himself here, as throughout his career, eminently a creative artist; his strongest point was poetic invention. When the careful water-colour studies were finished he took them to Cornelius, who bid him leave them awhile to be looked over. The old painter had viewed with but half content the romantic tendencies of his pupil, and had often warned Schwind not to be misled from the noble path of "Epic Art." In due time, however, the designs for Hohenschwangau were returned with a hearty hand-shake, and the comment, "Well, well; I see this sort of thing has its purpose. Go on, you mustn't leave it alone now." These designs, I regret to say, on the authority of Von Führich, to whose biography of Schwind I am indebted for much of my information, have disappeared.

The next commission of importance obtained by Schwind was, in 1839, the paint-

ing of the new Academy buildings at Carlsruhe, upon the decorative basis laid down by Goethe; but during the interview, he had shared with Leopold Schütz the task of adorning with frescoes of the story of Cupid and Psyche the villa of Dr. Crusius, near Leipzig. I have not seen these frescoes, but should infer that the classic story must be told more in the picturesque spirit of Führich than of Flaxman. To this period also belongs the execution in oil of "Ritter Kurt's Brautfahrt," upon the studies for which Schwind, as we have seen, worked during his visit to Rome, four years or more before. It was characteristic of this painter that he would cherish certain pictorial ideas for years before he put them into final shape; they would abide by him while busy on other work; put away, as it were, on a shelf of his mind, to be recalled to at intervals, restudied and thought over, and again laid by until leisure or opportunity should arise for carrying them into deliberate execution. The warm imagination of the artist possessed a fidelity of retention; his quick intuitions were allied to a power of maturing—a combination not common. This "Ritter Kurt" was conceived in the satirical vein which ran through Schwind's poetic fancy; it gave, to quote the observation of Förster, the reverse side of the romantic mediævalism in which the artist had revelled at Hohenschwangau. With a fine bathos Schwind has brought out the absurdity of the story, in which the spendthrift knight is hustled by his Jewish creditors amid the motley throng in the public square, just as his bride, with father and stately retinue, sweep through to meet him. Schwind has introduced in the crowd many portraits, and the master Cornelius holding forth wise discourse to himself and brother artists. This picture was painted and exhibited in Vienna, but found no purchaser; later, it was bought in Munich; but, amid the Kaulbach fever, then at its height, met with little responsive admiration. Schwind was much cast down, and needed change and rest in his beloved Vienna, among old friends, to restore his mind to its accustomed strong tone. Here, however, he was not to stay long; the work at Carlsruhe necessitated a residence in the hitherto unfamiliar region of Western Germany. Schwind comforted himself, says his biographer, by taking a wife. In 1842 he married Louisa, daughter of the "Grossherzoglichen Badischen Major," Herr Sachs—a lady to whose charms, personal and mental, admiring testimony is borne by friends and strangers alike. This year, 1842, however, brought domestic sorrow to the artist, for whom family ties had especial sacredness—he lost his mother. Writing in after-time to one of his pupils, Schwind said, "When a man loses his mother, the very ground seems to break beneath his feet,"—than which words no keener witness to his own grief could be obtained. Towards the end of 1843, however, Schwind is again full of brightness, and we find him busy over a subject which gives him "die grösste Freude." This is the painful ride over the impassable mountains of Kuno von Falkenstein—a task imposed on the knight by his lady as the price of her hand. In the picture the king of the gnomes helps the faithful lover by setting his legions of sprites to work, in guise of field-mice, to make a road over the crags. "Der Gegenstand ist höchst verrückt," writes Schwind, but "was thuts? Man muss machen wie einem der Schnabel gewachsen ist." The last sentence is a key to all the artist's work; he undoubtedly followed his natural bent, never for the sake of popularity or fashion cross-

ing the spontaneous outflow of his fancy to force it into unnatural channels. In 1844, the prospect of a good appointment at Frankfurt involves a move thither. Schwind by this time has money in hand, and can buy a piece of ground, and build himself a house. To the years of the Frankfurt residence belong a number of the best-known easel-pictures; among them the "Künstlerwanderung," of which he writes to Genelli that now he is going to paint something for beauty, and not for ever, to muddle with costume pieces. He paints also an allegorical transparency for the Goethefest, —a proof of hero worship which German artists of repute do not think beneath their dignity; also the *Tageszeiten*—a quartet of pictures to be classed among his most poetical conceptions.—I. Morning, as a strong man, sits on the mountain-top, and looks steadfastly eastward towards the light: at his feet a crouching female lies in shadow. II. Noon, is a nymph bathing in a mountain stream that reflects her face, while the sultry blue mist hangs over crag and wood. III. Evening, a shadowy figure, sits wearily bowed upon himself, and gazes out over the level landscape that is broken by alder trees and streaks of white mist, and dimly lit by the slowly growing moon. IV. Night, folded in ample robes, the crescent moon above her brow, floats through space, the twin children, Sleep and Death, huddled in her mantle. I thus particularise these designs because they are good examples of the line of Schwind's musing genius. The execution of the pictures, as usual, lags behind the thought. Much work of book-illustration belongs also to the Frankfurt period. About this time the idea of composing a "Cyklus," to illustrate Grimm's fairy story, "Die Sieben Raben," came into the artist's head, and he begins thinking over and sketching ideas, as his way was. Schwind was disappointed of some work for the Kaisersaal, but he painted for the Städtischen Institut the famous "Sängerkampf auf der Wartburg," which now stands as an important feature of the modern gallery. Of this picture an able critic writes, "It is perhaps sufficient of itself to give Schwind his reputation. The colour is better than usual with Germans; the painter shows original thought, and if mannered, is independent in manner;" with more to like effect. The subject, which we shall meet again in the Wartburg, is well known. The Hungarian magician, Klingsohr, has been called to defend Heinrich von Ofterdingen against Wolfram von Eschenbach, his conqueror in the minstrel tournament. After a two days' conflict, verbal and vocal, Wolfram declares himself beaten—"Du hast mir all mein Singen genommen," he cries desperately to Klingsohr. This is the point taken by the painter. The stately assembly round the dais, on which sit Landgraf and Landgräfin, rise tumultuously in acclaim, wreaths are brought for the victors, and the hangman, who was to have despatched the defeated minstrel, is driven from the hall. In the midst of the Frankfurt work, and a pleasant home-life in the new house, a summons to Munich comes to Schwind, in the shape of an offer from the King of Bavaria of a professorship in the Munich Academy. So once more the household is broken up, Schwind sells his house, and migrates to Munich, nothing loth to find himself again among familiar faces and scenes.

In Munich, where he had laboured as a pupil, Schwind becomes himself a master, and the centre of a circle of pupils and friends to whom his genial, frank bearing, his generous temper and affectionate heart,

endear him. His mode of teaching was characteristic; he sought always to develop the individuality of the pupil, rather than to impose his own style. He taught by precept and example more than by direct advice. The scholar on first entering the *atdlier* was left to complete a picture or design almost alone, that his powers and originality might be tested; then Schwind would point out the faults, and correct them, *not*—a characteristic trait—on the work itself, but on another paper or block; "Er respectirte die Arbeit des Schulers," says Julius Naue. Many of Schwind's sayings have been treasured up, and worthily, not only for their tersely expressed wisdom, but because they are utterances of the artist's very nature—real expressions of the life which was in him. "If a man talks so that every word is not clear and simple enough for all he says to be written out as a perfect whole, that is gossip. Just so is accident in Art. Earnestness is the great thing." (The German word signifies also intention.) "As you can't write a religious poem in the language of the tavern, so you cannot represent the Mother of God by a mere model." Again he says, "because men nowadays no longer take the trouble to look at the old masters, but imitate the model in every detail, they say the manner in which Raphael drew his Madonnas is false. Yet it *was* the deepest truth." These are among many sayings which indicate the spirit of Schwind's teaching.*

THE ROYAL ACADEMY.

EXHIBITION OF OLD MASTERS.

THE fourth exhibition of old masters is now open at the Royal Academy, and the purpose of the collection will be at once recognised. If the gathering has not been made with a definite view, it appears, at least, to have been so effected; and as there is ample reason for such a step, it will be accepted as a great lesson, first by our artists, and, secondly, by those who are said to patronise them. There was a declared purpose in the exhibition of last year; but the examples were so numerous, that in studying even some of the most prominent works, a painter must have passed his apprenticeship before being able to distinguish the true from the false.

The present collection constitutes essentially an exhibition of portraits, in the selection of which, as well in numbers as in quality, the Academy has shown a wise discretion, which will be understood when we say that six of the galleries are occupied, not filled, by about three hundred and sixty oil-paintings and water-colour drawings, which in their several classes are of the finest works of their authors; and in addition to these, there is a display of sculpture, about forty-seven examples, which completes the circle.

In these rooms we feel that we tread an arena strewn with broken lances, for this is such a tournament in portraiture as we may never again witness—a sweet and peaceful conflict in which the honour of the English side is maintained with lustre unblemished. The Academy deserves the thanks of the profession, for it is surely time that the mirror should be held up to that branch of the Art which affects portraiture.

Before proceeding farther, we cannot help

* To be continued.

remarking that it is too obvious that many of the pictures have been cleaned in preparation for this exhibition. The process has communicated to some the appearance of rawness and of waiting for the final glaze, to others a state of thinness approaching extinction.

The first gallery is hung with English pictures; the second contains a miscellany; we turn, therefore, to the large room, Gallery No. III., in which are some of the most wonderful examples of Velasquez, Titian, Vandyck, Reynolds, Holbein, Rembrandt, Tintoretto, Murillo, Gainsborough, Ribalta, Zurbaran, &c.

The contents of any of these galleries show that the selection has been conducted with care to the exclusion of questionable pictures, in reference to which the catalogue is preceded by a note to the effect that the Academy accepts no responsibility as to the authenticity of the paintings. The two centre-pieces in the great room are 'The Cornaro Family' (146), Titian, purchased by Algernon Percy, tenth Earl of Northumberland, at the sale of Vandyck's effects in 1656; and 'The two Ambassadors' (114), "believed to be a portrait of Sir Thomas Wyatt, æt. suæ 29 (sent by Henry VIII. on a mission to Paris), and of his secretary, æt. suæ 23. Signed Johannes Holbein, pingebat, 1533." These are the two centre-pieces of the room, and if the best works of the greatest men are their portraits, here is an example which disputes the palm with the very finest of Titian's narrative composition. But it must not be forgotten that we are surrounded by select pieces of didactic portraiture. The 'Cornaro Family' is represented as worshipping before an altar, on which is a small cross flanked by a candle on each side. The principal figures are the elders of the assemblage, two noble and commanding figures in Senators' robes. These move as if about to ascend the altar, and the entire arrangement seems to imply a compliment to the piety of the family. Other figures stand behind the principals, and on the right there is an *agroupment* of boys. The altar is painted slightly, inasmuch that it might be received as a supposition rather than as a reality. Beyond these immediate figures and objects all is open space. It were absurd to say that the picture is unfinished, for the effect is perfect; and presents the most daring proposition that has ever been offered in portraiture. Herein is recognisable the greatness of the man, and in considering this stupendous work, looking as it were under the surface, we see the trail of an obliterated line. It is well worth while to ask what might be passing in the mind of such a man, first when he drew such a line, and again when he expunged it. But we must pass on and look opposite at 'The Two Ambassadors' (114), by Holbein, and ask wherefore this picture is surrounded by a red drapery in the form of a curtain? It is of rare excellence, and does not require to be signalled by any such arrangement. It is not to be believed that Lord Radnor, its owner, could have attached such a stipulation to the exhibition of the picture; under any circumstances it is a singular instance of bad taste, and if continued in future years, will be a source of much discontent and grievous heart-burnings. Sir Thomas Wyatt, wearing ermined robes, occupies the right and his secretary the left of the situation, being separated by a console, on which is a display of scientific and musical instruments. In its beauties and in all else it is the very antipodes of Titian's picture, but at the same time it is one of the most extra-

ordinary instances of portraiture that have ever been painted. The objects and accessories are in execution far beyond the figures, inasmuch that it can scarcely be thought they were painted by Holbein. This painter's figures were never graceful, and these are short, and wanting in dignity and presence, but the work is all but unique as an example of portrait-painting. We have had recently portraits full of auxiliary and allusive material, and it would appear that we are drifting towards this state of things. Who among us would have painted Titian's 'Cornaro Family,' that is *quoad* its composition; and who would have dared to propose in these times, as a finished portrait, the Man in Black (143), attributed to Titian, though unlike anything he ever did? Again, who would propose 'The Portrait-Group of Lord John and Lord Bernard Stuart, sons of the Duke of Lennox' (117), by Vandyck, captivating as portraiture, and enchanting as a picture? But Gainsborough is not far behind these in his 'Lady in a Blue Dress' (120), which he has without doubt intended as another comment on Reynolds's warm theories. We cannot help thinking that the prime motive on the part of the Academy in exhibiting such pictures is to chasten our portrait composition—and all honour to that body for such an intention! The portraits by Velasquez are brilliant and life-like, having the best characteristics of the painter. They are, 'Isabella, first Wife of Philip IV.' (116); 'Mariana of Austria, second Wife of Philip IV.' (125); 'Juan de Pareja, the artist's freed man' (141); 'Don Andrian Pulido Pareja, Admiral of the Fleet of New Spain, &c.' (149). No. 123, called 'The Lace-Maker,' is attributed to Titian, but neither in character nor execution does it bear the slightest resemblance to any of Titian's works.

Vandyck's works are numerous and beautiful, as 'Rachel, first Countess of Southampton' (111); 'James, first Duke of Hamilton, beheaded 1649' (127); and 'The Countess of Devonshire' (138).

There is in this room, by Rembrandt, 'The Famous Shipbuilder and his Wife' (118), which has been lent by the Queen. It is in perfect preservation, signed, and dated 1633; also 'Portrait of a Lady with a Parrot' (137), signed and dated; also 'Carlotta Adriani' (126), a gem-like head assigned to Rembrandt, which has lately undergone the process of cleaning.

Reynolds, Gainsborough, and other English painters, are very worthily represented here. The first by his portrait of 'Major-General the Hon. W. Keppel' (109); 'Mrs. Stanley' (112); 'Lady Folkestone' (115); Gainsborough by the portrait already mentioned; also Hoppner, Romney, and others not less favourably. There are yet some charming curiosities by old painters in this room, among which may be noted 'Violante, daughter of Palma Vecchio' (134), by Paris Bordone; but it seems at some time to have been retouched, the cheeks being too highly coloured. How much soever this painter might have desired to distinguish himself from Titian, the portrait is nevertheless very like the work of the great artist.

There is ascribed to Tintoretto a 'Portrait of a Young Man in Dark Robes trimmed with Fur' (124), which is in character very much like the figures of the Venetian school; but it is coarsely executed, and the hand appears to have been touched in by a person who could not draw.

Besides the grand display of portraiture, are some admirable pictures of different schools, as 'The Baptism of Christ' (140), Tintoretto; 'The Worship of the Golden

Calf' (105), and 'The Passage of the Red Sea' (155), Nicolas Poussin, &c.

Before quitting this gallery, 'Daniel in the Lion's Den,' by Rubens (131), must be mentioned, though it cannot be described; also Murillo's 'Ruth and Naomi' (152), a very profitable subject of criticism. But the visitor cannot go wrong in attributing beauty to any of these works, in reference to which traditions *pro* and *con* are legion. It is from Spain only that we have credible stories of portraits being mistaken for the living reality. There are two existing portraits of Admiral Pareja, by Velasquez; and when Philip IV. stumbled against one in the painter's studio, he began instantly to abuse the picture. "What!" said he, "art thou still here? did I not send thee off?" and he confessed afterwards to the painter that he was really deceived.

Wilkie, in his journal, says "that Velasquez is the origin of what is now doing in England; as his works seem to anticipate those of Reynolds, Romney, Jackson, Raeburn, and even Sir Thomas Lawrence."

Many wonderfully fine English portraits, equal in most material points to the best works of foreign schools, are so familiar to the public, that it would not have been within the purposes of the present exhibition to have brought them forward. We turn, however, to Gallery No. 1, in which are many pictures of the highest excellence, as a 'Portrait group—Henrietta, Countess of Warwick, and her two Children' (26) by Romney; 'Portrait of the Marquis of Hertford' (22), Reynolds; and by the same hand, a 'Portrait of Miss Meyer as Hebe' (39), 'Count Ugolino and his Children' (46), 'Mrs. Abington—Actress' (3), 'The Earl of Abergavenny as a Boy' (6), 'Miss Linley, afterwards Mrs. Sheridan' (35), is by Gainsborough; and by the same are a 'Portrait of a Young Lady' (53), and 'Madame Bacelli—Dancer' (56). 'Mrs. Trimmer' (54), is by Romney; and 'Mrs. Hemming' (21), by Sir Thomas Lawrence. The second gallery is supported by works of the English school, as 'Miss Leigh' (59), and 'Lady Anne Lennox' (77), both by Sir Joshua Reynolds. The repetition, however, becomes monotonous; turn we therefore but to one more—the very celebrated portrait of 'John Hunter' (158), by Reynolds, from the College of Surgeons, which picture, like the Siddons portrait at Dulwich, has been unfortunately ruined by asphaltum. In relation to this picture, there is a curious and characteristic story not commonly known. Reynolds was fastidious about his attitudes, and Hunter did not readily fall into easy and natural positions. Many postures were tried in vain, and others suggested, none of which could the sitter assume with any appearance of ease. At length, after much exertion on both sides, Mr. Hunter was fairly wearied, and throwing off all restraint, fell into a position of relief. As soon as Sir Joshua saw this, he hastily requested Mr. Hunter to maintain that *pose*, and thus he is painted. The picture has been finished with asphaltum, and is consequently much cracked and disfigured. Jackson's copy of this marvellous work cannot be regarded as satisfactory, for it wants the language and expression of the original.

As a relief to these great works, and distributed in the different galleries with them, there are pictures by Wilson, Morland, Constable, Gilpin, Turner, Callcott, Daniell, Smirke, Müller, Nasmyth, Stothard, Hogarth, Stubbs, and Bigg. A remembrance of what these men could do will supply a conception of their works now exhibited.

The fifth gallery merits as much attention

as any of the preceding rooms. It is a collection of exciting curiosities, and it is well that they are all attributed to somebody, notwithstanding the note of warning that heads the catalogue. Why should the Academy declare itself new in old Art, by condescending to the incomprehensible pedantry of calling the elders of the Art by names whereby they were not known? These gentlemen are inconsistent in not following the example of their leaders in their valuable lectures, and calling men by their well-known names. Ghirlandaio we all know; but who is Domenico Corradè? Masaccio we all know, but who is Maso de S. Giovanni? In this the Academy cannot do better than fall back on the old habits and customs of their forefathers, the reputations of the great men they instance have lost nothing of their sweetness, under their nicknames, how ridiculous soever were the custom of nicknaming men who had risen to eminence in Art.

In the fourth gallery are paintings by Vander Goes, Luca Signorelli, Giorgione, Holbein, Lucas Van Leyden, Rubens, Tintoretto, Quentin Matsys, Botticelli, Pontormo, Albert Dürer, and others; but the most prominent work in the gathering is Botticelli's 'Assumption of our Lady' (191), a large composition, painted for the church of San Pietro Maggiore, in Florence, on the commission of Matteo Palmieri, who gave to the painter the whole scheme of the work, which represents the zones of heaven, the patriarchs, prophets, evangelists, &c. It is executed in *tempera*, and is well preserved. By Albert Dürer there is a triptych, 'Christ bearing his Cross—the Crucifixion, and the Resurrection' (168); but really this painter loses much of his real importance by the smallness of his manner. There are not in this little work any evidences of his great powers. In looking at such a work as this, we set aside all consideration of his triumphal processions. We may speak in a similar spirit of 'The Last Supper' (164), attributed to Masaccio, and ask if this can be by the same hand that effected the wonders in the Brancacci Chapel—marvels of Art that were studied for a century by all the eminent painters of the time. That pale youth in the *berret* in the Italian room of the National Gallery represents Masaccio, and to such a face might be attributed the false in preference to the true name. On looking at the 'Virgin and Child,' by Ghirlandaio, can it be readily believed that the teaching by such a hand would ever yield such fruit as was matured in the Sistine Chapel; or would it be conceived that, by looking at such a picture as that by Gerard Douw (76), the painter had ever received instructions from Rembrandt? But all these pictures have a story, and so we must be content to name only a few of them, as 'The Portrait of Erasmus,' by Holbein (178); 'The Misers,' Quentin Matsys (188); 'A Portrait of Andrea del Sarto,' by himself (192), materially different from that in the National Gallery; and also 'A Portrait of his Wife' (161)—that Maria to whom the world owes so much because she always kept him so hard at work. There are in Gallery No. IV. other grand works, by Van Eyck, Raffaele, Giorgione, Holbein, Lucas Cranach, Pietro della Francesca, &c.

The fifth gallery contains also a mixture of English and foreign works, among which are remarkable the portrait of Captain Keppel, by Reynolds (199), also that of Opie (203), by himself; and by Vandycck, those of the Earls of Warwick and of Dorset (204 and 210); indeed, in this room there are many fine Vandyccks, as also other

works by Poussin, Raeburn, Bordone, Guercino, Canaletto, &c.

The selection of water-colours is magnificent, as containing some of the most brilliant productions in the art; and the sculpture, a small but sufficient show—all English—is remarkable for elegance and grace.

This exhibition, in comparison with others of the same kind which have been held here, may be called limited; but by the splendour of its contents it is yet a delight, and profitable to the student and the real lover of Art. The works are drawn from private sources, and there is no other country in Europe that could sustain a protracted series of exhibitions in the same spirit, and with paintings of such rare excellence and variety as are found in these periodical assemblages.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF ANDREW HOLTZ, ESQ.

JULIET IN THE CELL OF FRIAR LAWRENCE.

E. M. Ward, R.A., Pinxt. H. Bourne, Sculptor.

As a composition of restricted materials we do not remember any work by Mr. Ward more strikingly effective than this, which was exhibited at the Royal Academy in 1867. The scene represented lies in the cell of the friar, with whom Juliet seeks an interview to consult him how she may best avoid her forced and immediate marriage with Paris; an event to which she considers death far preferable. The friar in reply to her impassioned appeal offers a phial containing a potion that will cause her to sleep "two and forty hours," during which he devises means for having the body carried away and consigned to Romeo's care: all this, however, is frustrated, as the continuation of the drama shows.

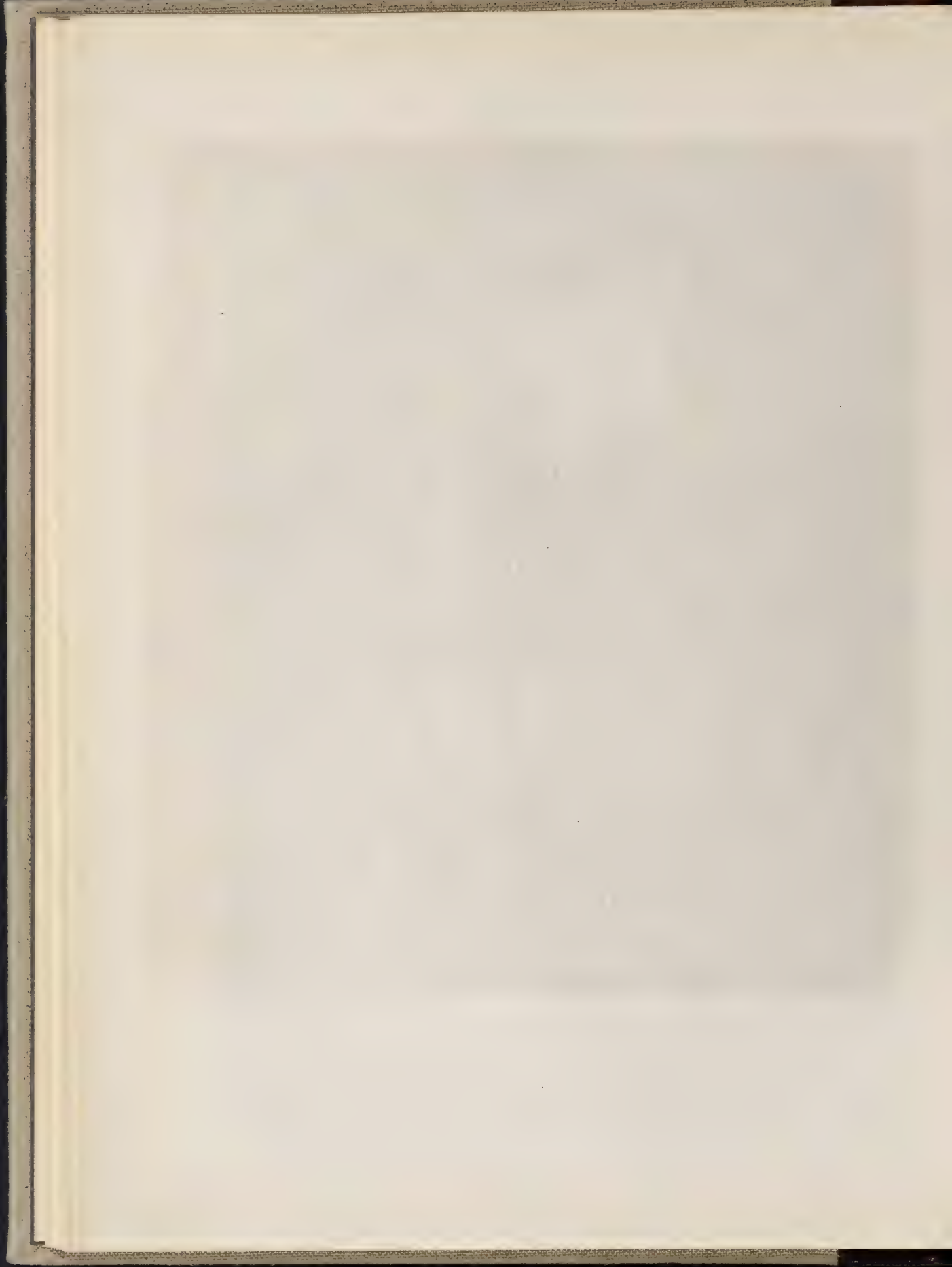
The words spoken by the friar when he offers Juliet the phial form the text of Mr. Ward's picture:—

"Take thou this phial, being then in bed,
And this distilled liquor drink thou off:
When, presently, through all thy veins shall run
A cold and drowsy humour, which shall seize
Each vital spirit; for no pulse
Shall keep his natural progress, but surcease to beat;
No warmth, no breath, shall testify thou liv'st;
The roses in thy lips and cheeks shall fade
To pale ashes; thy eyes' windows fall,
Like death, when he shuts up the day of life;" &c. &c.
Romeo and Juliet. Act IV. Sc. 1.

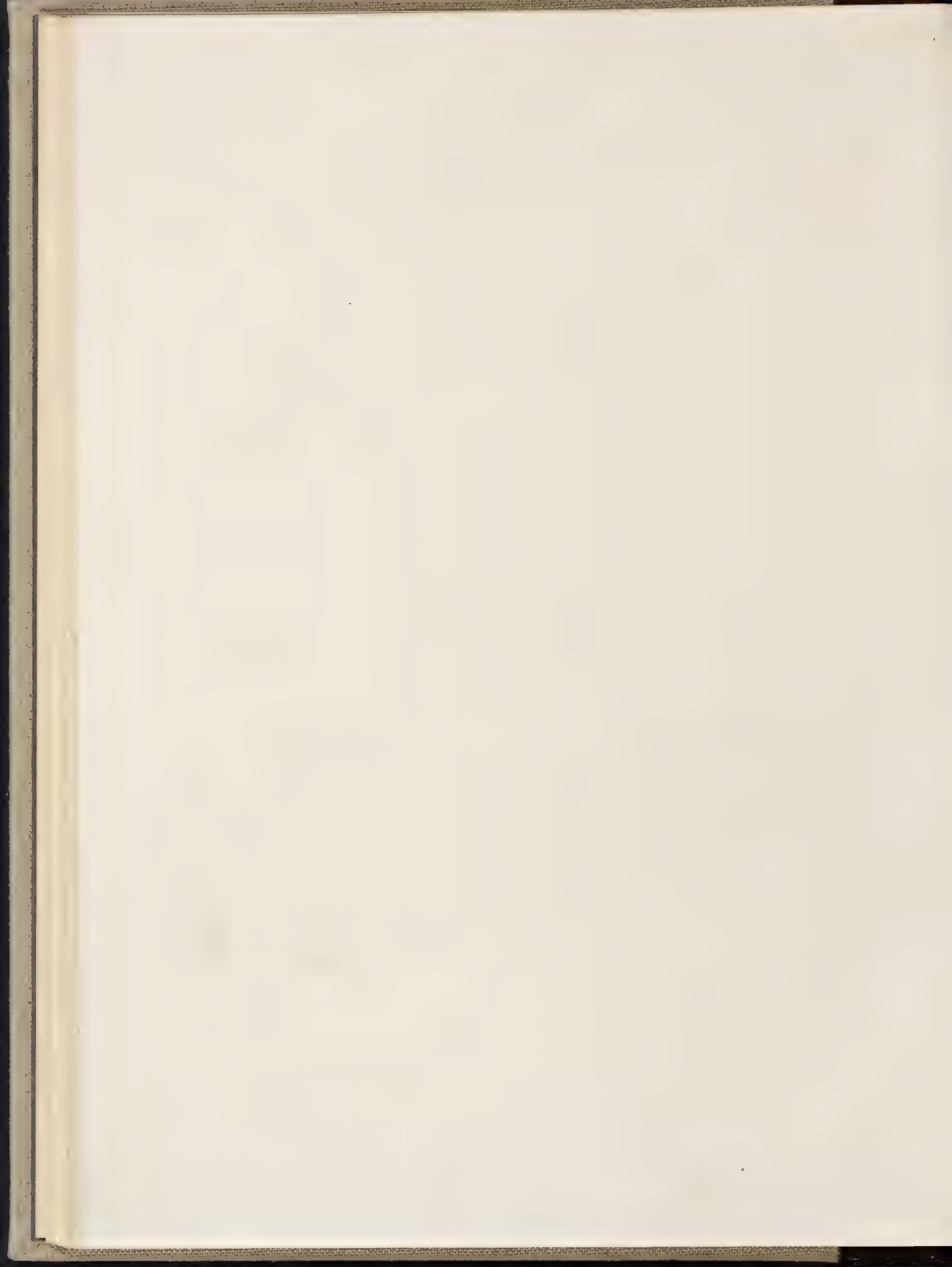
Each of the figures presented here is an admirable study of contrast. Friar Lawrence is seen earnestly persuading his visitor to have faith in his prescription. He is a grave-looking man, desirous of serving Juliet and aiding her union with Romeo. She, on the other hand, appears horrified at his proposition, and regards him as if doubting, on the instant, his fidelity to her interests; or, if not this, she shrinks naturally from assuming even the likeness of the dead; though eventually she regains confidence in him.

A contrast, moreover, is seen in the manner in which the figures are respectively painted: that of the friar is "put in" with a free and somewhat dashing pencil; while his companion, a beautiful girl, is touched delicately. Her sumptuous attire is also painted with appropriate *finesse*; as are, too, the rude and scanty furniture of the cell, and the various objects in the foreground. The artist has given additional power to his picture by the introduction of a cross-light reflected on the farther wall: this brings out the figure of Lawrence in strong relief, and, being subdued, in no way interferes with the chief point of light on Juliet.









THE WORKS OF
GEORGE HENRY BOUGHTON.

TRACING back the career of this painter almost to its source, it is with no unbecoming pride that reference can be made in it to the influence the *Art-Journal* had—even on the other side of the Atlantic—in determining and fostering his early love of Art; and the record is only one out of many that might be adduced to the same purport. The difficulties with which some have to contend in whom nature has implanted an irrepressible desire to become artists, but who are so circumstanced that all around them is adverse rather than favourable to their most cherished aspirations and feelings, constitute a fact which many histories disclose; while the energy, determination, and industry that have ultimately succeeded in overcoming every obstacle to onward progress only confirm the truth of an old adage, that “where there’s a will, there’s a way.” We hope the subject of this brief notice may not charge us with any breach of confidence as to the employment of some of his boyish days by recording what we have heard him say of his earliest struggles in pursuit of Art.

He was born, near Norwich, in 1834; and when about three years of age was taken to America by his parents, who settled in Albany, the capital of the State of New York. Intended for commercial pursuits, he received an education suitable to the object; but ledgers, and balance-sheets, and “all other and sundry” matters appertaining to the counting-house were, to the despair of all interested in his future career as a merchant, of far

less value in his estimation than sheets of paper whereon he could jot down, with pencil or pen and ink, his ideas of human faces and human figures. Intent on acquiring some knowledge of drawing, he procured a few ordinary lesson-books with examples; but after exhausting the contents of these, he came to a pause, and felt that there was no alternative for him but the counting-house. One day, however, preparing for a fishing-expedition, he entered a “variety store” to buy some hooks, where he caught sight of some tubes of colour, “the first instalment of Winsor and Newton’s brilliant temptations” that, so far as he knew, the town of Albany had ever seen. The money intended for the purchase of fish-hooks was at once invested in five or six of these tubes; and, leaving the fish for some other angler, he went home to paint a landscape on a small piece of canvas glued on a board. The exhibition of this maiden effort to his family cast a gloom over the whole circle: all saw in it the blight of future mercantile prosperity, while it gave the utmost delight to the embryo-painter. Mr. Boughton candidly admits that his second performance had less of “originality in it, though he worked it from a more luxuriant palette, and with a larger stock of materials:” this was a copy, made from the engraving in the *Art-Journal*, of Callcott’s ‘Crossing the Brook:’ it so far “took” that he was allowed to proceed with his labours as he thought proper. Other paintings from engravings in our Journal followed, with copies of pictures lent by friends, and then he attempted an original subject, which he called ‘The Wayfarer.’ It represented an old man seated by the roadside. This he sent to the New York Art-Union; the committee purchased it, sent the proceeds at once, and wrote him a most encouraging letter.

Stimulated by this early success, Mr. Boughton did not hesitate



Drawn by W. J. Allen.]

Breton Peasants going to Market on Christmas Morning.

[Engraved by R. S. Marriott.

to engage a studio in Albany, and start in the world as a painter by profession, and he soon obtained considerable notice in the States. In 1853 he came over to England for the purpose of studying British Art and British scenery, remained a few months in London, and then made a sketching-tour to the English lakes, Scotland, and Ireland. With a portfolio well filled he returned to Albany, and, for a year or two, painted pictures from these sketches, varying them with others of American scenery. In 1858 he sent for exhibition,

at the New York Academy of Design, a work entitled ‘Winter Twilight,’ painted out-of-doors in the depth of winter. It attracted so much attention that he was induced to remove his easel from Albany to New York, where he painted more “winters,” and some few figure-subjects, all of which proved acceptable to the Art-patrons of the country. Two years afterwards, he went to France to study the works in the galleries of Paris; while in that country, he received good help and advice from E. Frère.

Returning homewards in 1862, Mr. Boughton came to London on his route, and was induced by some friends to remain here a few months. Part of the time he employed in painting a picture—a small canvas, which he sent to the exhibition at the British Institution in the following year. It was called 'Passing into the Shade,' and it received in our columns this complimentary notice:—" 'Passing into the Shade,' a capitably-painted picture, points a moral. Here are two old women sauntering arm-in-arm through autumn wood touched with the sere and yellow leaf, the shadows of evening closing round; they are themselves passing into life's twilight and the hour of rest and sleep. This suggested symbolism between the natural and the spiritual worlds, this correspondence between the outward life of nature and the inner states of man, lessons of deep wisdom and sources of true poetry, have yet to be worked out by our English artists. Here is a mine, as yet almost unexplored, redolent indeed in riches."

In all probability the favourable notices accorded to this touching picture altered the painter's original plan; for he did not

return to America, but has since remained among us, and gained an excellent place in the ranks of "British Artists" which, year by year, seems to improve. Since 1863 he has annually exhibited at the Royal Academy, and occasionally at other galleries. The following may be pointed out as his principal pictures:—

'Through the Fields' and 'Hop-pickers Returning—Twilight,' two most carefully-painted works, were in the Academy exhibition of 1863. These were followed by 'Industry' and 'The Interminable Story' in 1864; 'A Breton Haymaker' and 'Wandering Thoughts' in 1865; 'Wayside Devotion, Brittany,' and 'The Swing, Brittany,' in 1866. All these pictures, especially the Brittany subjects, show more or less the influence of the French school, being low in colour, and without much attention to elaborate detail; yet the character of the figures is well maintained.

The only picture contributed by Mr. Boughton in 1867 brought him very prominently into notice. It has more of historic property than anything we had as yet seen from his hand; while the subject itself was of great interest as an illustration of "life" among the



Drawn by W. J. Allen.]

The last of the "Mayflowers."

[Engraved by R. S. Marriott.

primitive settlers in America. It bore for its title 'Early Puritans of New England going to Worship armed, to protect themselves from Indians and Wild Beasts,' and was suggested by a passage in Bartlett's "Pilgrim Fathers," which runs thus:—"The few villages were almost isolated, being connected only by long miles of blind pathway through the woods. . . . The cavalcade proceeding to church, the marriage procession (if marriage procession could be thought of in those frightful days) was often interrupted by the death-shot of some invisible enemy." Carrying out almost literally the description of the text, the artist shows a number of these stern voluntary exiles from the land of their fathers, accompanied by their wives and children, proceeding through the deep-laid snow—for the painter has made it a winter-scene, as if to express more forcibly the dangers and inconveniences to which they exposed themselves, even in their religious duties—to meet their fellow-worshippers in some rude house of prayer. Each man has inserted a Bible in his girdle, and bears a musket on his shoulder. The picture is painted with a soberness and simplicity

quite in keeping with the theme; and it is in every way a most impressive work, inculcating a lesson, or moral, which we, who can go in and out of church or chapel, "none daring to make us afraid," are scarcely able to realise.

In 1868 Mr. Boughton also exhibited but one picture, 'A Breton Pastoral,' an unpretentious work, but very attractive by its truthfulness. In the following year appeared his 'March of Miles Standish.' Our readers will remember the engraving on steel we gave of this subject last year. 'A Wayside Cross, Brittany,' was its companion in the gallery. A composition called 'Indifference' was in Mr. Wallis's "winter" exhibition of 1869. It is a subject of satirical humour, and was introduced with the following lines from a poem by T. B. Aldrich:—

"When my hair is grey;
Then I shall be wise;
Then, thank Heaven, I shall not care
For bronze-brown eyes."

The quotation affords some clue to the theme. 'The Rustic

Toilette,' a very pleasant picture, was exhibited at the same time with 'Indifference.'

We give an example of one of Mr. Boughton's French subjects in 'BRETON PEASANTS GOING TO MARKET ON CHRISTMAS-MORNING.' The picture, which was never exhibited, is the property of J. Lormer Graham, Esq., American Consul-General at Florence. Like the majority of this artist's compositions, it is perfectly simple, depending entirely for its interest on the conscientious manner in which the figures are brought forward. But

a close examination of the faces of the three foremost peasants reveals, we think, something of a love story, whether the painter intended it to do so or not. That young Breton, though helping each of his companions to bear her burden, is evidently paying greater attention to one than to the other; and the downcast look of the maiden on his left is significant of neglect; and she certainly is thinking more of her rival than of the price her ducks, &c., will make when brought into the market. It is thus Mr. Boughton sometimes gives a hidden meaning to what seems to



Drawn by W. J. Allen.]

Isabod Crans.

[Engraved by R. S. Marriott.

be only an ordinary incident; and if this picture had been called 'The Rivals' the title would scarcely be a misnomer.

His 'Age of Gallantry' caused much amusement to the visitors to the Academy in 1870, wherein he indulged his quiet humour by showing a gentleman of rather mature age wading knee-deep into a stream to gather water-lilies for some young girls who stand on the banks, tittering most heartlessly at his endeavours to procure the flowers for them. Not alone, however, as a humorous com-

position is the picture to be commended, but also for the winning manner in which it is placed on the canvas; a soft silvery light, significant of perfect quietude, is thrown over landscape and figures.

'THE LAST OF THE "MAYFLOWER,"' which forms our second engraving, was exhibited at the French Gallery in 1868. We are indebted to Messrs. Knoedler and Co., of New York, who hold the copyright of the picture, for permission to reproduce it from

their large engraving. The subject forms a fitting companion to the 'March of Miles Standish,' both being suggested by Longfellow's poem. Here we see John Alden, the "friend and household companion" of Standish, the "learned letter-writer," and subsequently the successful rival of the stalwart warrior in the affections of the Puritan maiden, Priscilla, standing with the girl on the sea-shore, and

"Casting a farewell glance on the glimmering sail of the *Mayflower*,
Distant, but still in sight, and sinking beneath the horizon."

as the gallant little vessel returns home to England after leaving her cargo of Pilgrim Fathers to their fortunes in the New World. The picture, when exhibited, obtained high commendation in our columns; the sentiment of the whole, and its expression, both in figures and landscape, are in perfect harmony.

The last engraving, 'ICHABOD CRANE,' is, I believe, from a picture never exhibited. Washington Irving's "Sketch Book" supplied the text for it in "The Legend of Sleepy Hollow," where the schoolmaster in the little Dutch village of Greensburg, or Tarry Town, is described as gathering round him, between the services on Sunday, a host of young girls while "he recited for their amusement all the epitaphs on the tombstones." The *personnel* of Ichabod, as described by Irving, is well maintained; though, as he is wearing his Sunday suit, he has a more reputable appearance than when "striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine, or some scarecrow eloped from a cornfield." His pretty young companions, arranged in their picturesque Dutch costumes, make a most pleasant setting to the gaunt figure in their midst, as they listen, not without wonderment, to the recitals of the learned pedagogue. The easy, unaffected attitudes of the group are especially noticeable.

Mr. Boughton's latest exhibited pictures are 'Colder than the Snow,' and 'A Chapter from 'Pamela,' in the Academy in 1871; 'Spring-time,' 'The Flight of the Birds,' and 'The Coming of Winter,' in the same gallery last year. Much might be said concerning each of these were there room for detailed remark. Of the three last, it may be observed that, in the estimation of those most capable of forming a just opinion, they added greatly to the painter's reputation.

As a whole, his pictures are not of a character to attract the visitor to a public gallery by striking effects of colour, or by the setting forth of subjects that would at once arrest attention; they are works to be looked into and studied for their negative, rather than positive, qualities of excellence—for their simplicity of design, tenderness of emotion, felicitous expression, and charm of subdued, yet not weak, colouring. He is steadily advancing to a high position among our *genre* painters.

JAMES DAFFORNE.

OBITUARY.

RICHARD JAMES LANE, A.R.A.

MR. LANE, whose death took place on the 21st of November, is chiefly known in Art-circles as a lithographic artist. He was second son of the late Rev. Theophilus Lane, Prebendary of Hereford, his mother being a niece of Gainsborough. At the age of sixteen young Lane was articled to Charles Heath, the engraver, under whom he made considerable progress; and after leaving his studio, he executed one or two plates on his own account. About the year 1824, when the art of lithography was introduced into this country, Mr. Lane directed his attention to it solely, and produced a very large number of works on stone, principally portraits; these are considered most excellent examples of the art. But lithography, in its turn, made way for other modes of reproduction, and, reverting to his earlier pursuit, he was appointed Director of the Etching-class at South Kensington, a post he held till his death, with much benefit to those whose studies he superintended.

In the very earliest part of his career, about 1827, he was elected Associate Engraver of the Academy; but he rarely exhibited, and when he did, his contributions were chiefly lithographic portraits. In 1825 he published "Studies of Figures after Gainsborough."

Mr. Lane was in his seventy-third year at his death: the event is regretted by a large circle of friends, who knew the sterling worth of a most estimable man.

ALFRED RANKLEY.

Allusion was briefly made last month to the decease of this artist, who died on the 7th of December, at the comparatively early age of fifty-three. For many years he has held a very good position as a painter of *genre*-subjects: his pictures are carefully painted; the story, whatever it may be, is attractively set out; and, for the most part, conveys some good and wholesome moral, and without any forced or vapid sentiment. Among his best-appreciated works may be noted his 'Eugene Aram,' 'Dr. Watts visiting some of his Little Friends,' 'Old Schoolfellows,' 'The Village-School,' 'The Lonely Hearth,' 'The Farewell Sermon,' 'George Stephenson at Darlington in 1823,'—teaching Mr. Pearce's daughter how to embroider, 'Milton's First Meeting with Mary Powell, accompanied by her Brother,' 'A Sower went forth to Sow,' 'The Doctor's Coming,' 'After Work,' 'The Hearth of his Home,' and 'The Benediction,'—his latest work, exhibited in 1871. These pictures, with many more, were hung in the Academy in various years; all were directed to awaken dormant sympathy in favour of what is kindly in feeling and "of good report."

JOHN PARTRIDGE.

Another vacancy in the ranks of our older artists has occurred by the death, on November 25th, of Mr. Partridge, at the advanced age of eighty-three. After the death of Sir Thomas Lawrence, in 1830, he became the most fashionable portrait-painter of the time, and in 1845-6 was appointed "Portrait-Painter Extraordinary to Her Majesty and H.R.H. Prince Albert." His pictures of women and children are especially characterised by much elegance and a winning sweetness. His last works seen in the Academy were portraits of Lord and Lady Beauvale, contributed in 1846.

HENRI PLON.

The close of the year just past was signalled by the death of one of the most remarkable citizens of Paris—a man whose career, in the ameliorating ways of peace, was stamped throughout with the characteristics of greatness—Henri Plon, the printer and publisher.

The family of Plon was originally of Denmark, but passed into the Netherlands about the epoch of the invention of printing. It seems to have been devoted, generation after generation, to that mystery of enlightenment, until, in its late representative, it became recognised as the very head of continental publishers.

When but fifteen years of age, Henri Plon commenced his education in the well-known house of Firmin Didot, and so rapid was his advance, that in seven years he became of so much note as to be selected by the King of the Netherlands to become organizer of a royal printing establishment in Amsterdam. A not unreasonable trade jealousy obstructed the realisation of this project, and fortunately directed the young man, glowing with intelligence and energy, to France and Paris, as the true field for his enterprise. In a word, he became, in no great transit of time, the head of that house to which he has given his name, signalled it by the successful adoption of the new system of steam-printing, and commenced that fluvial flow of publications—both literary and artistic—which, ever augmenting, has attained that wondrous swell, to which the French public became familiarised. The catalogue of the works published under the name of Plon would represent a library rich and rare indeed, and of voluminous extension in almost every branch of literature.

Among M. Plon's Fine-Art publications, we need only refer to his engravings—fifty-two engravings, after originals of Raphael, in the Loggia of the Vatican; his hundred engravings illustrative of the "Galerie Flamande et Hollandaise," and those two admirable works to which we had occasion to direct attention in our vols. of 1867-68; the "Biography of Thorwaldsen," by M. Eugène Plon, embellished with thirty-six singularly artistic illustrations, and "La Vie et La Légende de Madame Sainte-Notburg," in which no fewer than eighty-four masterly plates are garnered up. Both these works are indeed sterling in the fullest significance of that word.

Of the style of printing in the house of Plon, it is scarce necessary to make note. In its humblest form, it was ever satisfactory; in the highest, it seemed, in its exquisite delicacy and distinctness, something of a Fine Art. Altogether, the name of Henri Plon is thoroughly worthy to associate with the Estiennes and Elzevirs; and on looking back upon all that he had done, and the consciousness of how he had done it, he might well have said—

"Exegi monumentum aere perennius."

Independent of the great prosperity of his establishment, "Henri Plon" had reason to feel that his life had been a success. At all the great exhibitions, his display was conspicuously foremost. After that in London, in 1855, he was named Chevalier of the Legion of Honour. In 1855 he was honoured with a special French medal, and the insignia of various foreign orders were cushioned on his coffin, when he was borne to the cemetery of Mont Parnasse.

In conclusion, it must be noted that the goodness and nobleness of the man's character harmonized with his elevated genius.

CHAPTERS TOWARDS A HISTORY
OF ORNAMENTAL ART.

BY F. EDWARD HULME, F.L.S., F.S.A.

II.

IN the present and following paper our desire will be to give our readers some insight into the nature of symbolic Art: we shall only be able to touch upon a few of the salient points; nevertheless, we trust that even this brief treatment of the subject will not be found altogether without interest or profit. In the present paper we propose to deal with the symbols derived from the animal kingdom, the fishes of the sea, the birds of the air, the beasts of the field, some realistic, some grotesque in the highest degree, the use of the human and angelic forms, and lastly, the suggestion of the Deity; reserving for our next essay the consideration of the great use made of forms derived from the vegetable kingdom; and such forms as, like the cross and sacred monogram, form a third, though minor, division, having no relation to natural objects, animate or inanimate.

All Art, though capable of being divided into many diverse classes, may, nevertheless, be broadly massed under two great heads: the Art that is sensuous appealing to the eye from its beauty; or, secondly, the Art that is symbolic, that appeals to the mind or heart—that besides the outward seeming has an inner and deeper significance. All the noblest Art-work that ever existed, that ever can exist, must belong to this latter class; the thoughts evolved from one work of Art may be intrinsically nobler than those derived from another; but our readers will, we trust, agree with us that all artistic work is good only so far as it affords food for reflection; so far as it enables us to see something of the mind of the man; so far as it appeals, not to the senses only—like the Xeusis grapes that the birds, if we may credit the old story, came to peck at—but to the mind, the heart, the soul of man, those priceless gifts that lift him so immeasurably higher than the beasts that perish.

The word symbolism is Greek in its origin, and signifies literally a throwing or putting together of things, a positive and visible form implying a something else that is often incapable of representation, as, for instance, truth; a form that may in itself be trivial in appearance, barbarous and archaic in its representation, that nevertheless, by education of thought and past association of ideas, is the sign, or symbol, of something higher than merely meets the eye; symbolism, therefore, has naturally been largely employed in the service of religion, as a ready means of impressing truths in themselves great in a simple language. It also, for the same reason, enters largely into the forms used in heraldry, either as charges in blazoning arms, or as badges; the shamrock, the rising sun, the spray of broom, are but a few examples: many others may be readily added to these by our readers on very brief consideration. In the early Art-history of any people, as in the childhood of the individual, there is found to be a peculiar susceptibility to, and attraction in, this picture-teaching. In the first period of Art the rude form of the god or demi-god is either exceedingly vague in significance, or is only saved from this by an accompanying inscription; but very soon in literature some distinctive epithet, the "cloud-compelling," or some such picturesque title, if we may be allowed the term, is connected with the name; while in Art some appropriate symbol being added, serves to convey to the spectators the artist's aim, and stamps the person represented with the needful distinctness and individual character; hence the eagle of Jove, the trident of Neptune, the jackal of Anubis, the crescent moon of Diana, in Pagan Art; or the keys of St. Peter, the anchor of St. Clement, the spiked wheel of St. Catherine, the lion of St. Jerome, in Christian Art.

Parables, fables, proverbs, whether sacred or secular, are all further manifestations of this love of the symbolic, and it is doubtless owing to such picturesque treatment that the "Pilgrim's Progress" and works of that character have retained such hold upon their readers, as in all

these cases a teaching by picture is employed to a marked degree. The following examples of proverbial philosophy—"a cat in mittens catches no mice," "a rolling stone gathers no moss," "there is a silver lining to every cloud," "all is not gold that glitters"—will suffice as illustrations of our meaning.

Symbolism, though ordinarily a convenient and suggestive way of conveying instruction, has at times been employed in a precisely opposite direction, as a veiling of truths that it was not felt desirable on some account too distinctly to proclaim; thus among the Egyptians the priesthood reserved to themselves an inner meaning in many of their rites, a meaning unknown to all but themselves, or those specially initiated; and in the same way the early Christians thus also employed forms that, though full of meaning to themselves, had no significance that was apparent to the heathen amidst whom they dwelt; while an example more familiar to some, at least, of our readers will be seen in those mysterious little cakes that passed from hand to hand throughout India to the wonder of the Europeans, until the outbreak of the great mutiny, threw a sudden and lurid glow of light upon their meaning and all that it involved.

Symbolism may make itself felt in several ways: there may be symbolism of action, as in the solemn burying of the hatchet and the smoking of the pipe of peace among savages, or the passing of the loving-cup at the banquets of the more highly civilised; or there may be symbolism of language, as in the proverbs quoted above, and in the poetry of the Moors and Persians; or a symbolic application of colour, form, or number. It is in these three latter directions that symbolism is most ordinarily encountered in ornamental Art; for though the Moors delight greatly in religious, poetic, and sententious phrases, and introduce them largely in their ornament, the Cufic letters entwining very ingeniously and happily with the conventional foliation employed, this must be considered an exceptional use, and one that we can better consider in our remarks in some future paper on inscriptions and writing forms, as an element in design.

Of the three Art-applications, form, colour, and number, the first is decidedly the most important; we will therefore apply ourselves in the first place to its consideration, reserving for awhile the other and less weighty points; and further limiting it, as we have already said, to a consideration of animal-form alone.

In Christian Art the fish is one of the earliest forms we meet with, being found, and very freely, in the catacombs of Rome. Rome, like many other cities, was built of the stone furnished on its site, the supply of material for many hundreds of years being derived from beneath the surface on which the city actually stood; hence the ground is largely honeycombed with vaults and passages stretching to now unknown distances. These quarries on their disuse became the asylum of the early Church, a retreat during life, a quiet resting-place at death for those who escaped the famished lion or the consuming flame; hence in niches cut tier above tier in the rocky walls are found the remains of countless numbers of this noble army of martyrs, their resting-places being ordinarily covered with a slab of rock, and on this frequently an inscription or rude symbolic form.

We cannot now presume to positively define the motives that led to the symbolic use of the fish in Christian Art. It is curious that the letters of the Greek word for fish are also the initial letters of the words "Jesus Christ, the Son of God, the Saviour," while Tertullian, and several others of the early writers, suggest a fresh train of thought, since they frequently term their converts *pisciculi*, in allusion to their new life through the waters of baptism. In some instances the fish may have been rudely cut on the slab in token that the deceased was a fisherman or sailor; but as signs that clearly refer to the worldly occupations are few in number, while the fish-form is very abundant, we may, we think, very reasonably assume that in most cases, at least, it was employed as a symbol, not in the lower, but in the higher, significance. The crossed fish, shown in Fig. 9, is an early and good example of the treatment often adopted.

In the works of the early illuminators, many examples of the use of the fish will be found, in some cases as an accessory, while at other times the flexibility of the creature is taken advantage of in the formation of entire letters; a C may be composed entirely of the fish-form, while two in combination are used to form the letter O. Many examples of these grotesque letters may be seen in any good standard work on illumination, or, better still, on consultation of the original MSS. in our national collection and the rich libraries of our own and Continental cathedrals.

The fish was a very favourite symbol with the Egyptians, owing, like the Lotus plant, its importance to its association with the sacred river Nile, the source of the fertility of the land. In our fourteenth illustration we have an instance from an ancient Egyptian source, a plate in the museum at Berlin, of the use of both these symbols; apart from its symbolic purport, the design is in itself quaint and pleasing; the reader will notice that though there are apparently three complete fish, yet one head and one eye are common to them all. Certain species were accounted sacred, the *lepidotus*, *maries*, *oxyrhinchus*, and *phagrus*, and these it was profanation to touch. The *oxyrhinchus* is still very commonly met with in the Nile, and is easily recognisable from its long and sharply pointed head, a feature that readily assists its identification in the bronzes, sculptures, and paintings of the Egyptians. It was one of the symbols of the goddess Athor, who held a parallel place in Egyptian mythology to that of Venus among the Greeks, and several specimens of it have been found embalmed at Thebes. The fish, in its various specific forms, was not only represented in the paintings, but, like the *scarabeus*, was made into little charms or trinkets, and worn on the person; hence examples are not uncommon, for these little charms, having a religious significance, were frequently placed on the body of the deceased, and are, therefore, often found on the opening of a place of sepulture.

The great god Dagon of the Philistines was, like the sphinx and many other symbols, of a composite nature, partly human, partly fish-like. Fig. 11 will enable our readers to form an idea of its character; it is from the deeply interesting series of Assyrian sculptures that we are so fortunate in possessing among the other treasures of our national museum. It will be remembered that it was during a great sacrifice to this idol that the captive Samson was brought forth in mockery; for in the inspired record we read that "The lords of the Philistines gathered them together to offer a great sacrifice unto Dagon their god, and to rejoice; for they said, Our god hath delivered Samson our enemy into our hand. And when the people saw him, they praised their god; for they said, Our god hath delivered into our hands our enemy and the destroyer of our country, who multiplied our slain. And it came to pass, when their hearts were merry, that they said, Call for Samson, that he may make us sport."—Judges xvi., 23, 24, 25. It was this Dagon, too, that fell before the captive Ark of God at Ashdod, and was broken in pieces—"only the fishy part of Dagon was left unto him." We need not quote the story in full, any who care to do so can, on turning to 1 Samuel v., find the narrative *in extenso*. In the case of many composite figures we are able to detect the motive that influenced the combination: some noble attribute of an animal, as the strength and generosity of the lion, being united with the intellect of the man. But we confess ourselves quite unable to suggest what hidden meaning may have been symbolised to his worshippers by the figure of Dagon, the combination being a most unusual one. The sphinx-form is very commonly met with in ancient Art, and more especially in Egyptian and Greek work. Our student-readers must bear in mind the marked difference of treatment in the works of these two peoples: with the Greeks the sphinx is always winged, always woman-headed; while with the Egyptians it is never winged nor woman-headed, the head being sometimes that of a man, at others that of an animal: hence archaeologists speak of the androsphinx, crio-sphinx, hieracosphinx, to distinguish these various modifications of the form in Egyptian Art.

Among the Greeks and Romans the dolphin,

represented in a very conventional way, was accepted as one of the symbols of Neptune, and therefore of maritime power. Fig. 3, an illustration of its use, and of the suppression of natural fact to suit artistic requirements, is from a shield painted on a Greek vase; the original is in the British Museum. Fig. 13 is inlaid in coloured marbles on a ground of white, in a Milanese chimney-piece, dating about 1600, and now preserved in the South Kensington Museum. The artists of the Renaissance not only embodied the main principles of classic Art in their compositions, but also freely introduced literal copies of ornamental detail; hence the continual recurrence of forms essentially heathen in their associations. The dolphin frequently occurs on the various forms of Majolica ware.

The serpent, as a symbol of sin, is naturally, from the direct reference to it in the Scriptures, a very early form; in many old illuminations representing the temptation in Eden it is represented with a human head. In the coins of Constantine, the first Christian emperor, the sacred monogram surmounts a standard, the whole being planted on a serpent, to symbolise the final victory of Christianity over paganism. Reptile-forms seem to exercise a peculiar fascination: the tortoise, lizard, and crocodile are in some countries objects of worship as incarnations of deity; it is a tortoise, our readers will remember, that, according to Hindu belief, sustains our world, though what sustains the tortoise has never, we believe, been satisfactorily settled; while the serpent in almost every country is an object of dread, and in the early period of most nations an object of worship. It is an especially common form in ancient Mexican and Egyptian Art. The asp, sacred to Ranno and

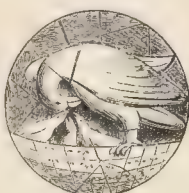


Fig. 1.

Neph, and the horned snake, supposed to have been dedicated to Amun, are both frequently represented in Egyptian Art, and embalmed specimens are deposited in the tombs of Thebes. Illustrations of these are seen in Fig. 10.

Insect-forms appear but little in symbolic Art. The most conspicuous instance is found in the constant recurrence of the *scarabæus*, or sacred beetle, in Egypt: it was dedicated to the sun and to Pthah. Numerous examples of it will be found in any good museum, in the scope of which archaeology at all enters; as, besides being sculptured or painted in mural decoration, on *papyri*, &c., it was largely worn as a charm, little figures of it being made in metal or glazed earthenware, and these are found, like the small fish-symbols already referred to, in great abundance in the tombs. The butterfly is but rarely seen in early work, for though the Greek word for the spirit of life and the butterfly is the same—*psyche*—yet, owing to the imperfect idea of all pre-Christian races as to the immortality of the soul, much of the force of the symbol was in those early days lost; while in later times, owing to a want of study of the lower forms of Nature, the analogy between the spirit of life and the caterpillar—tolling through its span of existence, then burying itself in the earth a seemingly lifeless chrysalis, finally at the appointed season soaring above its tomb into the sunlight the perfect insect—was not perceived; as throughout the Middle Ages little attention was paid to natural history, and the few grains of truth were lost amidst the mass of error, "travellers' tales," and old wives' fables. In some few examples of Greek Art, however, the butterfly is represented as hovering over the dead. The fabled phoenix rising from its ashes is another symbol of the resurrection found from time to time throughout the whole range of mediæval Art. The dragon,

another fabulous monster, like the hydra, represents the principle of evil: hence, dragon-slaying is in mythical story the hero's task, a labour for Hercules, the task of Perseus, the chivalrous duty of St. George. In China, however, the



Fig. 2.



Fig. 3.

dragon is the symbol of the imperial power. Chinese Art abounds with representations of dragon-forms, grotesquely, morbidly horrible: many examples may be seen in the Ceramic



Fig. 4.

ware and bronzes, fabricated by the Celestials, and preserved in the South Kensington and other collections.

Passing now to bird-forms, we find among the



Fig. 5.

Egyptians numerous species held sacred. Of these the ibis occupies the highest place, being dedicated to Thoth: numerous embalmed specimens have been found at Memphis, Thebes, and



Fig. 6.



Fig. 7.

Hermopolis. Some of these may now be seen in the British Museum. It is often represented on sculptures and paintings. The goose was sacred to Seb, see Fig. 10. The hawk and vulture were

sacred to Re, and other deities. The vulture, called by the Arabs *uissir*, was also the symbol of Nisroch, one of the greater deities of the Assyrians. Our readers will remember that it was while worshipping before the altar of Nisroch, his god, that Sennacherib, one of the greatest of the Assyrian monarchs, was slain by his sons. A representation of the figure is seen in our fourth illustration, derived from the Nineveh slabs now preserved in the British Museum.

The owl, whose silence and solemnity of expression have been taken as tokens of the possession of a considerable depth of thought, has thus, like some people, gained great credit for wisdom, and as such is the symbol of Minerva or Pallas, the goddess of learning and culture. The Greeks worshipped her under the name of Athene, named their chief city in her honour, and erected the Parthenon for her service. *Parthenos* is the Greek for maiden, hence the word Parthenon literally means the Temple of the Virgin. We have, in Fig. 7, a representation of the owl from a Greek coin; the treatment is decidedly archaic.

The cock is one of the earliest Christian symbols; if associated with any representation of the denial of St. Peter, it signifies repentance; otherwise vigilance, watchful care. We are all familiar with its use even in the present day, crowing, as it so often does, our church-spires. White and saffron-coloured cocks were sacrificed by the Egyptians to Anubis.

The dove is a very common symbol throughout the whole range of Christian Art. The Holy Spirit is expressly likened to a dove in several passages of the Bible; while in a secondary sense it is accepted as a symbol of all believers, "Be ye wise as serpents, harmless as doves." The dove is more particularly met with in work executed under Byzantine influence: it is also sometimes introduced, from its association with the



Fig. 8.

subsiding deluge, bearing the olive-branch as a symbol of peace; the raven then being frequently at the same time introduced as an emblem of unrestfulness. The peacock is another favourite form in Byzantine Art; though now thought of rather as an emblem of pride, it was at an earlier period chosen as a symbol of the Resurrection; hence it is generally represented as standing on a globe, the glorified spirit rising above all mundane cares. Several good examples of it may be seen in carvings and inlays at Venice.

Among bird-forms, none is so familiar to us in its association with mediæval Art—an art essentially religious—as the pelican. This bird has a crimson spot at the end of the bill; hence, when pluming herself, it appears like a small spot of blood on the breast; and thus arose the old belief that the pelican nourished her young at the expense of her own life. The pelican therefore was considered an apt symbol of the Atonement, and, as such, is largely introduced in ecclesiastical Art. Fig. 1 is an example from mediæval stained glass now in the South Kensington Museum.

The eagle, the king of birds, has little if any connection with Christian Art, except, as we shall see presently, in one marked particular, but is frequently introduced in the various periods of ornamental Art in which heraldic devices form any feature. The French, Austrians, Prussians, Russians, and Americans have all adopted it as a national symbol; some treatments of it, as the American, being naturalistic, others so far conventionalised as to justify its being, like the Russian bird, double-headed. Fig. 2 is a French example, from one of the mosaics in the Church of St. Louis des Invalides, in the crypt of which

repose, according to his wish, the ashes of the first Napoleon.*

A familiar little bird symbol among ourselves is seen in the constant association of the robin with Christmas; for, as surely as the year draws to its close, robin redbreast figures on cards, magazine covers, *et hoc genus omne*, as a sign and a reminder that Yule-tide is rapidly approaching.

Among the higher animals fewer examples of symbolic use occur than we should, judging by the diversity of disposition, &c., have supposed, for while in popular estimation the pig not unworthily represents gluttony; the ass, stupidity; the fox, craft; the dog, fidelity; the horse, strength; but little use is made in ornamental Art of several of these, though many of our readers will no doubt be able to recall isolated examples, as in the case of the dog at the feet of the effigy of many a crusader in our cathedrals.

The stag is a favourite symbol in early Christian Art, the allusion, no doubt, being to the passage, "like as the hart panteth;" it is also associated in classic Art with Diana, the goddess of hunting. In Fig. 6 we have a representation of it from an early Greek coin.

Among the Egyptians the bull Apis was worshipped as a deity and the type of great Osiris, judge of the living and the dead: a name so sacred to them that it was rarely mentioned expressly, and there was no more binding and solemn oath than "by him who sleeps in Phile," an island in the Nile, that was supposed in an especial degree to be his resting-place. The sacred bull was tended by the priests at Memphis; at his death he was solemnly embalmed—numerous mummified remains are preserved in the British Museum—and great rejoicings throughout the land greeted his successor,

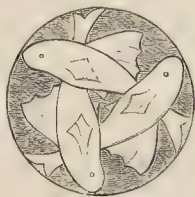


Fig. 9.

the visible image and incarnation of their deity. The sacred bull is a symbol, therefore, that naturally occurs very commonly throughout Egyptian Art; it is represented in Fig. 10, all the animals therein figured being taken from examples from the tombs at Thebes. The jackal, also shown in Fig. 10, was sacred to Anubis, the Mercury of Egyptian mythology. The cat, dedicated to Pasht, or Diana, is a very common symbol; many human, but cat-headed, figures of Pasht may be seen in the British Museum. The ape was sacred to Thoth; hence it is frequently represented on *papyrus*, &c.; while the cow was the symbol of Athor—a goddess holding in Egyptian mythology a very similar position, as we have already seen, to that of Venus amongst the Greeks and Romans. The lion was sacred to Gorn, or Hercules. Death was the only penalty that, according to the Egyptian code, at all met the enormity of killing any of these animals; and during the occupation of Egypt by the Romans, some hundreds of the conquerors were slain in a popular tumult, one of the legionaries having killed a cat.

In Christian Art the lion is employed as an emblem of strength, majesty, and fortitude, sometimes as a symbol of the second person of the Trinity, as in Fig. 8, the seal of Theodore of Abyssinia, where, surrounding the lion, is the inscription, in Amharic and Arabic, "The Lion of the tribe of Judah has conquered." The great use, however, of the lion in religious Art is as the symbol of St. Mark—the angel, the lion, the ox, and the eagle being the four forms especially

devoted to the four Evangelists, and in the order mentioned; thus Matthew has the angel, Luke the ox, and John the eagle. These four figures—the man or angel, the lion, ox, and eagle—are in



Fig. 10.

a marked degree common to almost all early periods of Art. Thus in Egypt we find the sphinx, human and hawk or eagle-headed, while in the Assyrian remains we are confronted



Fig. 11.

by bulls with human heads, or figures in human form, but with the wings and heads of eagles. The four creatures seen in the wonderful vision of the prophet Ezekiel were of this nature, for he



Fig. 12.

expressly says in his description that they were similar to those he had seen while a captive in Assyria. In the apocalyptic vision of St. John, the four mysterious creatures are like a calf,



Fig. 13.

a man, a lion, and a flying eagle respectively. St. Ambrose, St. Jerome, Wycliffe, all assert in their writings that these four creatures represent our Lord under four aspects—the man referring to his human birth, the ox to his

sacrificial death, the lion to his rising again, the eagle to his ascension; hence, as Matthew dwells chiefly on the human life of the Saviour, to him is assigned the man or angel; as Mark gives many details of the resurrection, he receives the lion; Luke, writing at greater length on the priesthood and the sacrifices required by the law, has the ox as his symbol; while John, passing over many of the details given by the other Evangelists, and dwelling chiefly on higher mysteries, receives the eagle. We have in Fig. 12 a representation of the lion, an illustration so admirably adapted to our purpose, that we have taken the liberty of borrowing it from an excellent work by the great French writer, Viollet-le-Duc. In the cathedral of Messina is a very large lectern, having a central stem surmounted by a pelican, and four arms, each terminating in an evangelistic symbol, upon which the book rests, so that each gospel is read from its appropriate desk. This lectern is well figured in Sir D. Wyatt's book on metal-work. We need give no other examples, as instances are so numerous that very slight research will suffice to discover many illustrations. In early work the animals stand alone, or an inscribed book or scroll, as in Fig. 12, may be sometimes added; in later times the Evangelists are represented as men, but accompanied by their appropriate symbols. The human form, under various grotesque modifications, is frequently introduced in Gothic work. Fig. 5 is a very fair example. In some cases, probably, they are symbolical of evil passions; in others, satirical; in some, no doubt merely grotesque and quaint from play of fancy, and having no ulterior meaning.

The second person of the Trinity is fre-

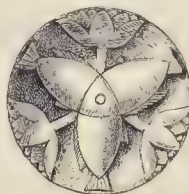


Fig. 14.

quently represented as a lamb, in allusion to such passages as "He is brought as a lamb to the slaughter;" and again, "Behold the lamb of God." This latter symbol is known as the Agnus Dei. The Holy Spirit, as we have seen, is symbolised by the dove, while the first person of the Trinity is rarely represented; in early MSS., &c., the eye or the arm of the Lord are sometimes shown amidst the clouds that veil the brightness of the Divine Majesty. Many passages of Scripture refer to these, and render them especially appropriate symbols. During the first eleven centuries these were the only symbols employed; later, a head or the entire figure was shown, but with not nearly so grand an effect as that produced on the mind by the more reverential treatment of the subject.

We would, in concluding this branch of our subject, warmly advise the student who reads our remarks, not to rest satisfied with the little that we have here been able to set before him, but to carry his investigations further than the necessary limits imposed on our pleasant labours will here allow. Many excellent works, as, for instance, those of Mrs. Jameson and Twining, are published on the subject, and these the novice will do well to consult; but, above all, let him by personal investigation and research, notebook in hand, find examples for himself; he will feel a reality attaching to these that no book-illustrations will be able to afford. Some good evangelistic symbols occur on stained glass in the South Kensington Museum; the National Gallery is a valuable storehouse of examples; so, too, is the magnificent collection of MSS. in the British Museum; while, for pursuing the subject amongst the remains of an earlier period, the Egyptian, Assyrian, and Greek collections in the National Museum afford equally ample facilities.

* "Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple Français que j'ai tant aimé."—The inscription over the entrance to the tomb.

SCHOOLS OF ART.

EDINBURGH.—The annual distribution of prizes and certificates to the pupils of the Edinburgh School of Art was made on the 28th of November. The number of students who have attended the Central School of Art in the year 1871-72 is 620, viz., 420 in the male school, and 200 in the female school. In both schools there is a slight decrease in the number of students compared with the number in the previous year. In the schools of the city 1,020 students have received drawing instruction from the teachers of the School of Art. These students have been somewhat fewer in number than in the preceding year. The examiners of the male school report that, "The master is to be congratulated on the reassertion of the high position which the school has generally held—a position mainly due to the study from the antique statue, based upon anatomical analysis and acquaintance with the details of the extremities. Original design is, if not largely, yet successfully pursued, and a sound method of painting in oil inculcated."

CHILTERNHAM.—The Rev. T. W. Jex Blake, President of this school, officiated at the distribution of prizes to the pupils, in the early part of December. He especially noticed the improved aspect of affairs since the removal of the school to more central premises, in Clarence Parade.

DOVER.—Tenders are invited for a new building for the Art-school of this town.

LINCOLN.—The annual exhibition of works by the masters and students was open for ten days in December, and was attended by nearly 2,000 visitors, an admission fee being charged during the whole of the exhibition. The meeting for receiving the reports and distribution of prizes was held on the 18th December, under the presidency of C. Hughes, Esq., Mayor of Lincoln, and the prizes were presented by the Dean of Lincoln. The committee and head-master complained in their reports of want of room. The school was established ten years ago, and was placed under the present head-master, Mr. E. R. Taylor. At the end of the first year the rooms now occupied were built especially for the School of Art, and at the time were considered more than ample for any probable requirements of such an institution in Lincoln. For the last two or three years, however, the school has been overcrowded, and now the evening-classes are twice as large as the accommodation provided. The students number 259, exclusive of those institutions taught in connection with the School of Art—and the school is self-supporting. The government awards for the past year are as follows, being about three times the number of last year:—3 National Queen's Prizes; 6 Free Studentships; 21 Prizes for finished works; 23 Prizes of Time Drawings; and 79 Certificates. In addition to the above, local prizes given by gentlemen of the city, consisting of a silver medal, silver palette, works on Art, were awarded to the best studies from the life and the antique, paintings from the cathedral, machine drawings, &c. The following sums were offered for the prize-fund of 1873: The Mayor, £5; P. Bellamy, £5; J. Ruston, Esq., £5.

MANCHESTER.—The annual meeting of the subscribers and friends of the Manchester School of Art, and the distribution of prizes to the successful students, took place on Wednesday, December 18th, 1872, in the Theatre of the Royal Manchester Institution. The president of the school, Sir Thomas Bazley, Bart., M.P., took the chair, and the prizes were distributed by the Bishop of Manchester. The Council had specially invited Mr. George Wallis, South Kensington Museum, who so successfully reorganised and conducted the school nearly thirty years ago, to be present and address the students, it being about ten years since he last performed that duty. After an excellent introductory speech from Sir Thomas Bazley, Bart., who, we regret to say, retires this year from the post of president, which he has filled so many years, to the great benefit of the institution, the reports of the secretary, Mr. Edwin M. Marshall, and of the head-master, Mr. W. J. Muckley, were read. From these it appears that the financial position of the school has improved, and that only a comparatively

small debt remains; which wealthy Manchester ought at once to obliterate, instead of allowing the subscriptions, as reported, to fall off. The awards of the Science and Art Department in recognition of works done in accordance with the regulations were two gold medals, one silver medal, three bronze medals, and four book prizes, whilst 149 third-grade prizes and twenty-five second-grade prizes were also secured. Seventy students also passed in one or more exercises at the annual examination. The report of the head-master dealt with some important questions in connection with the school course of study, which space will not permit us to deal with, beyond stating that his remarks are well worthy of the consideration of all interested in this question of Art-education. The Bishop of Manchester (Dr. Frazer) addressed himself to the task of distributing the prizes to the students in a genial and appreciative spirit.

The address of Mr. George Wallis to the students necessarily went over various points connected with Art-education. A generation, he said, had nearly passed away since it was his first duty to address the students of the Manchester School of Art, and he had very gladly accepted the invitation of the Council to appear before them again. Many changes had taken place since he first came among them in January 1844, but that school had gone on through good report and evil report, earnestly with its work. These schools had been originally established in several manufacturing cities simply for the purpose of educating designers for our manufacturers. It was believed that we had nothing to do but to educate a class of designers, and get our manufacturers to produce designs of good character, to find that the public would at once take them; but, when it came to the test it was found we had something more to do than to educate the producer. We had also to educate the consumer, and consequently the basis of the schools had to be considerably widened, and had this not been done, it was quite clear they must have collapsed. Mr. Wallis then proceeded to dwell upon the necessity for studying practicability and usefulness in designs for manufacturing purposes. With regard to the students and rewards for success in study, he was not unfavourable to a prize system, but he wished them to distinctly bear in mind that the best prize they could possibly gain was the knowledge of Art, its practice and principles, which they came to that school to learn. Mr. Wallis concluded a very practical address by giving the Council a few good-natured hints as to the privileges which schools of Art possessed, in availing themselves of the collections at the South Kensington Museum, with the condition that ready access to them was afforded to the general public as well as privileged members of the institution and students. The proceedings terminated with votes of thanks to Mr. Wallis for his address, with a request that he would permit it to be printed from the reporter's notes; to the Bishop of Manchester for distributing the prizes; and to Sir Thomas Bazley, Bart., M.P., for presiding, as also for his long and efficient services to the institution. The report of this meeting takes us pleasantly back to the period at which Mr. Wallis was the head-master of this school, and the reports of the work done in that institution in 1844-5-6 as recorded in the *Art-Journal*, then the *Art-Union* of that date. Any one interested in the origin and progress of exhibitions of Industrial Art, international or local, will find it worth while to refer to the special number of this *Journal* for January, 1846, in which will be found the first illustrated record of an exhibition of Art, as applied to Industry as such; this exhibition having been held in connection with the annual display of the works of the students of the then School of Design, in the Royal Manchester Institution.

NEWCASTLE-UNDER-LYNE.—The nineteenth annual meeting of this school for the distribution of prizes took place on the 17th of December. The report shows a decided improvement in the attendance of students, satisfactory progress in their work, and some increase of income; but the funds would not permit the committee to offer local prizes to the extent that is desirable. At the examination of the works sent to London

in the national competition, six third-grade prizes and four free-studentships were awarded.

RYDE, I.W.—The annual *conversazione* and distribution of prizes in connection with this school was held in December. The number of persons in the artisan class at present on the books was 35, but the average attendance of such persons was but sixteen or seventeen at a time. At the examination 35 out of 57 candidates obtained certificates, eight passed in the third grade, and eight in the second, by no means a bad average. It is to be feared the institution will suffer from the resignation of its late president and liberal supporter, Mr. V. Webber.

ST. MARTIN'S SCHOOL, LONG ACRE.—On the 5th of December, Lord Lytelson presented the annual prizes to the successful pupils of this school, after which Mr. G. D. Leslie, A.R.A., delivered an address, taking for his subject "Art-Studies." He duly warned the students of the difficulties attending the career of an artist in making way in the world; that Art is a serious and laborious profession, but it is also a very glorious one—one "closely allied with religion in elevating the human soul." Mr. Marks, A.R.A., followed with some appropriate remarks. There was a considerable increase last year in the number of pupils attending this school, which is under the direction of Mr. Parker.

SOUTH KENSINGTON.—Lord Ronald Leveson Gower distributed, on the 19th of December, the prizes to the pupils of this school who had qualified themselves to receive them. The rewards, which represented only the higher grades of distinction obtained, consisted of two gold medals, nine silver medals, nine bronze medals, eighteen Queen's prizes of books, won in the national competition; and forty prizes of books, won in the local prize section. The gold medal was awarded to Miss Marianne Mansell for designs for lace. This lady also won a silver medal for a design of a toilet cover. The silver medals were won by Misses Maria Brooks, Isabella Camp, Matilda Goodman, Ellen Montalba, Emma C. Simpson, and Mary S. Wilson, and the Queen's prizes were taken by the Marchioness of Queensberry for a model of a head from life; Misses Edith Julia Cowper, Grace Cruickshank, Harriette Cookes, Julia d'Adhémar, Margaret Meyer, Matilda Goodman, Harriette Montalba, and Lucy F. Sothorn. To the male students the principal awards were made to Mr. Owen Gibbons, who took the gold medal for a modelled design for a shield; and Messrs. W. W. Oliver, W. R. Randall, J. J. Shaw, and T. W. Wilson each received a silver medal. Messrs. G. Payne and E. G. Reuter were awarded bronze medals. The Queen's prizes were taken by Messrs. J. Bool, B. E. Bradwyn, G. D. Drummond, T. E. Gaunt, J. E. Lush, A. J. T. Pattison, A. J. Watkins, and J. Wormleighton.

The Worshipful Company of Plasterers offered prizes obtained by Messrs. O. Morris and E. Wormleighton. Mr. Edward T. Dresden offered prizes for designs for porcelain, which were won by Messrs. H. W. Forster, W. Clausen, and C. E. Emery. A prize of £3 3s., offered by the Homeopathic Society of Great Britain for a sketch design for their diploma, was won by Mr. W. Marshall. Prizes were offered by Sir Joseph Causton and Sons, for designs for an ornamented almanack and calendar; these were awarded to Messrs. W. F. Randall and W. Clausen. A prize of £3 offered by Mr. F. Reynolds, of Birmingham, for a design for a garden seat in cast iron, was won by Mr. G. Payne. In March the Worshipful Company of Goldsmiths offered a series of annual prizes "with a view to the encouragement of technical education in the design and execution of works of Art in the precious metals." These prizes were not restricted to the schools, but were offered to open competition. The following, who have been till very recently, or at the present time are, scholars in these schools, won prizes to the amount of £200:—First prize of £50, Owen Gibbons; extra ditto of £50, Richard Lunn; prize of £25, W. F. Randall; prize of £25, W. Clausen; prize of £25, J. Eyre; prize of £25, Thomas Cox. Two other prizes were awarded for workmanship, making a total of eight prizes among forty competitors.

PICTURES OF ITALIAN ARCHITECTURE.

No. I.—PISA.

IT is proposed in this series of papers to give a brief descriptive sketch of a few of the most famous edifices that adorn some of the principal cities of Northern and Southern Italy. In doing so, it must occasionally happen that ground will be retrodden which has been travelled over in preceding pages of the *Art-Journal*, and at no very far-distant date; but wherever this is the case, care will be taken to avoid repetition as much as possible, while recurrence to buildings already noticed will afford the opportunity of introducing some remarks concerning them which were unavoidably omitted when writing at an earlier date.

Standing in almost equal divisions on each side of the river Arno, which gives its name to the fertile plain called Val d'Arno, is Pisa, second only to Florence among the cities of Tuscany for the beauty and richness of its buildings. And yet Pisa is perhaps, of all the Italian places of much renown, that which is least sought after by the mere traveller. It is, however, frequented by invalids from all parts of Europe, who go there in search of health from the softness of the climate; though much difference of opinion prevails among the medical profession on the question of its salubrity. Of old, a State whose war-vessels numbered more than

a thousand, the successful rival of its neighbour Florence, holding almost supreme power on the Mediterranean, and queen of Sardinia, Pisa, politically, is now but a decayed city: it is, says a French writer, "the caryatides bending under the weight of the superior glory of Florence, of the rival which has become the mistress. An impression of sadness, which resembles the atmosphere of an oppressed city, invades the heart of the visitor." Pisa was once the habitation of a hundred thousand persons; its population is now fewer than twenty thousand.

But in spite of its general decadence, the comparative desertion of its once busy quay and its equally busy streets, Pisa has still very much to invite the intelligent traveller within the walls that yet encircle the city as they did centuries ago. Art, in a variety of phases, has not died out with the decay of the once-powerful republic; for architecture, sculpture, and painting still give Pisa a distinguished rank among the cities of Italy.

The most important public building is the *Duomo* or Cathedral, but I pass it over now, as it was the subject of notice in the volume of last year.* The BAPTISTERY ranks next; this also was just alluded to in the same paper: an engraving of the edifice is now introduced, and some account of it may appropriately accompany the illustration. Of these ecclesiastical structures, used, as their name indicates, for the performance of the rites of baptism, it may be remarked that the most celebrated now existing are the Baptistery of San Giovanni-in-Fonte in Rome, that attached to the Cathedral of Florence, and that in Pisa. The largest Baptistery known was



Church of Sta. Maria della Spina.

that belonging to the Church of Santa Sophia, in Constantinople, which is said to have been so spacious as to have once served for the residence of one of the Roman emperors when these monarchs fixed their habitation in the East. Some writers are of opinion that the multangular edifices placed at the sides of cathedrals, and which are called chapter-houses, were, from similarity of plan, originally employed as baptisteries.

The Baptistery of Pisa, begun in August, 1152, and completed, as to the main part of the structure, in 1156, is the work of Diobalsalvi, and is of singular design. "It is close to the cathedral, and

though," writes Gwilt, "on the wall of the inner gallery there be an inscription, cut in the character of the Middle Ages, 'A.D. 1278, ÆDIFICATA FUIT DE NOVO,' and it may be consistent with truth that the edifice was ornamented by John of Pisa, there is nothing to invalidate the belief that the building stands on the foundations originally set out, and that for its principal features it is indebted to the architect whose name we have mentioned"—that is, Diobalsalvi. The plan of the building is circular; its external diameter

* *Art-Journal* for 1872, p. 50.

116 ft., the walls being about 8 ft. 6 in. in thickness. It is raised on three steps, and surmounted by a bell-shaped dome. The outside elevation is divided into a basement and two stories; in the lowermost, the columns, twenty in number, and of Corinthian order, are engaged, and have arches springing from column to column, with a bold cornice above; in the first story the columns are smaller, stand out in relief—the others being close to the wall—and are placed closer together, four of these columns occupying as much space as two on the basement story. This upper range of columns is surmounted by pinnacles and high pediments at equal distances; the terminations of the parts are crowned with statues. Between each of these triangular piers are sculptured figures, either grouped or single. The second story has no columns, but shows circular-headed windows, over which are small rosettes, pierced; each of these windows is surmounted by a triangular pier, crocketed, and from the base of these springs a pinnacle terminated by sculptured figures. From this story rises the dome,

of convex surface, and divided by twelve crocketed ribs; and between these ribs, or, at least, some of them—for the annexed engraving shows spaces unoccupied—is a kind of dormer windows, ornamented with columns, and each is crowned with three small pointed pediments. The crocketed ribs are carried up to the cornice immediately below the uppermost portion of the dome; the whole being surmounted by a figure, that of John the Baptist, it may be presumed.

The principal external feature of the building, as regards ornament, is the great eastern doorway; the columns on each side of it are elaborately carved in floriated ornaments, and the architrave is adorned with a bas-relief representing the martyrdom of John the Baptist; above the bas-relief are three figures, the central being that of Christ. "The whole rises with wonderful grace from the green sward, and the semi-castellated appearance which the bulk acquires from its solidity, adds to the lightness of the more delicate colonnades and pinnacles with which it is surrounded."



The Campo Santo.

The interior of the Baptistery at Pisa is much admired for its elegant and harmonious proportions, no less than for the manner in which it is lighted from story to story. Eight granite columns, of the Corinthian order, boldly but not very delicately executed, placed between four piers decorated with pilasters, are arranged round the basement story; these support a second order of pieces, ranged in similar manner; on them the dome—which, by the way, is famous for its echo, somewhat like the "whispering-gallery" in St. Paul's—rests. The pavement before the altar is in mosaic, "concentric circles and orbs, and the flowing patterns of serpentine, verd-antique, and porphyry, having the effect of a rich carpet. Other parts of the pavement are filled with foot-worn and time-worn monumental figures, carved in bold *basso-relievo*, with arms and inscriptions:" these are valuable as examples of ancient costume, chiefly of the fourteenth and fifteenth centuries. In the centre of the building is the noble font of marble, about 14 ft. in

diameter, and therefore sufficiently spacious for baptism by immersion, when the rite was so practised, as it was formerly. "The basin would contain six or eight full-grown persons." At the alternate angles are four circular places hollowed out for water; but the use to which it was applied has never been clearly ascertained. The ornaments of the font are rosettes carved in the marble, and filled in with coloured stones, *lapis lazuli*, &c., producing a rich and splendid effect. The bottom of the font is similarly decorated. From its centre rises a column, supporting a figure of John the Baptist, attributed to Baccio Bandinelli; as a work of Art it is but indifferent.

But the principal object of attraction in this edifice is the pulpit, or rather reading-desk, the work of the famous sculptor, Niccolò di Pisano, and considered his masterpiece. It was erected in 1260, and was so much prized that, during the Holy Week, when the throng of people into the building was great, the

Podesta of the city was ordered to send a sufficient guard to watch over the precious piece of workmanship. It rests upon seven marble pillars, placed upon lions, one at each angle, the pulpit being hexagonal in form, one in the centre, while two others

support the steps or staircase by which it is reached. Attached to it are two desks, also of marble, one projecting from the side of the pulpit is that from which the Gospels are read; the second, lower down, is for the reader of the Epistles. The former is in the



The Baptistery.

shape of a book, and is supported by a noble eagle; the second rests upon a bracket-column. The shafts of these various columns are of different kinds of marble: the "capitals," writes the compiler of Murray's "Handbook of Northern Italy," are a species

of Corinthian, slightly verging upon Gothic, worked and under-worked with surprising delicacy; the leaves of the acanthus expanding with fan-like freedom, instead of clinging to the bell. . . . The arches are circular, but in each is a Gothic

trefoil; figures in the Roman fashion are placed in the spandrels of the arches, and the mouldings are, with slight variations, taken from Roman architecture, which, in truth, is, in this instance, the predominating idea.* On the sides are bas-reliefs of the following subjects:—'The Nativity,' 'The Adoration of the Magi,' 'The Presentation in the Temple,' 'The Crucifixion,' and 'The Last Judgment': the fourth of these is considered to be inferior to the others, which are remarkable, especially with reference to that early period of Art, for purity of design, admirable grouping, appropriate expression, and delicate execution. "The columns," says the same writer, "supporting this structure give it the aspect of a little temple or shrine; it is altogether a monument of singular national character, as well as of great beauty."

Six years after the completion of this work, Niccola was employed to execute a similar desk for the cathedral at Sienna; this is considerably larger and richer, and is octagonal in plan, having seven instead of five sides filled with compartments occupied by bas-reliefs, and also nine columns instead of seven. Had Niccola produced nothing more than these two works they would suffice to show his great genius as a sculptor, and the perfection to which he advanced the art from its position in the hands of his immediate predecessors, for he led the way from their hard, dry, and mechanical manner, to a style which, though falling short of the antique, was based upon similar principles; and in it he displayed a vigorous mind and true feeling, if not always the most refined taste.

The CAMPO SANTO, a portion of which is given among our illustrations, is, perhaps, the most remarkable cemetery to be found in any country. It owes its origin to Archbishop Ubaldo, who, as the story is told, when expelled from the Holy Land by Saladin, brought away with him a large number of vessels laden with earth, which he deposited on a piece of land he purchased in Pisa, and established there a place of burial; this was at the close of the twelfth century, but it was not enclosed with walls—those yet standing—till 1278. The architect chiefly employed on the work was Giovanni di Pisano, who was assisted by his father, Niccola di Pisano. Its form, both externally and internally, is that of a parallelogram, 403 ft. in length, by 117 in width.* The interior is of brick quite plain, but it has a very imposing appearance by its extent and massiveness. Gwilt says:—"Whether from the remains on its walls of the earliest examples of Giotto and Cimabue, the beauty of its proportions, or the sculpture that remains about, it is unparalleled in interest to the artist." On each side is a colonnade or cloister, 32 ft. wide, composed of sixty-two windows of white marble, which were at first simple apertures extending to the ground, but were subsequently, towards the latter half of the fifteenth century, divided by columns, which, from the springing of the arches, branch out into elegantly designed tracery. It is presumed that the original intention was to have introduced stained-glass into these open windows, but it was never carried out, and it has been well remarked that, "possibly the light and shade, varying at every hour of the day, and with every passing cloud, compensates for the richness which would have been produced by the storied pane."

Though a solemn place of sepulture, the Campo Santo of Pisa has been converted into something very like a museum. On its walls appeared the following paintings, among others: I write in the past tense, for the pictures are now almost, some are entirely, obliterated: engravings of them, however, exist:—'The Temptation of Job,' and 'Job Visited by his Friends,' by Giotto; 'The Crucifixion,' 'The Resurrection and Ascension,' 'The Universe,' 'The Creation,' 'Death of Abel,' and 'Noah and the Deluge,' by some attributed to Buffalmacco, by others to Pietro da Orvieto. By Andrea Orcagna were three paintings representing Death, Judgment, and Hell, respectively. A fourth, Paradise, was to have been included, but it was never completed. It will thus be seen that these subjects were peculiarly appropriate to the place they were intended to adorn. Of the three, the first is a most poetical composition, "abounding in ideas then new in

pictorial Art." It is full of figures; for example, a festive company of ladies and cavaliers, splendidly attired, and seated in a bower of orange-trees, listening to a troubadour and a female singer. On the opposite side a hunting-party appears; it also consists of nobles and ladies; they are mounted on richly caparisoned horses, and are followed by hunters with falcons and dogs. Above the whole is Death, in the form of a woman holding a scythe, with which she is preparing to sweep down the gay throngs. There is very much more in the composition, but we have no room for further detail. In the Judgment, Christ and the Virgin are seen enthroned, surrounded by a multitude of the good and the evil. Hell is considered a far inferior work to the others; it is represented as a great rocky caldron, with Satan in the midst, and the condemned portrayed in a manner which, as Mrs. Jameson remarks, is "too horrible and sickening to mention." This painting is said to have been executed by Bernardo Orcagna, from the designs of his brother Andrea. By Pietro Laurentii, or Lorenzetti, who was nearly cotemporary with Giotto, is 'The History and Life of the Hermits in the Wilderness of Thebais.' "It is," writes Kugler, "a well-filled picture composed of a number of single groups, in which the calm life of contemplation is represented in the most varied manner. In front flows the Nile, a number of hermits are seen on its shores, who are still subjected to earthly occupation; they catch fish, hew wood, carry burthens to the city, &c. Higher up, in the mountain, where the hermits dwell in caves and chapels, they are more and more estranged from the concerns of the world." The artists of this early period had no knowledge of perspective; hence these several groups of hermits and their dwellings appear in tiers, one above another, the upper and more distant being of equal size with the lower.

By Spinello Spinelli were three subjects, representing 'The Life of St. Ephesus': three others by him are entirely gone. But by far the most numerous series were the works by Benozzo Gozzoli, the disciple of Fra Angelico: his paintings were no fewer than twenty-one in number, too long a list even to be enumerated here: the subjects relate chiefly to the histories of Noah, Abraham, and the patriarchs who followed them; the only subject from the New Testament being 'The Adoration of the Magi.'

"The whole aspect of this singular place," says Mrs. Jameson, "particularly to those who wander through its long arcades at the close of day, when the figures on the pictured walls look dim and spectral through the gloom, and the cypresses assume a blacker hue, and all the associations connected with its sacred purpose and its history rise upon the fancy, has in its silence and solitude and religious destination, something inexpressibly strange, dreamy, solemn, almost awful."

The collection of sculptures of almost every kind, either whole or in fragments, is very large; it includes altars, bas-reliefs, some statues, &c., brought, centuries ago, from various places in the Pisan territory. But more interesting than these is the vast collection of sepulchral monuments contained within the cloistered walls of the Campo Santo. Among them are several old Roman sarcophagi, appropriated by the Pisans, with others of later date; we see them in the engraving ranged beneath the windows, almost in an unbroken line. Some of the more modern tombs, with effigies of the dead, are very fine; one may especially be pointed out, that of Antonio di Santo Pietro, a famous civilian, who died in 1428.

Of the churches in this city we give an engraving of that of SANTA MARIA DELLA SPINA, an exquisite example of what is designated as Tuscan Gothic. The external decoration of this edifice was one of the first works entrusted to Giovanni di Pisano, when he returned to the city from Perugia, soon after the death of his father, about the year 1270; the church itself was erected about 1230. For the façade and other parts of the exterior, he and his assistants executed a number of sculptured works, statues, bas-reliefs, and ornaments, all of which show much skill and taste. The interior, which derives its name from possessing, as was supposed, a thorn of the crown with which Christ was crowned, contains several fine statues, and a few pictures.

JAMES DAFFORNE.

* Gwilt's "Encyclopædia of Architecture."

ART IN THE BELFRY:

A BRIEF ACCOUNT OF
CHURCH BELLS, THEIR HISTORY, ART-
DECORATIONS, AND LEGENDS.*

BY LLEWELLYNN JEWITT, F.S.A.

I NOW pass from the historical branch of my subject to that of the Art-decoration of bells in our own country, and this I propose to do by taking, under separate heads, the characteristic designs of crosses, monograms, borders, stops, lettering, heraldic bearings, founders' marks, epigraphs, and inscriptions, &c., &c.

The emblem of the CROSS is one of constant occurrence upon bells, and one



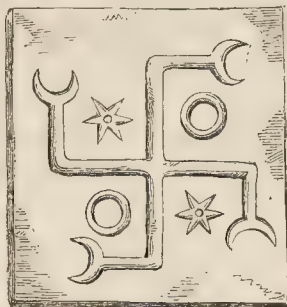
on which has been exercised considerable ingenuity by the artists of all ages to which the bells belong. Many of these, as will be seen by the examples I have selected for engraving, are of extreme beauty and elegance. The use of the cross—"the royal standard of Christians" all the world over—the four arms of which typify the height and depth, the length and breadth, of the love of Christ, as a sign, is very ancient, and expresses the passion of Christ as a strength against unholly thoughts and sinful deeds. The early Christians, according to



Tertullian, before undertaking any work, at board, bath, or bed, at going out and coming in, at sitting down and rising up, and, indeed, in every occupation they engaged in, made the sign of the cross. It was used before going to battle, in all state ceremonies, carried by ships, used in writing, and, indeed, entered into all the occupations and actions of every-day life. It is still, as it ever has been, used as a commencement of a sentence or inscription as a solemn asseveration of the truth; it is an attestation of the truth of a signature and of a document where it is used as the "mark" of persons unable to write, who, as is known

* Continued from p. 23.

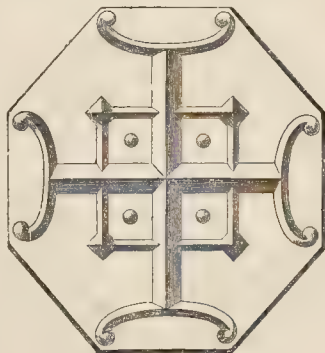
to all my readers, put their "cross" instead of their names. Formerly it always preceded our alphabet, which thus became called *Christ Cross Row* or *Criss-Cross-Row*. Thus on bells, as in other matters, the cross frequently occurs as a prefix to the inscrip-



tion, thus:—"† SACRA CLANGO · GAVDIA PANGO · FVNERA PLANGO." Four or five pellets or points :: :: have the same signification as a perfect cross, and are frequently used both as prefixes, and as stops between words. In the same manner a series of



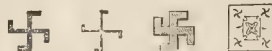
twelve dots arranged thus :: :: :: indicate the form of the voided cross of St. George
† The form of the cross varies very considerably; sometimes it is simply the



plain cross of St. George †; at others the cross saltire or St. Andrew's cross X; at others, and very commonly, the cross patée ✕.

These are varied in different ways, and,

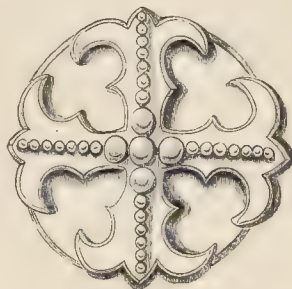
in addition, almost every cross known in heraldry is found on bells, as well as an endless variety of compound crosses of the most fanciful, but, at the same time, perfectly elegant and beautiful character. One of the most curious of all is the *fyfot* cross, a peculiar form, which, especially in Derby-



shire, Lincolnshire, and Yorkshire, occurs upon bells, more especially in the former county, where I have met with it several times repeated. This curious symbol, or mystic cross, is said to be formed of four gammas conjoined in the centre; it is, however, also stated to be composed of the two words *su*, "well," and *asti*, "it is," thus



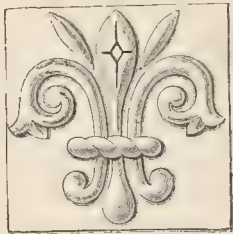
meaning "it is," or "it is well," equal to "so be it," and implying complete resignation. It is what may be described as a cross-cramponée, or rebated, and it occasionally occurs in heraldic bearings and on tombs; as, for instance, on that of Bishop Branscomb, the brasses to Sir John d'Aubernon, Thomas de Hop, and others. This symbol was known to the Brahmans and Buddhists as the *swastika* or *swastika*. It is known in northern mythology as the hammer of Thor, the Scandinavian god or Thunderer, and is called "Thor's Hammer," or the "Thunderbolt." It was doubt-



less introduced into this country by the Norsemen; and, as bells were formerly usually rung to drive away thunder-storms, and the sign of the cross made to prevent harm from the same, to this may probably be traced its adoption upon them. The engravings I give show some of the ways in which the *fyfot* was introduced upon the bell-founder's mark. One of these shows, in the centre of the shield, a double cross-patée, having on one side a *fyfot* cross, and on the other a bell; above these are the founder's initials G.H. Two others, with the founders' initials, G.H. and R.H. respectively, bear the *fyfot* in reversed ways. Another curious example, from Terrington, bears a *fyfot* of a most elaborate and mystic character; each limb terminates in a crescent, while in the angles are two mullets and two annulets. In some

instances the *fyfot* occurs inside the letter G, in "Gloria Deo in excelsis."

The other crosses, shown on the engravings, many of which might, with great advantage, be copied by our Art-manufacturers of the present day, are of very



varied design, and form a fair and characteristic series of examples of this species of bell decoration.

Another very favourite ornament upon bells, as, indeed, in most ecclesiastical matters of the Middle Ages, is the FLEUR-DE-



LIS, and this is found in almost every possible variety of form; it enters very largely into the heraldry of all ages, and, as an emblem, is the subject of many pleasant legends. The forms I have selected from bells, as examples, show many of the most general; and it will also be seen very beautifully and appropriately to form the more prominent of the component parts of some of the most elaborate of the crosses. These two, the cross and the *fleur-de-lis*, undoubtedly enter more largely into bell decoration than any other objects.

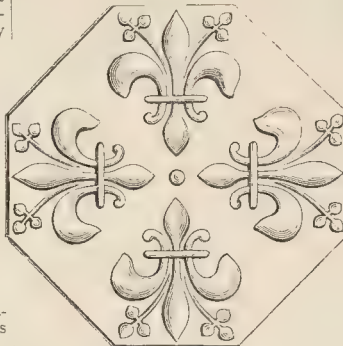
BELLS, either as stops, introduced upon shields and otherwise as founders' devices, or used in other ways, are very common, and frequently are accompanied with other bearings or devices. Sometimes they exhibit considerable elegance of outline. The sweep of these bells, which there can be no doubt, from examination and comparison



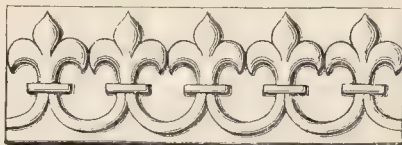
with the bells themselves, were drawn in perfect form and of fair proportion, are far more beautiful and elegant than the short-waisted, low, and dumpy bells with nearly flat haunches and crowns of the present day.

The ROSE—one of the Tudor badges—is, as might naturally be expected, frequently

found among bell-decorations, sometimes by itself, and at others crowned with an open-arched or other crown. It is used as



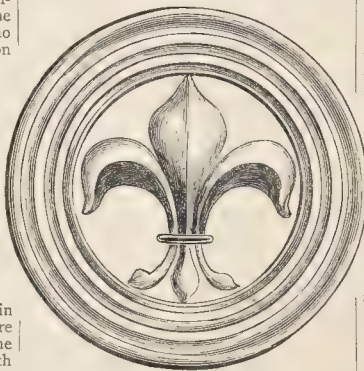
a stop between the words and otherwise. On the famous bell, once at Pontefract, but long since destroyed, about which Mr. J. T. Fowler has written so excellently, this



device occurs with the pomegranate—another of the Tudor badges—and other heraldic decorations. Many other examples of its

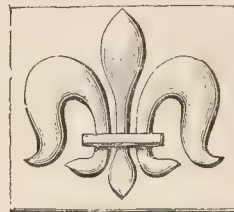


use also occur. And this leads me to say that coats of arms, badges, and crests are frequently met with on bells, and should



always be most carefully "made a note of." The royal arms is, of course, the most usual, and this occurs sometimes with the lion and

dragon supporters, crown, garter, motto, and initials of Queen Elizabeth (as at many places in Lincolnshire), and at others simply the plain shield crowned or otherwise. The arms of later sovereigns also occasionally occur down to those of our present beloved



Queen. Arms of the see and of towns are not unfrequently met with.

Of the arms of private families many examples exist, and these have usually, there can be no doubt, been added to the decorations of the bell in honour of its



benefactors, or others connected with it, or the fabric in which it is hung. Sometimes, indeed, the arms of a churchwarden, during whose year of office a bell has been made, are added to its decorations. Thus at Wirksworth is a large and imposing-looking shield, with quarterings, escutcheon of pretence, mantling, and motto of the arms of Michael Burton, one of the churchwardens. As an illustration of the introduction of armorial bearings upon bells, it will be enough to say that in Devonshire alone, Mr. Ellacombe, among others, gives those of Fortescue, at Filleigh; Ferrars, at Churston-Ferrers; Guille, at various places; Yarde, at Dean Prior; Harris, at Stowford; Huyshe, at Sidbury; Aishford, at Burlescombe; Courtenay, at Molland; Fry and Langton, at Membury; Drake and Chrimes, at Buckland Monachorum; Yonge and Harris, at Ashburton; Chichester, at Eggesford; Beauchamp, at Tallaton; Paynell and Walrond, at Kentisbeare; and others. In other counties they are at least equally abundant. In some instances,



as in the case of the tenor bell at Talaton, an impress of a seal is given; in this instance the seal, a remarkably fine one, bearing the arms of Beauchamp impaling those of Arundel and Warren quarterly, is that of John de Beauchamp, Lord of Abergavenny, &c. At Hathersage are the arms of Eyre, who held large estates in the neighbourhood. Of crests it will be suffi-

cient to give one example, that of the Norris family, an owl.

Heraldic devices—lions, both rampant, passant-guardant, and otherwise; dragons; spread eagles; lions' heads and leopards' heads; *fleurs-de-lis*—are also of not unfrequent occurrence.

One constant source of inspiration to the artists of the Middle Ages was the popular literature of the time; and their illumina-



tions often exhibit curious and extremely grotesque figures and combinations of figures. Occasionally this spirit of caricature has reached the bell-founder, and we find some droll objects mixed up, in the same irreverent manner as in missals, with monograms and other devices of a sacred character. Thus, a curious old bell at Devonport, purchased from St. Alban's, Worcester, when that church tower was

these has been brought to light by Mr. Ellacombe from the churches of Ottery St. Mary, and St. Martin's, Exeter. On each of these bells two medallions appear; they are of the double-faced or reversible kind,



and are remarkably well executed. One bears the pope and the emperor under one face, with tiara and crown; and the other, a cardinal and a bishop, in the same manner, with hat and mitre.

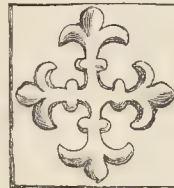
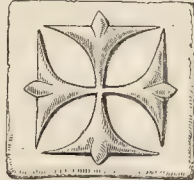
Medallion heads frequently occur. Thus,

be found, here and there, to present new features of design. On a bell at Bapchild is a youthful half-length figure of our Saviour, three-quarter face, with short curly hair, a circular nimbus, and the right hand held up on the breast with the two fingers in attitude of benediction. On the same bell is an admirable full-length figure, considered by Mr. Ellacombe to be that of St. John the Baptist, standing, full-draped,



bearing the chalice and pax, and holding in his left hand the pastoral cross, while the right has the forefinger extended. On the same bell is a shield bearing the arms of the city of Canterbury, the bell-founder's mark, and the Prince of Wales's feathers crowned with an open-arched crown.

A remarkably fine and elegant figure of St. Michael the Archangel or St. George, occurs in an initial letter on bells dated



taken down, bears, among other devices, a spirited figure of "Mister Nobody"—a head set on a pair of legs, with a wing, but no body, a favourite subject in the Middle Ages. Apes dressed up as monks, *i.e.*, monkeys aping monks with cowl, staff, scrip, &c., was also another subject introduced upon bells, as well as into illuminations. Indeed, the variety of decorations was almost endless. One curious design is

in one Devonshire church is a medallion of Archbishop Laud, while in several places in the kingdom are heads of kings, queens, bishops, priests, and laymen in abundance. These are frequently introduced in initial and capital letters.

Coins of the age, or older, of the casting of the bell are not uncommonly found actually inserted in the inscription, or else they have simply been impressed in the mould, and so remain cast in relief on the surface of the bell. Thus, at Bradbourne is the impress of a coin of Charles II., while at Edensor a "spade-ace" guinea was imbedded in the metal, and at other churches similar insertions of coins occur.

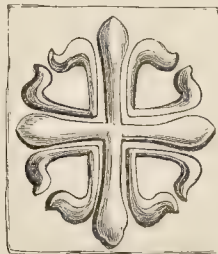
One of the most interesting and important series of designs upon bells is that

1423, at Somerby and at South Somercoates. On this the saint is represented, as usual, in armour, standing upon a dragon, and piercing it in the mouth with a spear: on his right arm is a shield charged with a cross. This beautiful design, which forms part of a remarkably fine series of letters, was found by the Rev. J. T. Fowler; they have recently been copied and reproduced on the



shown on the engraving. On it, besides the two main figures, half man and half beast, are squirrels and monkeys, which the figures are evidently mocking, and in small ovals are owls. This singular design, so different in character from most bell decorations, bears the initials R. B. and M. P. It occurs in Derbyshire and Lincolnshire.

Satirical medallions are also occasionally found on bells. One excellent example of



representing by heads, figures, and emblems, our Saviour, the Blessed Virgin, the Evangelists, the Apostles, and saints, and martyrs. Some few examples of these will



beautiful new bell at Worcester. On other letters in this series are figures of various saints, &c.

At Haxey is an elegant full-length figure of the Blessed Virgin with the infant Saviour, in which she is represented standing, full draped in flowing robes, and bearing the infant Christ on her left arm.

The four well-known emblems of the Evangelists—the angel of St. Matthew,

the lion of St. Mark, the bull of St. Luke, and the eagle of St. John—are to be found on the second bell at Impington, and have been described by Dr. Raven. They are accompanied by the inscription "Sancta Katerina Ora Pro Nobis," and a shield of arms—a chevron, in base, a crescent reversed; on a chief, three mullets. "The conception of these mystical figures," writes Dr. Raven, "is very grand, and the execution admirable;" each holds a scroll bearing the name of the Evangelist.

At Shipton, in Hampshire, is a bell bearing the inscription, "Iohannes O Christi O care O dignare O pro O nobis O orare," the stops between the words being in each case a medallion bearing a full-faced head, supposed by Mr. Lukis to be that of St. John, and the legend, "Balthasar: Caspar: Melchior"—an old form of charm I do not remember to have seen on bells, except in this one instance. The names, of course, are those of the three kings of Cologne—Jaspar, Melchior, and Balthasar.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF SIR DANIEL COOPER, BART., PRINCE'S GARDENS, KENSINGTON.

THE NEST.

J. Linnell, Painter. C. Cousen, Engraver.

ONE might readily fancy this locality to be in the outskirts of some rural village, miles away from London; and yet, less than forty years ago, it existed within half an hour's walk of the western end of Oxford Street. Sir Daniel Cooper, who has kindly permitted us to engrave the picture, has in his possession a letter from the artist, in which it is thus referred to:—

"The Nest" is the picture of a fact just as I saw it at Bayswater in the year 1834. The spot is now."—Mr. Linnell's letter is dated 1863—"covered with houses, but at that time it retained much of its old rural character. The stream over which the old willows hang, is the old Bayswater brook that ran into the Serpentine River. The place was a regular playground for all the children near, and my picture only represents what was constantly taking place. I have a sketch, made on the spot, of the precise incident in the picture." &c.

The picture we have engraved was begun in 1860, but not completed till a considerable time afterwards, the artist working upon it at intervals during the period. The disposition of the mass of trees on the right is masterly and picturesque, while their characters respectively are well preserved. There is no difficulty whatever in recognising the pollard-willows, with the elder-tree towards the end of the line, backed by the tall and graceful poplar. The intervening space between these and the left side of the upper part of the picture is effectively occupied by rolling masses of soft fleecy clouds alternating with strips of blue sky.

In the foreground is a group of children of various ages and sizes; all of them true to nature in action, and well-placed pictorially. Some have climbed, or been helped up, into the hollow trunk of an old willow, which forms the "Nest," and the youngsters must be regarded as the unfledged birds: the whole group of juveniles is full of life and interest. In its class, the artist never painted a more attractive picture: it is abundantly rich in colour without being heavy, and its owner may congratulate himself on possessing so fine an example of Mr. Linnell's truthful and glowing pencil.

ART IN CONTINENTAL STATES.

BRUSSELS.—At the recent sale of the collection of pictures belonging to M. Brien, the following works were disposed of, among others of less importance:—The Rising Tide on a Sea-shore, A. Achenbach, £380; 'The First Love-letter,' Bisschop, £176; 'Hay-Harvest,' Rosa Bonheur, £712; 'Reading the Bible,' De Block, £134; 'Landscape,' Koekkoek, £236; 'An Elector,' Madou, £132; 'Margaret at her Spinning-wheel,' Ary Scheffer, £332; 'A Fish-Market,' Van Schendel, £164; 'The Three Ages,' F. Willems, £280.

CANADA.—In November, Mr. Marshall Wood's bronze statue of the Queen was unveiled in Victoria Square, Montreal, by Earl Dufferin, the newly-appointed Governor-General of Canada. The sculptor has shown her Majesty in an erect and commanding position, crowned and bearing in her hand a wreath of oak-leaves and acorns.—The monument to Nelson in this city, which has for months been hid by a wooden covering while undergoing repairs, was also lately uncovered: displaying to view a work of Art which reflects much credit on the sculptor, G. Baccarini.—A society of Canadian artists is being formed in the province of Ontario. It will embrace all who follow Art as a profession.—Mr. James Duncan, an artist whose many pictures of Canadian life and scenery are familiar among us, has recently had on exhibition several excellent water-colour paintings.—We may likewise allude to another able work of Art of local production, intended as a present from the Marquis de Bassano, of Quebec, to the now widowed ex-Empress Eugénie. It is a magnificent album, chastely and beautifully ornamented, containing a large number of views, by Notman, of the picturesque scenery of the dominion. The work is very beautiful.

Canadian Photography.—It is customary with American colleges, seminaries, &c., to have the members of each year's graduating class, as well as the Professors, photographed separately, each graduate carrying home with him the likeness of every one of his class-mates, as well as of each of his professors. If the class numbers fifty or a hundred, this makes an excellent commercial transaction for the photographer, and it is therefore generally competed for by many. Last year, we believe for the first time, a Canadian artist entered into one of these competitions—that of Dartmouth College, Hanover, N. H.; Mr. Inglis's tender proved successful.

MUNICH.—The King of Bavaria has given a commission to Herr Halbig, a distinguished sculptor, for a colossal group representing the Crucifixion, which is to be placed on a mountain that commands the Valley of the Amnes, in the Bavarian Highlands, the scene where the *Passion Play* takes place every ten years.

NEW YORK.—A collection of valuable modern French pictures, the property of M. Auguste Belmont, was sold in this city towards the close of last year, producing the sum of £16,000. The principal examples were:—'The Cavalier waiting an Audience,' Meissonier, £1,212; 'Diogenes,' Gérôme, £1,160; 'Returning to Pasturage,' Rosa Bonheur, £1,010; 'Italian Woman and Child,' Bouguereau, £800; 'View in Normandy,' Troyon, £382; 'Bal Masqué,' Zamacois, £480; 'Summer in the Alps,' Calame, £350; 'The Young Christian,' Merle, £332; 'The Pillage of Rome,' R. Fleury, £480; 'Building the House of Cards,' Willems, £240; 'The Toilet,' Willems, £200; 'Venice,' Ziem, £240.—M. Leon y Ecosura has recently painted for Mr. S. P. Avery, of New York, a picture representing the artist's studio, with all its varied "properties."—A project has been started for the erection of a Crystal Palace in this city: it has, it may be presumed, some connection with the "Industrial Exhibition Company," of recent formation.

NUREMBERG.—Not many years since a museum was founded in Nuremberg, which has gradually assumed a national German character. We are informed, by the *Gazette de Cologne*, that acquisitions of unquestionable value have recently been acquired for this repository, some notice of which must be of interest to artists and amateurs who may be curious respecting the

origin and advancement of printing—literary and artistic. These acquisitions consist of a series of engravings on metal and on wood, from the dawn of the fourteenth to the close of the fifteenth century. With them are combined the works, for some time past in possession of the museum, of Vohlgemuth, his cotemporaries and pupils, up to the seventeenth century. The second series is devoted to printing and certain specimens of primitive xylography, and onwards to selections from the earliest works of Gutenberg, Pfister, Fust, and Schoeffer. Thence, we come upon books from the most celebrated printers of the fifteenth century—whether natives of Germany or Germans who had settled in Italy. Particular attention has been paid to wood-engravings, and the collection contains many rare and some unique specimens thereof. The third series is signalled by numerous and fine plates in the stipple style. The fourth series has been especially consecrated to historic exemplifications of copper-plate engraving; and herein recent acquisitions have effectually supplied previous desiderata. The manuscript collection is enriched with a fragment of the Bible, antique as the commencement of the sixth century.

PARIS.—The following works of Art are being executed for various public edifices in the city and its neighbourhood:—A statue, 'Security,' by M. Chapu, for the Prefecture of Police; a statue, 'St. Peter,' by M. Salmon; and a bas-relief, by Madame Léon Berteaux, for the church of St. François Xavier; a mural painting, by M. Signol, for the transept of the church of St. Sulpice; a picture representing St. Vincent de Paul, by M. Massé, for the church at Clichy; frescoes, by M. Thirion, in the chapel of St. Joseph à la Trinité; and by M. Norblin, in the Chapel de la Compassion, at Saint-Gervais; and, lastly, a painting, by M. Patrois, for the Chapel St. Louis de Gonzague, at St. Louis-en-l'Île.—The famous portrait of a gentleman, by Terburg, which was sold last year as a part of the Pereire Gallery, has recently passed into the collection of Prince Paul Demidoff.

PHILADELPHIA.—It is announced that an International Exhibition is to be held in this city in 1876, to commemorate the centenary of American Independence.

ROME.—M. Lenepveu has been appointed Director of the French Academy in this city. The Paris papers speak most favourably of this painter's fitness for the responsible post.

STRASBOURG.—The report made to the mayor of Strasbourg, by Herr Klotz, the cathedral architect, of the damage done to that structure by bombardment in the course of the late siege abounds in interesting detail. "What strikes one first and forcibly," says Herr Klotz, "is to find injury dealt out all round the edifice—in every quarter and at all heights. The shower of projectiles which were directed against its upper platform, in order to render it untenable as a post of observation, commanding the Prussian position, could be comprehended and sanctioned; but, for what possible purpose was the same species of attack levelled against the lower portions, so that they were battered into breach, like ordinary exterior bastions? The Prussians could not have been ignorant that these were the works of Erwin de Steinbach, the most celebrated German architect of his period. Between the 18th of August and the 27th of September—that is, an interval of thirty-eight days—the cathedral sustained a bombardment of twenty-four days, and more than three hundred distinct squares of its surface were damaged, the fragments whereof it required three hundred waggons to remove. On the night between the 26th and 27th the roof of the building took fire. More than 600 cubic yards, or thereabouts, of beams and planks, and 12,000 kilogrammes of copper and iron, were subjected to this combustion, and yet the vaulting of the cathedral withstood the enormous heat thus developed. The following estimate is given of the outlay requisite for the restoration of this venerable structure:—

	Francs.
1. Restorations with cut stone.....	240,000
2. New roofing	187,000
3. Reparations of stained glass, &c.....	143,128
4. Various urgent provisional works	27,872
	598,000







VENETIAN PAINTERS.

I.

THE Art of painting, more than any other Fine Art, may be taken as a true expression of the national character and social habits of a people. Architecture must indeed express more decisively the material well-being and degree of refinement of the age, were it not guided so much more by tradition, preventing it from varying with the same versatility as the comparatively free luxury of painting. We say so with an immediate reference to the history of former times and to that of the great Schools of Art, but it is still more true in modern times. In our own country, as all over Europe, Sculpture has no significance whatever, and the eclectic spirit of Architecture has levelled distinctions between one country and another; but in Painting we have still the executive mastery of the French, the scholastic and essential character of the German, and with us the love of Nature rather than of Art, of moral interest rather than of beauty, makes us great in only two provinces of the kingdom of Art—those of Landscape, and of that story-telling and impressive Genre which Hogarth made for ever important to us. Even our interest in the literature of the Fine Arts I consider partakes of the same character, and if not carried away by the rhetorical powers of a writer, we require the most practical treatises, or the historical aspect of the subject, showing us its surroundings, to maintain popular attention.

In these chapters on the Venetian painters, the painters distinguished by luxurious splendour, whose greatest excellence lay in the most sensuous and most charming portion of their Art, namely Colour, it is the latter point of view the writer would now willingly adopt. Certainly no School of Art, from its rise to its decline, expresses more truly the national character and social habits out of which it grew and flourished, and on the decline and degeneration of which it died at once. To view it from without, and in relation to its surroundings, and to sketch in a slight way the individuals in their works, will be enough for us, and I hope my readers will not expect elaborate or technical commentaries, which require in them, quite as much as in the writer, previous knowledge to a large extent.

The way into Venice has now lost the peculiarity it had in Samuel Rogers's day—

"The path lies o'er the sea
Invincible, and from the land we went
As to a floating city—steering in,
And gliding up her streets as in a dream,
So silently."

The railway, which was one of the earliest on the Continent, and which Lombardy owes to its former masters, has altered that; but the first time the writer approached "the city in the sea" the rails were laid on timber, through the bars of which the shallow green sea-water of the lagune was visible beneath us. Now the solid arches of stone carry it all the way to the island of Santa Lucia, and the first novel sensation of the visitor is the gondola instead of the cab. Even this short first voyage is enough to show him a great part of the city, and he soon finds, to his surprise it may be, that Venice is not a great city in extent, that he becomes acquainted with nearly all its architectural glories in an hour, and that we in England, even those "who live at home at ease" and in ignorance, know it like an old acquaintance, landscape-painters, from Canaletto to Holland, having forestalled his actual experience at every turn. By-and-by, however, he finds—as he penetrates by stagnant *rii*, along which his gondolier conducts him in silence so abnormal in a city, that he is oppressed with the feeling he may be going to the house of death (a silence broken only by the shout, in a loud Venetian basso, *Stali!* on approaching dangerous turns)—although the dense mass of the backward lying city has little attraction to him, that Venice is as great as any capital, except Rome, in the attractions of its public monuments; that indeed it possesses such an infinite richness of such a peculiar kind, that the neighbourhood of St. Marc's, and the broad part of the Grand Canal, present inexhaust-

ible novelty either to the student or the idler. If the over-confident visitor deserts that quarter and thinks to reach his destination on foot, trusting to his memory of some landmarks, *campi* or other, in his route, he very soon finds, after threading endless passages and crossing innumerable bridges, that the intricacies are beyond all memory, and that the inhabitants in the most populous period of the city must have been packed more closely than in any other similar space in the world.

But let us ascend to the belfry of the Campanile of St. Marc, from which the city and its surroundings are seen below as on a map. Like many other similar towers in Italy, the unsavoury ascent is by a gradient, somewhat steeper than that of any railway, even that of Mont Cenis, traversing the building from angle to angle till you reach the loggia of white marble where the bells hang, striking the hours and their quarters, answered by the bronze men on the Torre dell' Orologio twice over, and fifty churches far and near. "What with iron men and living bellmen," I find my brother say in his notes while in Italy, "surely not a devil dare enter Venice." When one has reached the sunshine above, how is he rewarded! To think of it now in a dark December day writing by lamplight in London is refreshing, and strange too, as if it were impossible to have ever been really experienced. The parapet over which we lean is polished smooth by visitors whose obscure names may be read in thousands; it is warm in the summer air, and coloured, like a Stilton cheese, with the lightest Naples yellow and *terre verte*; and there, three hundred and fifty feet below, glitters the fresh transparent green of the salt lagune, dotted with piles in long meandering lines, to guide the vessels through the shoals, entering by the various water-gates from the Adriatic, especially by the Porto di Malamocco and the further Porto di Chioggia, whence come the fishing-boats, whose single great yellow sail is emblazoned with the radiated sun or with diagonal stripes, *ombre de soleil*, or a *field bendé*, as a herald would say, in bright red. If the hour is midday, it may be, not a bark of any description will be visible between the Riva de' Schiavoni and the Lido, but the emblazoned sails will be seen shading the decks by the Ponte della Paglia. Whether or not the long single sail is visible, the expanse of emerald is divided by long masses of shining architecture rising from the water: first the Dogana, with its golden Mercury flying over the world, and the white stilted cupola of the Church of Sta. Maria della Salute; then the Giudecca and the Isola San Giorgio, with more white cupolas and red campaniles; further out, the line of the Lido straight as a spear, and yet beyond it the horizon of the Adriatic.

"The bank of land that breaks the flow
Of Adria towards Venice: a bare strand
Of hillocks, heaped from ever-shifting sand,
Matted with thistles and amphibious weeds,
Such as from earth's embrace the salt ooze breeds
Is this; an uninhabited sea-side,
Which the lone fisher, when his nets are dried,
Abandons, and no other object breaks
The waste, but one dwarf tree and some few stakes
Broken and unrepaired, and the tide makes
A narrow space of level sand thereon."

This is as Shelley felt it riding there with Maddalo; but from the Campanile of St. Marc it looks like a spear of bright metal lying on the pale green—the lagune on one side and the sea on the other. And barren as it is, the sand is a lovely white, on which gentle little breakers run up from the shallow Adriatic, and on which, besides the thistles and amphibious weeds, the most delicate conches are thickly strewn—univalves with long spines and crimson lips, as if that climate must, perforce, make beautiful things even in the depths of the sea.

Turning to Venice itself, so far below us, St. Marc's appears dwindled to dwarfish dimensions, but more than ever curious under its army of miniature cupolas in white and gold; the cruel *piombi* of the Ducal Palace and Prison stand below us, suggesting the romance and terror of the Council of X., with their arbitrary power and secret action, and everywhere about them, sitting in crowds or flying down to be fed on the Piazza pavement, are the pigeons that no one owns and no one injures. All along, in front of the caffès people sit; outside the Piazzetta, beyond the columns supporting the lion of St. Marc and St. Theodore standing on a crocodile (the elder patron saint of the city, ignominiously super-

sed by the body of St. Marc), rows of gondolas ply; and the strangers of every country—now, however, undistinguished by variety of dress, except Greek priests indeed, and a Turk or two—move about. From the height, moreover, and from the absence of horses and carriages, nearly absolute stillness prevails, giving us the sense that we are looking into the past, and seeing the phantasm of the Middle Ages.

II.

The silence and the untainted clearness of the air are the two summer characteristics that strike one most vividly. The latter may be equalled elsewhere, in the most of sea-board Italian towns, perhaps; but as everything in Venice is really either white or red,—except the gondolas, which retain the traditional black,—the blue of the sky appears bluer, and the green of the sea greener than in any other place. And I confess that to me all the senses appear to be gratified in Venice, as well as the sense of sight. The stillness would seem to make disagreeable sounds suppress themselves, as I don't remember that the railway even made such infernal demonstrations as it is free to do with us, and the only sounds in Venice are musical, those indicating the stated periods of religious observances and the passage of time, whose untiring wing fans us there as elsewhere. The senses of smell, and of taste, too, are agreeably gratified; if we ignore the effluvia rising in hot weather from some half-silted-up canal in a plebeian neighbourhood, every smell generated by life here, if not refined, has at least a luxurious character. The manufactures of the place one may chance to see, for the most part, have no odour—glass and mosaic, meerschaum-carving and shell-embroidery; and in relation to cookery, I never saw either shambles or living cattle, while the wines of Cyprus and of Samos, ancient as Homer, are drunk instead of our stale-smelling gin-palace fluids. The heavy and somewhat sickly smell of the churches, from the quantity of pastiles burnt at the mass, seems to pervade their neighbourhoods, not disagreeably. Upon the whole, the idle are here inclined to say, why go further? the lotus-eating nation is a fable, and the splendour and poverty of Venice are both natural and delightful. Now, however, trade and commerce is said to be again making Venice what it was of old—a city active and enterprising, with a new history for every day.

In the midsummer of the city's history—about 1500, we shall say, which is rather later than its meridian—it must have offered as perfect a theatre for the sensuous enjoyment of life as any city in any time has done, and this it is that the Art in its highest development, in the hands of Titian, Giorgione, and Paul Veronese, corresponds with and expresses; not an enervated nor a relaxed condition of the mental powers by any means—that comes afterwards—but a life of exertion, all the vital forces strong, sensuous gratification and pleasure being servants, not masters, and success following invariably the clearly-understood motive of self-aggrandisement.

For three centuries before this, war as well as trade had gradually made Venice the richest city in the world. In no Italian war, intestine or foreign, throughout the entire history of the various states of that country, must we look for honour or justice. The leaders then were as leaders are now, showing noble qualities of self-devotion, bravery, and fidelity; but we speak of the motives and reasons for Italian wars, and those of Venice are conspicuous for being wars of plunder or of destruction, rapacity and jealousy being the motives. The greatest early accession to the wealth of the "city of the sea" was on the taking of Constantinople by the allied Crusaders in 1206, when the submission of the metropolis, intimidated by the crowd of priests and women bearing the cross and appealing to the barons as to brethren, was followed by such excesses and monstrosities of cruelty, that we hesitate to believe in their history; and the value of the pillage seems almost, even at this day, equally incredible. In the palaces of Bucoleon and Blachernæ the accumulations of centuries, collected from all parts of the known world, were seized, and in the churches also—the difference between the creeds of the East and West making sacrilege a virtue. At that time, silks, furs, tapestries, porcelain, glass, and the arts of the finest metal-work, as well as the Fine Arts of painting, enamel, and mosaic, were all Oriental; and the portion

that fell to the share of Venice, estimated by Gibbon at a sum about equal to ten years of the then revenue of England, must have contributed largely to make it what it shortly afterwards became—the most skilful of all the cities of the West in certain luxurious manufactures. Villehardouin, quoted in Smedley's able little book, "Sketches of Venetian History," says—"It is my belief that the plunder of this city exceeded all that had been witnessed since the creation of the world." Gold and silver in every form, vases for every use which the caprice of luxury could suggest, and of more various names than we can hope to translate with accuracy—those now unknown myrrhines, which Pompey had won in his triumphs over Mithridates and Tigranes; gems wrought into festal cups, among which the least precious were framed of turquoise, jasper, or amethyst; jewels with which the affection or the pride of Oriental despots was wont to deck their imperial brides; crowns of solid gold, crusted with pearls; rings and *fibule* set with fabulous or world-famous diamonds, unnumbered jacinths, emeralds, sapphires, chrysolites, and topazes, that had been hoarded as treasure against the day of need; and "lastly, those matchless carbuncles which, placed afterwards on the high altar of St. Marc, were said to blaze with intrinsic light, and serve as lamps—these are but a sample of the treasures that accrued to Venice; and the historian, in adverting to them, appears conscious that language must fail him, in the attempt to convey an adequate impression of their immeasurable extent, their inappreciable cost, and their inexhaustible luxury."

Many of the articles from this sack were afterwards to be seen in Venice adorning the altars and reliquaries, and possibly on the *baretta** and other appliances of the Doge; but the most notable articles transported to the lagune, and it is said, almost the only ones whose value depended on their Fine Art, were the bronze horses now over the porch of St. Marc. To quote the same authority—"The long catalogue of precious works of Art, ruined by stupid, brutal, and unfeeling ignorance, excites no less astonishment than regret and indignation. Books, the whole literature of the time, never to be replaced; marbles, pictures, statues, obelisks and bronzes; which the magnificence, the pride, the luxury, or the good taste of her princes had lavished, during nine centuries, upon this their favourite capital, prizes which Egypt, Greece, and Rome had supplied, and which had justly rendered Constantinople the wonder of the nations, perished indiscriminately beneath the fury of the marauders; and while almost every church throughout Christendom received a large accession to its reliquary from the translated bones of saints and confessors (a catalogue of these disgusting but superhuman valuables falling to the share of Venice is still extant), scarcely one monument of ancient skill and taste was thought worthy of preservation. The Venetians afforded a solitary example in the removal of the four horses of gilt bronze from the hippodrome. Antiquaries appear to hesitate concerning the date or even the native country of these horses; for by some they have been assigned to the Roman time and to the age of Nero; by others, to the Greeks of Chio, at a much earlier period. Though far from deserving a place among the choicest specimens of Art, their possession, if we may trust their most generally received history, has always been much coveted. Augustus, it is said, brought them from Alexandria, after the conquest of Anthony, and erected them on a triumphal arch in Rome: hence they were successively removed by Nero, Domitian, Trajan, and Constantine, to arches of their own; and in each of these positions, it is believed, they were attached to a chariot. Constantine, in the end, transferred them to his new capital."

At this period St. Marc's was built, and, externally, pretty much as it is at present, and the two granite columns had been placed on the quay of the Piazzetta, also brought from Constantinople at a former time, although as yet they had not received their crowning burdens, the Lion of St. Marc, and the figure of St. Theodore standing on the crocodile. Very shortly after this time the two square piers, the visitor will also remember, near the corner of the Ducal Palace, were brought from Acre, and other

* This famous covering of the head of the Venetian State is one of the most interesting appendages of royalty, as we may call it, in European history. Zanetti, the artist and writer on Art, published in Venice, 1779, an illustrated dissertation on the subject. "Della Beretta Ducale, volgarmente chiamata il Corno, che portasi dai Serenissimi Dogi di Venezia."

plunder of a semi-artistic kind showed that the love of beautiful, or perhaps rather of rare, things had begun to distinguish the Venetians from all other men employed then in war or trade. These objects, indeed, were rather trophies than refined works, but they remain to us to indicate the taste that appreciated whatever decorated either the city or the person—a taste that assisted to develop the prodigious prosperity of the Republic at the time of its greatest power. The incessant activity and love of adventure abroad united with the love of Art and of pleasure at home. At first the settlers had to fight for the preservation of the soil they built upon, and they never ceased fighting for dominion till the whole earth acknowledged them foremost.

An enumeration of the articles peculiar to that time to the trade of Venice would be curious enough now. The ships of her merchants exchanged from country to country whatever could be converted into money, but they were still more employed in exporting. After the silk manufacture was transplanted from the Bosphorus, it was very soon extended to an infinitely greater amount of produce than it had attained in its original seat, and being interdicted for domestic use to all citizens or their wives, save magistrates, as many other luxuries were (a Spartan simplicity for a brief time being maintained), the whole of Christendom was supplied from Venice. A little later sprang up the manufacture of cloths, to which we in England contributed wool before we could use it ourselves; and long prior to its production elsewhere, gilt and stamped leather brought into the Exchange 100,000 ducats a year, as did waxen tapers to a somewhat similar extent, and the liqueurs and poisons, so celebrated or so feared. To correct these last, the glass-makers of Murano, the only glass-makers in the world for centuries, fabricated the apocryphal thin drinking-cups, that flew to pieces on receiving the deadly potion. Besides this article of doubtful commercial value, these glass-houses began the making of mirrors, as well as vessels of all sorts,—the architect they had assisted since early times,—thus aiding civilisation in Italy in several ways, while the Northern nations lagged behind. And when Germany began the new arts of printing and engraving, Venice, where a trade in stencilled or stamped playing-cards had previously existed, very quickly advanced in front of her, showing equal learning and greater dexterity. During the first age of printing the number of books produced in Venice exceeds that of all the presses of France and England together; and many of them are besides very perfect specimens of the new art, such as those by the Aldi from 1488, the year in which the elder Aldus settled in the city. The production of such a book as "The Hyperotomachia Poliphili" alone is enough to place it first in the early history of illustrated typography.

This production of 1490 is a thin folio, containing a narrative of the loves of Poliphilus and Polia, the lady being in some sense emblematic of the antique, then in full Renaissance, the hero being the lover of the same. The scenery of this romance, the earliest of its class, introduces the remains of ancient architecture; it is illustrated by 150 woodcuts, which have been attributed, without much reason, however, to Mantegna, and is altogether of such importance that it has lately received the attention of a monograph from a young German writer, Albert Ilg, as a contribution to the knowledge of the Art-literature of the Renaissance. Thus is Italy now beholden to Germany in literary matters, but at the end of the fifteenth century, when the *Hyperotomachia* was published in Venice, it was far otherwise. How very far before the North in culture and refinement we may estimate by comparing the *Nuremberg Chronicle*, published a few years earlier, for example, with the book in question—the one full of new artistic knowledge and free thought, united to the loveliest Art; the other, rude in knowledge, filled with the childish traditions of what passed as history, and illustrated by the roughest attempts at portraits and views, which have so little resemblance that they serve by reinsertion for many different persons and places. True it is the intention of the books is wholly different; but it is this, more than any other feature, that affords the contrast. The one is addressed to the highly cultivated, the other to the comparatively ignorant—a difference of social condition in the readers indicated by many touches in Albert Dürer's letters from the city of the lagune in 1506. "I wish you were in Venice!" he says to his

friend; "there are many fine fellows among the painters, who get more and more friendly with me; it holds one's heart up. Well-brought-up folks, good lute-players, skilled pipers, and many noble and excellent people are of the company, all wishing me very well, and being very friendly. . . . Gian Bellini, who has praised me much before many gentlemen, wishes to have something from my hand. He has come himself to me, and asked me to do him something, and he will pay me well for it. Several people have told me I am in great favour with him, and I understand he is a pious man; he is very old indeed, but still the best among them. . . . What do you think? by degrees I am drawn on to be quite a great man (gentilam) in Venice. . . . Alas! how shall I live in Nürnberg after the bright sun of Venice? Here I am a lord, at home I am only a hanger-on!"

It is, indeed, this bright sun which is at the heart of the difference, and I fear we must return, in a modified way, to the old humiliating idea that climate has very much to do with national aptitude in the Fine Arts, and with the direction in which artistic energy works.

"None but Venetians could have been the authors of their style of Art. Their shining heavens, their strongly-coloured dresses, the sea about them, their ornamental buildings topped with statues, and their general taste for gilding and show, are all constituents and parts of a style of life which has in one direction grown out into their style of painting.

"In their pictures they are completely material, all is the externals of things that appears in them. That they have held by, and in that they have done well. Titian, however, is always grave, and in a few instances gives a strong sentiment. Titian in his formed works shows perfect mastery, however bounded the intention may be; and the works of his followers show facility without effort. But they are masters of certain facilities only. Venice seems from the first to have carried forward, even in the commonest things, that intention which has in the end fulfilled her sphere of Art; and at the present day, in climates where the influence of the original causes has never been felt, the Art still dictates. This school presents one instance, among the many, of accumulated efforts becoming a fixed and commanding power as a whole.

"Yes, it is impossible the Venetian colourists could have arisen elsewhere; they are peculiar, and have been strengthened by all their circumstances. Here exists in completeness the display of one of the most marked features of the system of light and shade, or *effect*, which they adopted—the relief of a dark by a light, which I have nowhere seen with such variety. In Scotland" (I am quoting from the notes, written in 1832, of David Scott, of Edinburgh) "it would be absurd (generally speaking) to represent a man's face darker than the wall behind it; but here varieties of such contrasts are hourly presented. This portion of the means of expression—this system of light or effect—is of course fitted for what is bright and *allegro*; the sterner Northern motives often demand more—the terrible even. Venetian pictures may be looked at again and again by the visitor; for example, the 'Marriage of Cana,' either the one in Paris or that here; and still finding something very fine and very different from what he has seen or imagined, he is at a loss to know exactly what it is, and at the same time why it should only be there. Let him come to Venice, and he will find it in actuality—sky, buildings, costume, the character and tone of the countenances, the pomp (I cite times past by their remains), the richness and decoration, renew the same impression. Veronese, of all the school, is most peculiarly and exclusively local. His feasts, made into church-pictures by the introduction of a head with a glory round it, are, I should suppose, faithful representations of the great entertainments of his day. There you have himself, his friends, nobles, waiters, pages,—all in the action and dress of his time. The other contemporary painters, though all obeying similar imitative impulses, give a much wider direction to their application. Tintoretto is frequently wide of the charge of individuality. Titian,—I ascend,—the venerable father of these and many more, rises altogether into grandeur and unity. 'The Assumption of the Virgin' is surely one of the greatest works in painting for ponderous power, driving colour to a height at which it becomes sublime."

The engraving we give this month is appropriate to this opening sketch of the Republican city. It is one of the splendid decorative pictures in the Palazzo Ducale, by Paul Veronese. Venice, impersonated as a queen, sits above the world, Justice and Peace bring her their attributes as votive-offerings. The perspective, calculated for the height at which the picture was placed—a practice introduced by Mantegna, but never universally followed—shows a series of steps, on the top one of which lies the Lion of St. Marc.

WILLIAM B. SCOTT.

ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—It is reported that the Royal Scottish Academy proposes to invite Mr. Thomas Faed, R.A., and Honorary R.S.A., to an entertainment in the month of May. A similar compliment was paid, a few years ago, to another famous Scottish artist, the late D. Roberts.

AXBRIDGE.—A somewhat recent number of the *Builder* reports that, on repairing the roof of the ancient church of St. Joseph in this town, two perfect paintings of St. Paul and Zacharias were discovered. They are painted on panels, which had been divided by some "hedge-carpenter" into three parts, and were then nailed to the lead-work, as supports, under the roof. The pictures are reported to be in good preservation, and are assumed to be of about fifteenth century date.

BIRMINGHAM.—On the removal of the chancel walls of St. Martin's Church, a painting of St. Martin dividing his cloak with beggars was brought to light. The picture is painted on the wall, and is assumed to be of the time of Richard II., the early part of his reign—the close of the fourteenth century. The church in question is doubtless an ancient building, but its existence at that far-distant date has not been made clear by ecclesiastical writers.

LIVERPOOL.—The new Liverpool Art-Club, the formation of which has already been recorded in our columns, opened its first exhibition, at the end of December, in the rooms of the Club, in Sandon Terrace, with a large and valuable collection of works, the nature of which may be gathered from an excellent *catalogue raisonné*, edited by Mr. G. A. Audsley. The objects exhibited are classed in eight sections—namely, Enamel, Persian Ware, Satsuma, Faience, Kaga Ware, Lacquer Work, Porcelain, Ivory Carvings, and Metal Work, besides which a few specimens are classed as Miscellaneous. The enamels amount to almost a fourth of the entire display, and are mostly examples of the old *cloisonné* work of Japan. To this department five or six members of the Club have been able to contribute; but the great majority of the enamels are from the collection of Mr. James L. Bowes, to which there is probably no rival in the world. Anything approaching to a detailed account of these works of Art we cannot possibly find room to give, tempting as the subject is; it must suffice to express a hope that the exhibition may prove a decided success; at all events, the Art-Club of Liverpool may be congratulated on making its *début* with such a display, and in so spirited a manner.

Presentation of Drawings.—Towards the close of December the portfolios of sketches prepared by several metropolitan and local artists as testimonials to the Mayor of Liverpool, Mr. Edward Samuelson, and Mr. P. H. Rathbone, chairman and treasurer respectively of the Autumn Exhibition of Pictures, were presented to these gentlemen in the Exhibition-rooms of the Free Library, in the presence of a large number of persons of both sexes. Mr. J. A. Picton, chairman of the Library and Museum Committee, presided, and, in his introductory speech, reviewed the condition in which Liverpool has stood with regard to

the Fine Arts for upwards of a century, when the first exhibition was held, alluding to their decline for some years past, and the sure prospect of revival through the encouragement and valuable aid tendered by the two gentlemen in whose honour the meeting had assembled. The presentation was made, in a short but appropriate speech, by Mr. W. T. Bishop, the oldest local artist in the room; and Mr. Samuelson and Mr. Rathbone expressed their deep gratification on receiving, respectively, such a valuable gift; it would prove a stimulant to further efforts in the cause of Art. We referred last month to these portfolios of drawings, but without mentioning the names of the contributors, among whom are Messrs. E. Duncan, F. W. Topham, E. W. Topham, H. B. Roberts, J. Finney, J. H. Mole, Kerry, W. T. Bishop, Skinner Prout, Marples, G. F. Teniswood, J. Orrock, Collingwood, Huggins, Oakes, J. Mogford, Hine, Burton, and others.

The Liverpool Autumn Exhibition of Pictures.—This exhibition, which is held under the auspices of a committee of the Liverpool Town Council, assisted by a consulting committee of local artists, and aided by the counsel of Messrs. A. D. Frigg and H. B. Roberts, of London, was closed for the season on December 14th. The result of the sales has been highly satisfactory, 242 pictures having been sold for £6,214 4s. 6d. The number of visitors who attended during the season was 22,894, exclusive of season-ticket holders, numbering 333. The pupils of the various educational and charitable institutions of the town were admitted gratuitously during the season. In 1871 the prices of admission were one shilling in the day and sixpence in the evening—the evening exhibitions only extending during the last month. Last year the committee tried the experiment, by request, of a lower price of admission during the last fortnight, when the prices were reduced to sixpence in the day and threepence in the evening. The result, however, was a decided falling off in the numbers, and therefore no encouragement to repeat the trial. Some very high class works were sold during the season, and Liverpool has certainly added considerably to its Art-treasures by holding the Exhibition. It is intended to have another under the same auspices next autumn. Pictures will be received early in August, and the exhibition will open at the end of that month or early in September.

The Liverpool Town Council was presented with a magnificent vase at its last meeting by Mr. James Harrison, one of the merchant-princes of the place. This is another addition to the nucleus of works of Art now being gathered together for the proposed Art-gallery. The vase is the work of the artists of the Royal Porcelain Manufactory of Berlin, and was an exhibit at the late Dublin Exhibition. On the centre is a splendid painting of 'Eurydice vanishing from Orpheus'; the base and capitol of the vase are very chastely designed, in colours of deep blue and chocolate. The ground-work of the painting represents the clouds, which are depicted with marvellous fidelity.

WIGAN.—An Exhibition of Fine and Industrial Art, with machinery in motion, is to be held in this town at Easter—about the middle of April—on a somewhat extensive scale. The profits arising from it are to be devoted to the fund being raised to defray the cost of the New Infirmary.

SKETCHES BY WILLIAM MÜLLER.

IN the rooms of the Burlington Fine Arts Club there has been exhibited a small collection of sketches by William Müller. They are the property of Mr. Henderson, whose valuable collection is so well known, and are all in water-colour, generally sparingly coloured, but very positive in their assertion of lights and darks. The subjects are principally studies from Asia Minor, made about the years 1842-43, after the publication, by Müller, of his series of the remains of the Royal Châteaux in France, with the decorations executed by Italian artists by

order of Francis I., and others of the French kings who were gifted with similar tastes. The works were published as lithographs, and there is a formality about this kind of Art which did not suit Müller, and it is at once apparent in these sketches. Visitors who know nothing of Müller will be struck on looking round the room by the difference distinguishing this artist's home, and his foreign sketches—one which carries with it the conviction that Müller should never have sought his material elsewhere than at home.

In the place of honour is a select agroupment, of which the most conspicuous is 'The Acropolis at Xanthus with the "Lion Tomb,"' remarkable rather for the subject than for the manner of execution; and near it is 'Xanthus, looking towards the Taurus Mountains.' This is bright in colour, but wants the power which distinguishes Müller's sketch. Of a very different character is a drawing of one of the rock-cut tombs—a dark and very effective sketch. In 'The Pass leading to the Tombs of the Kings' the commanding feature is a number of large stones cut longitudinally and placed upright; after these we come to some sketches on the Nile, all of the same character—that is, distant views of an opposite shore, with an interval of great breadth filled with the calm and glistening surface of the river. Near 'The Tombs of the Kings' is a scrap of scenery so peculiarly wild in character that little of its kind is met with in Asia Minor. Bouja, on the Gulf of Smyrna, is an impressive drawing, but it has little of foreign character about it; and 'The Acropolis of Ilios, looking across the Valley,' is so striking that no artist could pass it without making a memorandum of it. 'The Halting-place of the Caravans at Smyrna' represents a section of an enclosure where an arrival has just taken place, and a fire has been lighted. The time is evening, and the tone of the drawing is consequently dark, of a degree with which Müller dealt so successfully. 'A Roman Aqueduct over the River Hermes,' a stream not commonly known by that name, but flowing through a region of the most romantic aspect, is faced in the drawing by three courses of arches which at three different points cross the deep bed of the current. 'The Little Harbour at Rhodes,' with its wealth of broken and accidental material, afforded an admirable opportunity of showing to what use the most valueless objects may be applied in Fine Art representation. 'The Custom House and Great Harbour of Rhodes' gives a view of the Pacha's Palace, and would also serve well as the basis of an oil-picture. Among the objects in this drawing are the 'Great Arab Tower,' and in the near passages of the drawing some of those enormous stone-shot, such as were used by the Turks against the British fleet that passed the Dardanelles. These, with others, are the eastern landscapes in this proportion of his works.

Müller's figure-studies are principally scenes from the bazars of Cairo and Siout, and here his knowledge of lights and darks tells to great advantage. Some of these have been painted in oil, and are greatly valued by those who possess them. It must, however, be admitted that Müller was not a figure-painter. The result of his visit to Egypt and Greece produced several pictures of great beauty and value; but the same amount of labour at home would have been productive of works yet more valuable. Müller was eminent for his force and low-toned brilliancy in composition, in which he was much aided by the use he made of trees, which foiled him entirely in his foreign rambles. In this small collection there are a few examples of English and Welsh scenery, which he has approached with much more confidence than in his scenes in Asia Minor: they are an 'Interior at Conway,' 'A Village near Maidstone,' 'The Vale of Conway,' 'Ro, North Wales'; they are but memoranda of light and shade, very rapid but curiously effective, the blanks of which the artist could at any time supply from his abundant repertory. To the painter these home-exercises in light and dark, with all their novelty and freshness, possess an attraction far beyond that of the drawings made in Asia Minor. But William Müller died young, before he had discovered in what direction the power of his genius lay.







ART AT THE ANTIPODES.

If international exhibitions have no other great influence, they serve at least to make us familiar with the progress and productions of various countries, and bring under observation (with facilities for close inspection) specimens of their choicest arts and manufactures. Our comparatively young colonies at the Antipodes are determined not to be left behindhand in the competitive race; and in the Fine Arts, where we least expected to see much demonstration made, they are even at present worthily represented. Their Schools of Art, galleries, technological museums, and other means of Art-advancement, are liberally supported; and year by year they are making very creditable progress in the various branches of the Fine Arts.

At former international exhibitions they have done their best to give ample evidence of position and advance; and at the London Exhibition, to be opened in May, the leading Australian colonies propose to exhibit with energy and spirit. As yet, we have not the details from all, but in the leading colony of Victoria a preliminary exhibition of the objects intended to be sent forward was opened at Melbourne, on the 6th of November last, and from the official catalogue which has reached us we are able to give some early information as to the Fine Arts section.

Australian Art is too young to possess a history, and is at present in too fluid a condition to be regarded as exhibiting a distinctive character of its own. "It is," as Edmund Burke said of the American people of his day, "but in the gristle, and not yet hardened into the bone of manhood." Its beginnings, however, are not without interest, as we trust its progress will not be without distinction and reward. There was a time when Glover was almost the only representative of the art of painting in the Australian colonies; it was except the convict Wainwright, who was occasionally allowed to exercise his pencil at Hobart Town at the close of his infamous career. In Victoria Mr. Eugene Von Guerard was the first to devote to landscape-portraiture a mind cultivated by a course of study in the principal galleries of Europe, and a method of looking at nature stamped and governed by the realistic tendencies of the German school. The purple mountains, far-stretching plains, and amber sunsets of Australia have received a faithful interpretation at his hands; and if this may at times have appeared to be too literal, it should be remembered that M. Von Guerard's literalness is attributable to what constitutes an estimable quality in any artist—his unswerving fidelity to his own impressions. A young water-colour draughtsman, named Davis, of great promise but unequal performance, gave numerous proofs of genius between 1855 and 1860, but died early, without fulfilling what he was capable of. If the modern school of German Art has found an exponent in Australia in Von Guerard, French Art has been suitably represented by Mr. William Strutt, who received his training and formed his style in one of the best studios in Paris, at a time when Ingres, Flandrin, Delaroche, L. Robert, Gleyre, Delacroix, and their brilliant contemporaries reflected so much lustre upon the annual exhibitions of the *Salon*. In the New Zealand landscapes of Mr. Strutt we find an absence of pretension and simplicity of purpose, and that striving for a certain harmony of tone, which are observed in the best works of the best *paysagistes* of France. The colonists greatly regret that, for want of adequate encouragement, this modest and gifted artist should have been compelled to transfer his easel from Melbourne to London, where his picture of 'Black Thursday' excited general admiration during the year of the International Exhibition. Mr. N. Chevalier next made his mark as a landscape-painter. The works of this artist are now well known in England, and some have been noticed in the *Art-Journal*.

M. Buvelot is another *paysagiste* who stands in the front rank, and who is not unlikely to found a school of landscape-artists in Australia. He looks at nature with the eye of a poet, and gives a poetical rendering of everything he depicts upon his canvas. In his studies of the woodland scenery of Victoria, he may be said to

stand alone. It is scarcely too much to assert he was the first to reveal the special picturesqueness and the wonderful variety of form and colour presented by the commonly despised trees of Australia, and to show that whether in isolation or in combination these ragged and rugged members of the *Eucalyptus* family are no less beautiful than the more symmetrical and umbrageous elm, oak, beech, and birch of the mother country. And so, too, with the dry creeks, the lonely water-holes, the dusty bush-tracks, and the clustering saplings of blue gum, which are such familiar features of Australian scenery; they are reproduced by M. Buvelot, with such a vivid perception of their artistic charm, that they are looked at in nature thenceforth with a new interest, and beauties are discerned in them previously unregarded.

Another landscape-painter of great power, and with a singular capacity for the bold and vivid presentation in water-colours of scenes of grandeur and sublimity, is Mr. Gully. His subjects have all been selected from New Zealand, and he has been fortunate, not only in seizing upon the most imposing features of the magnificent scenery of those islands, but in catching their loveliest aspects, in spite of the transitoriness of the latter.

Many other artists of whose works specimens have been sent home for this year's London International Exhibition, promise to reveal, with more or less of technical skill and poetic feeling, the abundance of *motifs* which the landscape scenery of Australia supplies for the purposes of pictorial Art; and it is interesting to observe that in those colonies, as in the mother country, men exercise their pencils chiefly in that department of Art—landscape-painting—in which has been the true strength of the British school.

Of the oil-paintings sent from Victoria, about one hundred in number, upwards of twenty are landscapes of local scenery contributed by the following painters:—J. W. Curtis, and C. H. Sterne, 4 each; S. W. McGowan, and J. Whitehead, 3 each; H. Rielly, and John White, 2 each; and L. Buvelot, E. W. Cook, S. W. Fuller, Thomas Wright, and Miss Pritchard, 1 each.

In the water-colour drawings, landscapes also predominate. J. W. Curtis sends 4; A. Andrew, and G. Parsons, 2 each; M. A. Campbell, W. A. Clarson, T. Wright, and J. W. Richardson, 1 each; and J. S. Bowman, 10 local scenes in crayons.

In the practice of photography the Colonial operators have been so successful that their best productions are capable of holding their own with the choicest specimens of the photographic Art to be met with in Europe. New South Wales, Queensland, and South Australia will maintain the reputation they acquired at the great London and Paris International Exhibitions. The sun-pictures, executed in the Crown Lands Office, Victoria, are admirable illustrations of what may be accomplished by technical skill, with the aid of the best materials, in a lucid atmosphere.

Architecture and landscape-scenery are felicitously produced by Mr. Nettleton, of Carlton, and personal portraiture in the hands of Batchelor & Co., of Johnstone and O'Shanessy, J. P. Mayall, and many others whose names will be found as exhibitors, has reached a degree of excellence which scarcely leaves anything to be desired.

The latest discoveries in science and the most recent improvements in the various stages of the process are promptly adopted by operators in Melbourne and throughout the colonies, and the photographs of public buildings which have been made by order of the various shire-councils and other municipal bodies, will hereafter possess an historical value, as an authentic record of the precise stage of architectural progress, if not of social growth, reached at the period of holding the present Exhibition.

Sculpture does not seem as yet to have many students. The chisel has not become so popular as the artist's pencil; but there is plenty of time yet for the growth of sculpture, and who knows but that ere long the colonists may have amongst them as many sculptors, and of as high an order of merit, as they now have of painters, both in oil and in water-colours.

P. L. S.

THANKSGIVING DAY PICTURED.

So long as the present generation lasts, and men and women can describe to their children's children, the memorable 27th of February, 1872, it will be an enduring, most happy, and most grateful, remembrance. The prayers of a people, not only in the British Islands and their dependencies, but in many nations of the world, were offered up in fervent thanksgiving for the restoration to life of a Prince upon whose future so much of the destinies of humanity rested. It is needless to refer now to the solemn and impressive ceremonials of that day in every city, town, and almost every village, throughout the Kingdom, London taking the lead. By the millions who took part in it, either in streets, in balconies by which the streets were lined, or in the venerable Cathedral, it can never be forgotten. Rarely has there been so grand an occasion for the aid of Art, and, no doubt, many pictures of the scene have been produced. One of especial interest and merit has been recently submitted to us; it is painted by Mr. N. Chevalier, the artist who accompanied the Duke of Edinburgh during his tour in Australia, India, New Zealand, and to many of the islands of the Pacific, sketching continually the scenery and persons peculiar to the countries his Royal Highness visited. Mr. Chevalier was prior to that time, we believe, residing at Melbourne; he is now a permanent resident in London, where he has obtained large and liberal patronage, including that of the illustrious Prince, who was his first patron. He is eminently entitled to it; for, apart from the important consideration that he represents places and people marvellously rich in the picturesque, yet but little known in England, he is an artist of the highest ability, who would have obtained fame wherever, and by whatever, he painted, and he takes rank of right among the foremost professors of our time.

By gracious command of her Majesty the Queen he has been commissioned to paint a picture of 'THE PROCESSION,' on Thanksgiving Day; it was an important task, requiring thought, knowledge, and careful study; few themes could have been suggested that presented greater difficulties; they have been entirely overcome; the result is a picture of the very highest merit and the deepest interest; one that will intensely gratify all who see it, entirely content the critic, and, we cannot doubt, satisfy the illustrious Lady who graciously commissioned the work, and had faith in the painter.

The point taken is where the carriage, in which rode the Queen, the Prince and Princess of Wales, and the young prince, and the Princess Alice, reached the foot of Ludgate Hill, where stood the triumphal arch erected by the City. Behind (and the artist has so skilfully managed that the whole of it is seen) is the Cathedral of St. Paul: the Lord Mayor, and City Authorities (on horseback) precede, barcheaded, the state carriage of the Queen; following is a troop of the Life Guards; the Grenadier Guards line the street, on one side of which is the crowd of eager yet orderly people; opposite, and on the left of the procession, is a range of balconies; while the windows on either side are thronged with fortunate spectators, gaily-dressed, as the joyful occasion demanded.

The picture is not large; the figures are consequently small, but they are so minutely finished as to bear examination by a magnifying-glass; indeed, in some cases, to

demand it. Yet the subject has been so treated as to give, on a comparatively limited scale, the full effect of the procession at the most interesting moment of the eventful day. There was no part of the scene so interesting as that which took place when the lofty dome of the Cathedral came fully into view at the end of Fleet Street, and the very beautiful and artistic triumphal arch was displayed to the grateful and happy occupants of the state-carriage which contained the royal group.

The dangerous illness of the Prince was, indeed, a "blessing in disguise;" for it produced evidence of that intense loyalty which is the best guarantee for the safety, honour, and glory of our Sovereign and her Dominions. The 27th of February, 1872, was a day of thanksgiving to the loyal and good of all nations and people, and of utter humiliation and disappointment to the evil of every land.

CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."

PROVINCIAL EXHIBITIONS.

SIR,—I have waited hitherto to see whether any one with more experience and ability than myself would, through the medium of your journal, draw the attention of artists in general, and R.A.'s and A.R.A.'s in particular, to the great, and, I fear, unappreciated, efforts made by Provincial Fine Art Exhibitions to promote public taste and stimulate the efforts of Art-students; and the very inadequate support they receive from the leading men in the profession, who of necessity derive the largest share of advantage from the exertions of those who gratuitously labour in this direction.

Every person who has given his time and strength to the work of getting together a collection of pictures worthy of exhibition, and calculated to forward the object in view, has a lively sense of the almost hopeless task he undertakes. This is the more surprising when it is borne in mind that those provincial exhibitions act as nurseries for students, and as feeders for the great school and mart of London. This indifference to the claims of provincials cannot for a moment be justified from an æsthetic point of view, and, commercially speaking, it is a mistake. Art should be cosmopolitan not restrictive, should be liberal not conservative. As it is for all time, so it should be for all places. As it is, in its higher sense, an educator, a refiner and harmonizer of men, so should it be diffused as widely as possible.

The pictures produced in London by the "insiders" and "outsiders" of the Royal Academy do not, as a rule, find a resting-place in the great houses of the rich and noble of London. On the contrary, it is the manufacturing centres which absorb the annual harvest of the London studios. Every dealer will testify to the truth of the assertion, and yet, strange as it may seem, "tis true 'tis pity, pity 'tis 'tis true" that there is no labour so arduous and no task more thankless than soliciting pictures from London artists for provincial exhibitions. Must the conclusion be drawn that the love of Art, for its own sake, is dying or dead among its professors? Is it to be inferred that the ruling motive nowadays is gain? Are the artists of our day to be ranked among merchants who estimate their success by the magic letters *£ s. d.*, and, therefore, prefer placing their productions in the hands of the "trade"? Are they so innocent of the principles of business as to eschew or ignore the fact that provincial exhibitions are the pioneers in forming the taste, and one of the chief agents in creating the very demand which has enriched them all? The fact, however, remains, provincial exhibitions are made difficult, and the labour enormously increased, from the want of sympathy or interest at the hands of our leading artists. Why is this the case?

COSMOPOLITAN.

Glasgow, Jan. 10.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—Edward Armitage, Esq., has been elected in the room of H. W. Pickersgill, Esq., who has accepted the position of Honorary Member; the appointment of his successor cannot be otherwise than satisfactory to the profession and the public. He is eminently entitled to the distinction, and has long been so; and is, moreover, a gentleman highly respected and esteemed. The members obviously considered that a painter ought to succeed a painter; and he has been elected nearly unanimously, although Mr. Joseph Durham had a large number of "scratches," and would certainly have been chosen if it had been thought right to prefer a sculptor. No doubt, when another vacancy occurs, the Royal Academy will bear in mind that of the forty members there are but three sculptors; strictly speaking, only two, for unhappily Mr. Foley does not exhibit. The members removed by death, Marochetti, MacDowell, and Westmacott, have not yet had successors; that is to be lamented, for sculpture has to contend against severe difficulties and discouragements, and requires "fosterage" far more than does the sister-Art. The Academy issued notices for the election of three Associates (one to be an engraver) on the 28th of January. The result will be reported in our next number.

THE INTERNATIONAL EXHIBITION.—The latest intelligence concerning the programme for 1873 informs us that "the Commissioners" have resolved to make a determined effort to advance the art of—cooking; that is to say, a *restaurant* will be established somewhere in the building, in which newly invented or resuscitated "dishes" will be daily prepared and eaten. There is no doubt that cooking is an "Art;" we leave the subject in the hands of our facetious contemporaries, *Punch* and *Fun*.

THE JEWEL KALEIDOSCOPE.—Many years ago this prettiest of all toys was immensely popular; the delight of women and men who were children then: it has made little progress in a quarter of a century; indeed, it was almost forgotten until the London Stereoscopic Company revived it; but it is a very different thing to-day from what it was yesterday. It may now be a source of instructive pleasure to minds of a high order, and by no means only one of mere enjoyment. The instrument is large and mounted on a stand; it is called the "Jewel Kaleidoscope," because the pieces that make the brilliant and very startling combinations are of coloured glass, which represent diamonds, emeralds, rubies, and other gems. These combinations are so numerous as to be incalculable in number; they are, indeed, interminable, and are obtained by a novel and skilful, yet very simple, mode of turning, backwards or forwards, a sort of wheel that governs the instrument. The kaleidoscope is therefore much more than a toy; it may be a delight to advanced men of science, to artists, and especially to Art-manufacturers. To the latter, indeed, the acquisition of a kaleidoscope may be a profitable investment; for it cannot fail to suggest "patterns" to any producer of works into the composition of which Art enters. To the general public it supplies a rare treat; an hour of intense enjoyment may be obtained at any time when leisure is to be made productive of rational pleasure, not to the young only, but to those who are aged and who covet repose from thought and labour. Thus, a toy is converted into a teacher.

THE GRAPHIC SOCIETY, at its January meeting, in addition to an average display by members, exhibited upwards of a hundred studies in oil, by the late George Mason, R.A., together with an interesting selection from the works of the late Thomas Allom, including portfolios of sketches, pictures in oil, and two large important drawings, exhibited at the Royal Academy in 1846 and 1848 respectively, anticipative of the Thames Embankment, being designs for improving the river-front from London Bridge to Blackfriars. The meeting was very numerous attended, and furnished another instance, were such needed, of the success attending the exhibition of collected works by recently deceased artists. The unsold works of Mr. Mason and Mr. Allom will be dispersed by auction in the forthcoming season.

THE ARTISTS' AND AMATEURS' SOCIETY held its first *conversazione* for the season on the 28th of last month. The other meetings are fixed for Feb. 25, April 1, and April 29.

THE SOUTH KENSINGTON MUSEUM.—On the 31st of March, Mr. Henry Cole will retire from the post he has so long occupied; he will receive full pay, to which he is entitled, having been a public servant during fifty years, including the period he was a clerk in the Record Office. Rumour is busy with the matter; we, for the present, abstain from explanation; but some singular revelations may be looked for after his removal. It is probable that no successor will be appointed for some time to come. It is said that when Mr. Cole is absent from the Museum, Mr. Forster will take an active part as "overseer."

MR. H. WEEKES, R.A., is engaged on a bust of Sir Francis Grant, President of the Royal Academy, to be placed in the council-room of that Institution.

THE ARTS CLUB held a *conversazione* in December at the rooms in Hanover Square, when a large and valuable collection of pictures by old and modern painters, and of photographs, with an extraordinary assemblage of Oriental curiosities, was brought together for the enjoyment of the visitors. Among the pictures, in oils and water-colours, were examples of J. C. Hook, R.A., J. E. Millais, R.A., F. Walker, A.R.A., F. Stone, A.R.A., D'Egville, Joping, W. W. Deane, E. Frère, Rosetti, F. Talfourd, and many others. The rooms were crowded with members of the club and their friends.

SALES OF PICTURES, &c.—Messrs. Christie & Co. will have sold the collection of pictures formed by John Pender, Esq., M.P., of Manchester, by the time this number of the Journal is in the hands of the public, but too late in the past month to enable us to notice the results. In March Messrs. Christie are announced to sell a very large mass of engravings and engraved plates, after the works of Turner, and which, it is reported, have been in the house in Queen Anne Street, neglected and subject to injury of almost every kind, from the period of his death till now. The collection will, no doubt, be found curious and remarkable, whatever its pecuniary value may be: this, in all probability, too, will be not inconsiderable. We forbear to report any statements which have reached us concerning these works, for they seem almost incredible.

THE FULHAM POTTERY.—In 1862 we published a history of the oldest of the potteries of England—one that was renowned in the time of Charles II., then producing, according to Mr. Jewitt, "works of much merit, excellence, and beauty." It is needless to trace its career downwards to the present time; but it seems never to

have been entirely abandoned; although it long ago dwindled into a mere fabric for coarse *terra-cotta* draining-pipes and such works. A laudable attempt has recently been made to restore it to something like its ancient greatness. The proprietor, Mr. C. J. Bailey, has obtained the aid of a very able and excellent sculptor, Mr. Campbell Martin; and already several important Art-works have been produced. The Works, although so very old, are again in their infancy; but there is no doubt that such progress will soon be made as to give them high rank among the best of those that send forth productions in *terra-cotta*: "Fulham pottery" may be again famous.

THE BRIGHTON AQUARIUM.—When dealing with this subject we omitted to state that the whole of the *terra-cotta* work for the structural parts of the building was the production of Messrs. Blanchard & Co., of Blackfriars Road; it is of great elegance and purity; well adapted to the purposes to which it is applied; and worthy of the establishment that is second to none in the special class of Art.

MR. W. CAVE THOMAS is among the gentlemen who are candidates for the Cambridge Slade Professorship; he has qualifications, both as an artist and a writer upon Art, that fit him for the post. The election, we believe, will be determined before this number of our Journal is issued.

MR. MERCIER is engaged upon a life-size portrait of the late Earl Mayo, Governor-General of India: it is for the Junior Carlton Club.

A BUST of the Rev. Dr. Hessey, late head-master of Merchant-Taylors' School, by Mr. J. D. Crittenden, has recently been placed in the hall of the institution.

STATUE OF DR. PRIESTLEY.—A memorial statue of Dr. Priestley, who was famous in years long ago past, but whose name is familiar to few of the present generation, is to be erected in Birmingham, where he made his renown. It is to be in white marble, 8 feet high; a sufficient sum to meet its cost having been raised by subscription. Mr. F. J. Williamson has been commissioned to do the work; it could not have been placed in better or safer hands: it is sure to be a production of the highest merit. The sculptor, though young in years, is an artist of great genius; some of his works have been engraved in the *Art-Journal*.

THE AUTUMN MANŒUVRES, 1871-72.—There has been exhibited, at Ackermann's, 191, Regent Street, a series of drawings of the highest interest and merit, representing the various manœuvres of the several regiments, in mimic war, at Aldershot and places adjacent, during the autumns of the two past years. In number there are about a hundred; forty of which are finished drawings, some of large size, the remainder being sketches. They are the productions of Mr. Orlando Norie; it is not too much to say that military drawings so excellent have never been produced either in England or in France; admirable in grouping, pictorial in arrangement, faithful in portraiture, and exhibiting careful study and accuracy of knowledge in all minor details, not only as regards the officers and men, but as concerns the horses, which are painted as few British artists can paint them. The collection forms a series that has never been surpassed in any country. It is evidence of large industry; it might have been the result of years of labour, for every part is minutely finished: nothing is trusted to "effect." The artist is a man of genius; while he gratifies the general public he will more than content the critic, even though the critic be a long-practised soldier.

REVIEWS.

SCHLESISCHE FÜRSTENBILDER DES MITTELALTERS; VON DR. HERRMANN LUCHS. Breslau: Verlag VON EDUARD TREWENDT.

THIS valuable work in matter and style comes home to us more like one of our own county histories than any collection of biographies and local descriptions that we have ever met with in German. The illustrations are portraits of bishops and princes of Breslau, taken from their tombs and monuments as they now exist. The oldest memorials are those of the bishops, that date from the thirteenth century, and appear with a magnificence of detail which the Art of those days failed to represent, and the Church of our days could scarcely approve. We can hardly fully understand the position of a minor potentate, such as a prince-bishop, a soldier Churchman ready to head his troops and lead them to the defence of his territory; yet we have had more than the formula of this important personage in our bishops of Durham, who maintained their fleets at Hartlepool, and converted their little city into a fortress, almost encircled as it was by the Weir.

Here are the monuments of six bishops of Breslau, of which the most remarkable is that of Wenzel, Duke of Liegnitz and Bishop of Breslau. It is curious to note the state accompanying even the memorials of some of these prelates, who had the good fortune to be pronounced *temporum suorum felicitas*. Nothing has been neglected that could enrich the monument of this ducal bishop. He wears the long alb, the dalmatica, and the chasuble. From the lower part of the throat, or rather the upper part of the shoulders, depends a drapery—a humeral, perhaps, whereon rests a pectoral cross, the extremities of which are trefol, set with pearls. Gloves are on both hands, and all the fingers are ornamented with rings, worn over the gloves. The right hand is raised, with the fore and middle fingers extended, as in the act of blessing. In the left is held a pastoral staff, with a *sudarium* on the head as a mitre, ornamented with pearls, and round the figure are heraldic devices. Of the six bishops referred to, Wenzel is the most remarkable.

We turn now to the princes who are represented in mail and panoply. The first of these is Boleslaus, the Tall, Duke of Silesia, who died A.D. 1201. Instead of the metal head-piece of the military equipment of that time, is substituted the usual cap, symbolizing dominion. The body is defended by a coat of mail, over which is a surcoat extending from the breast to below the knees, and the legs are protected by the mail-hose common to the period.

Silesia, which had been under the rule of Poland, acquired its freedom in 1163, and remained free until it was incorporated with Bohemia. By a singular anachronism, Henry the Second, Duke of Silesia, is represented as wearing a perfect suit of plate-armour of the sixteenth century. He lived in the thirteenth century, and it is, at least, curious that he should, as it were, be consigned to the sixteenth century, since there are other monuments of the same time to serve as authorities. For instance, the next, that of Henry IV., dated at the end of the thirteenth century, is equipped in a suit of mail with a yellow figured surcoat and an ermine mantle. One of his successors, Henry VI., appears in state on a richly caparisoned steed, and the first example we have of civil costume is that of George, the second Duke of Breig, who lived till late in the sixteenth century; his dress is very carefully detailed as trunk hose, fur tippet with pendants in front.

Passing several indifferent styles of equipment, we come to Boleslaus, Duke of Liegnitz (1352), the first example that appears here of mixed plate and chain-armour. He wears a suit of mail fitted with knee-caps of plate, and strips of plate as arm-defences or *brassarts*. A surcoat is worn over the armour, and in the right hand is the model of a chapel which he founded. In the left is the shield with the black eagle, and from the shoulders a mantle falls behind the figure.

This figure marks the period of mixed armour, but the equipment is by no means so perfect as

in other countries, where, from the knee and elbow-plates and other supplementary pieces, the armour soon proceeded to the perfect suit of plate. The best example of mixed plate and mail that remains in England is shown in the monument of Sir Oliver Ingham, at Ingham, in Norfolk, as early as 1315. Italian knights going to battle were ordered to be encased in steel, in remembrance of their sufferings at the battle of Catina, in which they wore armour too light.

The armour of Wenzel, Duke of Silesia (1364), is a very fine example. The breastplate is beautifully fluted, and this is met by the jointed circlets which cover the *cuissearts*. The *brassarts* as well as the *jambes* are of one piece; and the whole is of most finished workmanship.

From this time all the figures wear plate armour, of the fashion of their periods respectively, some being appointments of great splendour. And it must not be forgotten to be noted that the fashions in female attire are also brought forward from the earliest times.

The plates in this work are perfect in their detail, and will be of great assistance to historical painters. Numerous other monumental figures in civil costume are introduced, and there is scarcely a query that arises with respect to military equipment, from the thirteenth century, that will not be solved by reference to these pages.

OUR BRITISH LANDSCAPE-PAINTERS, FROM SAMUEL SCOTT TO DAVID COX; Sixteen Engravings on Steel. With a Preliminary Essay and Biographical Notices. By W. B. SCOTT. Published by VIRTUE & CO.

This is a very attractive volume; not intended specially for Christmas, but calculated to give pleasure all the year through; its main value consists in the engravings—old friends indeed, but very welcome in their new dress. We have examples of fifteen leading British painters—Scott, Wilson, Gainsborough, Louthborough, James Ward, Turner, Constable, Calcott, P. Nasmyth, Danby, Stanfield, Roberts, Harding, Creswick, and David Cox; the list is therefore limited. "Our British Landscape-Painters" are represented by a few of their heads only, and there is no artist in water-colours among them, except Cox, who painted but comparatively few oil-pictures. Mr. Scott alludes to that fact in his preface; and intimates that other volumes will follow in which our school will have ample justice. His biographical and critical notices are highly satisfactory, and written in a just and generous spirit.

GROTESQUE ANIMALS. Invented, Drawn, and Described by E. W. COOKE, R.A., F.R.S., &c. Published by LONGMANS & CO.

As a member of the Royal Academy, where his marine-pictures have for many years found a multitude of admirers, Mr. E. W. Cooke's name is widely known; but it is not so extensively known that he is also a gentleman of various scientific attainments, which have gained him admission into several learned societies. His artistic proclivities and his taste for a special class of natural history have now combined to produce a volume quite unique in its way, and as amusing as it is original. During what we may call one of his "vacation holidays," spent on the Somersetshire coast for the purpose of sketching from nature, he varied his more serious labours with the pencil by producing numerous drawings, in which portions of birds, animals, shell-fish, &c., are combined in the most grotesque manner; yet each forming a living creature—of a non-natural kind, of course. These monstrosities are made to do duty in a series of comic scenes—and cleverly they act their parts.

The character of the subjects admits of no detailed description; they must be seen to be understood, and a minute examination of each *lusus pictoris* can alone show how much skill, ingenuity, and scientific knowledge have been exercised in these most humorous creations, which are not mere jottings-down of a fanciful pencil, but are drawings executed with the utmost delicacy and finish, the work of a real and true artist. Learned students of natural history would find it very difficult to classify Mr.

Cooke's nondescripts; but even they, equally with the many to whom the science is an unread book, will see in these grotesque pictures an ample fund of amusement, and not altogether unalloyed with instruction.

The only text which accompanies the plates are a few whimsical lines descriptive of the combinations and of the "situations."

VIGNETTES, ALPINE AND EASTERN. By ELIJAH WALTON; the Descriptive Text by T. G. BONNEY, M.A. Published by W. M. THOMPSON.

These are gatherings among the Alps, and the scenery that environs Constantinople, Athens, and other memorable places in the rich East. The pictures are chromo-lithographs from the presses of Messrs. Hanhart, of whose productions we have seen few or none of late years, but who undoubtedly hold their own, notwithstanding the efforts that have been made to rival them. The letterpress is more than merely good; it is written with clearness and comprehensiveness, without pretence or assumption; the composition of a scholar and a traveller, it brings the reader into close intimacy with the scenery and places described. Mr. Walton has very frequently catered for the public; his works are well known and largely appreciated. He holds high rank among book-illustrators; but his reputation is derived mainly from the paintings and drawings he occasionally exhibits—fruits of much travel, thought, and labour. This very attractive book cannot fail to be a favourite; its artistic and literary contents are of great excellence, and of much value.

HOMES, WORKS, AND SHRINES OF ENGLISH ARTISTS. By F. W. FAIRHOLT, F.S.A. Published by VIRTUE & CO.

The *Art-Journal* sustained a heavy loss when it was deprived by death of the services of F. W. Fairholt, a zealous, active, and very able fellow-labourer during more than a quarter of a century. He was a most indefatigable worker all his life in the comparatively barren fields of archaeology; he was among the first to excite a spirit of inquiry into matters generally considered too trivial for serious thought, and the present generation owes a large debt of gratitude to his memory. We have in this very graceful volume much valuable evidence of his industry; he was an artist as well as an author; and the sketches by which his essays and tours were illustrated and explained were productions of his pencil. He was a singularly rapid sketcher; we have known him make a drawing in a few minutes, while a coach or a car was stopping to change horses at a wayside inn; and his accuracy was as remarkable as his rapidity. The most attractive pictures of this book are his visits to the birth and burial-places of renowned artists; many of the "homes" exist no longer; and year after year the most truly heroic of our shrines are vanishing. In England there is strange apathy as concerns associations with its worthies; all honour to the artists and authors who so preserve them that they will live in memory so long as books and pictures endure.

COURT BEAUTIES OF THE REIGN OF CHARLES THE SECOND. Published by J. C. HOTTEN.

This is an old favourite; but it comes to us in a new form; and that for which in our youth we must have paid ten guineas we may now have for one. There are few persons acquainted with Art who do not know the long-famous portraits of the court beauties—the great paintings to which Sir Peter Lely is indebted for his renown; and as few who are ignorant concerning the syrens who made the reign of the second Charles a blot in British history. To describe them and the scenes in which they were, ever and all, prominent actors was a delicate and very difficult task for a woman to discharge; and we remember well that Mrs. Jameson lost some caste in the estimation of society when she undertook it. She did it as well as it could have been done; climbed over, or leaped over, many perilous stiles, and came out of the mire less muddled

than was expected. But the duty was not volunteered: she was "strong-minded," no doubt, and gave small heed to the world's opinion; but we do not think she would have courted the notoriety she obtained by this work. Her father, Mr. Murphy, an eminent miniature-painter, some fifty years ago, had made a series of drawings of "the beauties" for the Princess Charlotte; at her death he was insufficiently paid, and sought a recompense for his years of labour by having them engraved; his accomplished daughter was, therefore, in a manner, compelled to write the letterpress; the work had considerable success, and was, no doubt, profitable. It is this work which, with some important additions, Mr. Hotten has issued; it is very interesting and of much value to all readers; as an Art-work especially so. "The beauties" are truly beauties; frail or vicious, most of them, though not all; some were models of purity, untainted by the Circe crew—women who were "clad in complete steel" that turned aside and blunted the shafts of evil. The book will be an acquisition to the library, and of interest to the general reader.

THE FIELDS AND THE WOODLANDS: PICTORIAL BEAUTIES OF NATURE. Published by WARD, LOCK, AND TYLER.

We have here two of the prettiest of the gift-books of the year; they may also rank among the most useful. The illustrations, of which there is a lavish supply, are in "colour-printing," from the presses of Messrs. Leighton Brothers, drawn, it is said, by "famous artists"—and many of them certainly are. In both volumes they are very varied—figures, groups, animals, fish, birds, trees, flowers. In "The Fields and the Woodlands" we have a collection of short poems, culled from the best British poets—those that have flourished in times past, and a few of such as flourish in our own age. "Pictorial Beauties of Nature" goes over ground well trodden; but natural history, in all its ramifications, will be always interesting and instructive; and every new writer will have something new to say on the subject. It is so with the author who has compiled this attractive book, with abundant illustrations of the leading themes concerning which it treats—principally flowers, birds, and insects; but there are several pictures of pleasant and happy scenes in the country among the fields and woodlands described.

It may be that block-printing in colours has not yet rivalled chromo-lithography; we hold that opinion, while fully aware that the one has advantages which the other has not. To Messrs. Leighton must be accorded the praise of earnest perseverance as well as great ability. Some five-and-twenty years ago we published a specimen of the Art in its then position; it has since advanced certainly, but has not made the progress that might have been expected. In the two volumes under notice we have the best examples that have yet been produced; the untiring energy of Messrs. Leighton have, we hope, been rewarded. They have done all that could have been possibly done to render their art popular; and if they have succeeded, success has undoubtedly followed deserving.

LONDON: a Pilgrimage by G. Doré and Blanchard Jerrold. Published by GRANT & CO.

"London" is now, by the issue of the thirteenth part, brought to a conclusion. With every advantage of printing and fine paper, with something like a hundred admirable wood-engravings, it assumes to take high rank among the publications of the age; and it is undoubtedly to the credit of England that a work so remarkable has been first issued in this country. We render all justice to the publishers; they have grudged no amount of time, thought, labour, and expenditure to render it perfect, in so far as their part is concerned. But it is not satisfactory; it betrays unquestionable signs, continually, that the greatest, or, at all events, the most versatile, artist of the age was not "up" to the subject he painted; he moved about on stilts; he was the master

nowhere; if he saw, he did not think, for himself; he had to learn as he went along; in fact, knowledge had to be ground into him for the nonce; and it is more than likely he forgot what he saw for one number before the next was at press, and is not unthankful that a burden is removed from his hand and brain. We fear not only the artist but the public will be glad that the task is over.

Yet it is in all respects a remarkable work, giving abundant evidence of genius of the very highest order; indeed, M. Doré could do nothing positively ill; he has had no drawback but imperfect acquaintance with his theme; he was compelled to invent, where his sole business was to copy—to copy, that is to say, as loftier minds always do, with only such improvements as shall not deteriorate the actual, and be no obvious departure from truth. We render homage to the great artist; there are a thousand proofs of a mighty intellect, of vast knowledge, of keen and close observation, of power in the loftiest sense. But the cause of failure here, if it be failure, on which we by no means insist, is that in London M. Doré was not "at home." Indeed, of that fact Mr. Blanchard Jerrold is fully aware; he fears an "original conception" has been imperfectly carried out; he seems to have done his own work with some misgiving as to the result: doubt approaching timidity is apparent on every page; although there is much graceful and pleasant writing, in his case also, the original conception has been imperfectly carried out.

To go at length into criticism of the work would be far to exceed the space to which we are limited. Now that it is finished, it will no doubt be reviewed where it can be examined narrowly, discussed sufficiently, and judged justly.

MOTTOES FOR MONUMENTS OR EPITAPHS, selected for Study or Application. By F. and M. A. FALLISER. Illustrated with Designs by FLAXMAN and others. Published by J. MURRAY.

This is a very careful and appropriate selection of monumental inscriptions, culled from tombs and gravestones already existing, from poetical writings, and from scriptural texts. Mrs. Falliser and her daughter have exercised a judicious discretion in putting nothing on record but what is in every way suited to the purpose, and might be adopted by the whole Christian world, according to the circumstances of each individual case of the dead; that is, there is nothing sectarian in the selection. This is ranged under particular heads of great diversity, so that any one upon whom devolves the task of selecting a fitting epitaph, will scarcely find it necessary to extend his or her researches beyond these pages. Some of Flaxman's most beautiful monumental designs are becomingly introduced in the form of well-executed wood-engravings.

CHARACTER SKETCHES: WIT AND HUMOUR. BY CHARLES H. BENNETT AND ROBERT B. BROUGH. Published by WARD, LOCK, AND TYLER.

Although to read through four hundred pages of wit and humour would be a wearisome task, it will not be so if the volume be taken up occasionally, when a laugh is wholesome and thought is burdensome. The author and the artist have here combined to make us merry, caring not a straw about rendering us wise. They have produced a very pleasant book: the fun may be here and there too broad, but it is rarely vulgar, and never induces a blush. It opens with a series of jokes, written and pictured at the expense of Mr. Darwin, "showing up" his origin of species by tracing man to his first birthday in the mud. That is followed by several clever sketches and stories. The merriment is perhaps more in the woodcuts than in the letterpress; but both are decidedly good. There is a large class to whom the volume will be an acquisition during long winter evenings, which it will prevent from being dismal or dreary. The binder demands a word of warm praise.



LONDON: MARCH, 1873.

THE DEE: ITS ASPECT AND ITS HISTORY.

BY J. S. HOWSON, D.D.,

DEAN OF CHESTER.

ILLUSTRATED BY A. RIMMER, ESQ.

III.

OWEN GLENDOWER.

Difficulty of combining the course of the river consecutively with the course of history—Scenery of this part of the Dee—Llanderfel—Corwen—Career and character of Owen Glendower—Surviving memorials of him—Llantisilio—Llangollen—Valle Crucis Abbey—The Cistercians and St. Bernard—Founding of this monastery—The ruins—Decay of the severe monastic spirit.

IN combining the description of a river with notices of biographical or national events, it is not possible either to follow the stream continuously without sometimes breaking the thread of the history, or to pursue the sequence of the history without sometimes retracing our steps along the banks of the stream. We must take our choice between one method or the other. Either we must select the river as our guide, gathering up, as we proceed, the history on as orderly a system as we can, or else, pursuing historical and biographical annals consecutively, we must press the river into our service here and there, in its bright open reaches and its long windings, just as we use pictures to illustrate a book. In the present instance the former plan is evidently that which we are called upon to adopt. Our main subject is not the history of the north-eastern borderland of England and Wales, but the description of the river Dee.

The geographical extent of country now immediately before our thoughts is defined by the course of the Dee from Bala to Llangollen. This part of our journey takes us over the region which is especially famous in the annals of Wales as the native ground of Owen Glendower; and bringing us, as it does, at the close, to the charming ruins of Valle Crucis Abbey, it invites us to include in this chapter some notices of that abbey, and of the Cistercians by whom it was founded.]

The scenery in the range of country to which this portion of the Dee belongs is of extreme beauty throughout. In fact, it is the most beautiful scenery with which we shall have to deal in the whole of this our

task of observing and noting down the features of this stream. At the same time there is great variety even in the limited space that is under our present attention. Two general facts may be mentioned here: first, that the Berwyn mountains are on our

right all the way; and, secondly, that the river, though it has its "pauses of reluctant pride," falls very considerably from Bala to Llangollen.

When we leave Bala and pass the point where the large tributary above mentioned,



Valley Farm, near Corwen.

the Tryweryn, having "taken his stream" "from a native lin" among the Arenig mountains—

"Out of Pimblemere where Dee himself doth win,
Along with him his lord full constantly doth glide,"

other smaller affluents meanwhile preparing (still to quote Drayton)—

"Their Dee into the bounds of Denbigh to convey,"
we find the open watery meadows contracting somewhat suddenly into a gorge of

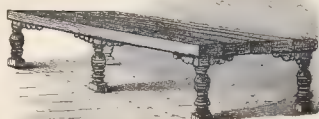


Owen Glendower's Mound.

exquisite beauty, where the stream runs winding between deep banks covered with trees. In the heart of all this delightful scene is the village of Llanderfel, where a picturesque bridge crosses the stream, and where bare rocky hill-tops add just the re-

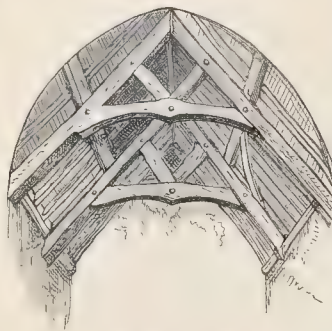
quisite touch of severity to the warm gentle foliage by the sparkling water, to say nothing of the grotesque legends which give to the spot a charm of their own. We are here in the celebrated vale of Edeyrnion; and well is the pedestrian rewarded, who explores this

valley leisurely, along the fishermen's paths by the river-side, and the high slopes of the hills above. Nor are reminiscences of Welsh heroism wanting here for those who wish to combine in their thoughts History with Nature. It is on one of these heights that the "bloody brow" is pointed out where the father of many sons, who had died fighting against the Saxons, said to the last survivor:—"Defend the brow of yonder hill. Be the event what it may, when there is but one son left, it is vain to be too fond of him."



Owen Glendower's Table.

After this gorge is left behind, the valley of the Dee widens out again into open spaces, which are comparatively bare and even bleak. The course of a river is like the course of human life, in which there often occurs at an early period some broad quiet level, where the retrospect of the days just preceding is lively and delightful, while the present is somewhat wanting in points of interest and variety. We must not, however, be unjust to this particular region of the Dee. Though not comparable to that which immediately precedes or that which



Oak Roof at Dolgelly.

immediately follows, it abounds in charming subjects for the artist, whether he chooses for his pencil the cattle which stand in the quiet places of the stream, or the sycamores and alders that fringe it where it runs more rapidly, or whether, looking away from the river, he sees how pictures are suggested to him, again and again, by larches intermingling with fragments of rock.

The great interest, however, of this region is that it is Owen Glendower's country, the little town of Corwen being the central

point. Here, then, is the place to pause for a moment on the life and career of this remarkable man. It is impossible not to feel, with a shade of disappointment, that if Wales had ever possessed a Sir Walter Scott, we should have known far more concerning Owen Glendower than we do know, or, at least, that he would have stood out with lineaments more definitely marked on the canvas of Fiction. It is remarkable that we seem to have no record of his personal appearance, his customary gestures or phrases, or the colour of his eyes and hair. The only circumstance of this kind on record is one which is noted on an occasion when for a moment his brother's dead body was supposed to be the corpse of the prince himself, and when the mistake was speedily corrected by observing that in this case there was no wart above the eyebrow. Still Glendower is very well known to us, and very well worthy of remembrance;

and nowhere do we become more conscious of this than when we think of him in connection with his own proper home on the banks of the Dee.

The period of Glendower's conspicuous career is given to us most definitely, not merely by a general recurrence to the great events of the time, but by the most exact chronology. The first year of the fifteenth century marks it out for us with the utmost precision; and it is remarkable that we have the help of topography too, in the transactions at Flint Castle, on this very river Dee, to which allusion will be made hereafter. There is no space here for more than a bare enumeration of the general facts of Glendower's active life: his early education in London as a barrister-at-law; his high and honourable position as a military officer under Richard II.; the seizure, immediately on the accession of Henry IV., by Lord Gray of Ruthin, of a tract of land to which



The Parliament House, Dolgelly.

Glendower laid claim; the unfair method by which he was discredited at the court; the warning of the Bishop of St. Asaph, in the House of Lords, that if some redress were not found, danger was imminent, to which some of the lords replied "that they did not fear that rascally bare-footed people;" the steps by which Glendower's enthusiastic mind was led to rally the spirit of Welsh independence against the English king; the frequent and unsuccessful attempts to subdue him among the fastnesses of his native mountains; the treaties he signed, as though an independent monarch, with the King of France; then his disasters, his wanderings, his sheltering in caves; and finally his obscure death, with a legacy of difficult circumstances and oppressive laws left behind in Wales. Of course, Glendower is called a rebel and a traitor. But Henry IV. was successful, Glendower was not; and, if we blame this outburst of local nationality, at least we are

bound to remember that only a century had then passed since Edward I. had brought the Welsh into real subjection to the English Crown.

As to his character, a greater master than Scott has placed "the irregular and wild Glendower" before us with remarkable distinctness, and made us to know that he was "not in the roll of common men." Especially we must mark the poetic temperament which led him readily to believe that he was "the heir of prophecy." An old historian puts the matter thus:—"His good success over Lord Gray, together with the numerous resort of the Welsh to him, and the favourable interpretation of the predictions of Merlin, which some construed very advantageously, made the swelling mind of Glendower overflow its banks, and gave him a hope of restoring this island back to the Britons." The popular estimate of Glendower seems everywhere to have surrounded

him with circumstances of wonder. Marvelous sights and sounds were seen and heard in the heavens at his birth; and when the English troops were defeated, it was thought (to quote the same author) that the Welsh chieftain "through art magike caused such foule weather of winde, tempeste, raine, snow, and haile, to be raised for the annoi-
ance of the king's armie, that the like had not been hearde of."

Various relics of Glendower have been preserved in his native neighbourhood. Some of them appear to have been recently dispersed. Those, however, which are here represented seem to be authentic. Near "Owen Glendower's Mound," which commands a most beautiful view of the river Dee, is an old farm-house containing a table of large size, which, from time immemorial, has been called "Owen Glendower's Table." Other remains are political rather than domestic, and are found at Dolgelly.

The "Parliament House," where a treaty with France is said to have been signed, is still shown; and its oak-roof and oak-carvings correspond in appearance with the characteristic wood-work of the early part of the fifteenth century, which we find in various parts of England.

One memorial, however, of Glendower, and that the best, survives, without any risk of change, in the scenery of his native region. The comparatively open character of that part of the valley of the Dee, of which Corwen is the small central town, has been mentioned above. We must now pass on to a part of its course where this valley contracts again, and where rich woods close in upon the windings of the river. To the traveller by railway a tunnel marks the transition from Merionethshire to Denbighshire. The river is immediately below. Telford's famous coach-road passes higher up the hill on the same side, commanding

a very slight notice. This seems the more unfair, because the Dee is not, like some rivers, wealthy in the ruins of ancient castles. The only two instances, in fact, are this and the Castle of Flint. Moreover, the hill of Dinas Bran asserts its claim on our attention, because it is bold and conspicuous



Remains of Valle Crucis Abbey.

exquisite views. We are often in the habit of finding fault with railways as being enemies to our enjoyment of the picturesque: but a railway-tunnel is sometimes the cold and gloomy prelude to a scene of cheerful beauty, admired all the more because the sight of it is accompanied with a start of surprise. So it is, in some degree, at this place. Few spots in this island are more lovely than the reach of the river Dee near Llantisilio, as seen, for instance, in the late summer, when the trees are in their richest foliage, and when, beyond the level meadow opposite, the thick beds of foxglove on the distant hills produce a warm glow of colouring brighter than heather.

And now we are in the deep hollow of the exquisite Vale of Llangollen. Much has been written on the beauty of this valley, and of the valleys which open out of it; and nowhere has more been written on this

subject, or more pleasantly, than in the popular guide-books for tourists. For this very reason, and also because our limits are restricted, we may be excused for giving a very scanty space to the objects worthy of regard in this famous part of the course of the Dee.

The story of the "Two Ladies of Llangollen" we may leave in the pages of Madame de Genlis, where it has found a most appropriate place. The bridge, which is well worthy of careful notice, both on account of its history and in connection with the broad flat rocks on which it stands, must be deferred to that chapter, in which the various bridges and ferries of the Dee will be discussed in their association with human affairs. We must leave to the geologists the huge, bare escarpment of the Eglwyseg limestone rocks, which form so grand a background to some of the views in this neighbourhood. Even Castle Dinas Bran must be passed by with



Eglwyseg Rocks.

in the general view of Llangollen. It has also its appropriate romance in the love of a great lady of the house of Tudor Trevor, and of a lowly bard who wrote Welsh poetry in her honour. The remains of the Castle, which were once considerable, are fast mouldering away, and in their present aspect they remind us of Kendal Castle; though with this difference between



Owen Glendower's Prison.

the two ruins, that the latter has the recollection of Catherine Parr to connect it definitely with a critical time of English history, the former seems destitute of any noted reminiscence of the past.

There is, however, one ruin near Llangollen, on which we must pause somewhat longer. This is Valle Crucis Abbey. Two Cistercian houses have an important con-

nection with the aspect and the history of the Dee. One of them has been mentioned above, and will be mentioned again. But Valle Crucis possesses far greater interest than Basingwerk. Both, however, deserve our most careful attention. No religious order of the Middle Ages is more attractive than that of the Cistercians; and on none has the imagination so good an opportunity of dwelling in the midst of beautiful scenery. Other monastic orders, both on their picturesque and on their learned side, will come before our notice, when we reach the city of Chester. This order belongs peculiarly to the country. Whenever we are among the ruins of Cistercian Abbeys, we may always expect the appearance of nature around to be pleasing and attractive; and this for two reasons. The austere motives which inspired their foundation led to the choice of wild and secluded places. "Believe me," said St. Bernard, "I have learnt more from trees than ever I learnt from men." But, further, the work of these monks having been chiefly agricultural, they gradually brought the solitudes which delighted them into a gentler beauty, and thus they left near their ruined homes a charm in the aspect of nature greater than that which they found.

The impulse given throughout Europe in the twelfth century to monastic life from that part of France where Cîteaux was founded on the borders of Burgundy and Champagne, was most remarkable. The greatest name connected with the Cistercians is, of course, that of Bernard of Clairvaux. He, in fact, during his life, ruled both the intellect and the politics of Europe, to say nothing of the Crusades. Still the true founder of this particular branch of the Benedictines was Stephen Harding, an Englishman; and England can boast of a full share of beautiful abbeys connected with these two historic names. It is to be remembered, too, that the church architecture of the early part of the thirteenth century is admirable in its simplicity, dignity, and grace. Valle Crucis Abbey, indeed, is not to be compared with the great Cistercian houses of Yorkshire—Rievaulx, Byland, Fountains, Kirkstall, and Jervaux—and yet it wears the impress of its time architecturally, as well as in the characteristic seclusion and beauty of its position.

It was exactly in the year 1200 that Madoc, Lord of Bromfield, at the time when Prince Llewellyn was contending with King John, founded this monastic house in a deep hollow, already called the Valley of the Cross, from a monumental cross which stood there previously, and stands there still, under the name of Eliseg's Pillar. The hills all round are remarkably steep, so that some excuse is afforded for the following comical account of the position of the Abbey. The lines are by Churchyard, a poet of the reign of Queen Elizabeth, whose chief claim on our attention resides in the quaintness of his style and spelling. But perhaps three hundred years hence our own mode of writing

will seem as strange to those who come after us as this does to us now:—

"An abbey nere that mountayne town there is,
Whose walles yet stand, and steeple too likewise;
But who that rides to see the troth of this,
Shall thinke he mounts on hilles unto the skyes;
For when one hill behind your backe you see,
Another comes, two tymes as hye as hee;
And in one place the mountaynes stand so there
In roundnesse such, as it a cockpit were."

From these lines it would appear that the central tower was then standing; and the piers show that such a tower was a part of the original design. Now it has entirely disappeared. And twenty years ago heaps of rubbish and the bold and reckless growth of trees had greatly obscured the other features of the church. About that time excavations and clearing were begun in earnest; and quite recently steps have been taken, in excellent taste, to arrest the progress of further decay, so that the characteristic forms of the abbey can be examined and admired without discomfort. The conventual buildings, indeed, on the south of the church, have been turned into farm-buildings; and it is difficult to discriminate their exact arrangement, though several portions of great interest remain. But the eastern and western ends of the church, rising boldly up to their pointed gables, are fine objects in the landscape; and the character of their architecture is sufficiently distinctive to attract separate attention. The manner in which, at the east end, the flat buttresses spread themselves, as it were, round the lancet windows is very curious, while the west end is stated, on high authority, to connect itself with a certain recognised type of North Welsh architecture, as Llandaff and St. David's Cathedrals are said to be allied to the contemporary buildings of South-Western England.

In the days of Owen Glendower the prosperity of this religious house was probably at its height, with its sense of security undisturbed, and with nothing to predict that in a hundred and fifty years the havoc of its destruction would be complete. And yet this decay was, at that very time, beginning with the luxury and pomp which had invaded even the Cistercians. Valle Crucis Abbey, at this period, was an establishment of no inconsiderable importance. One of its abbots was selected by King Henry VII. to aid in drawing out his Welsh pedigree; and soon afterwards two others were made in succession Bishops of St. Asaph. Another abbot of about the same period is the subject of the panegyric of two Welsh poets. He is called "the pope of the glen"—in his "white frock" surpassing all other abbots. His entertainments are "like the leaves in summer." There is "vocal and instrumental music" at dinner in Valle Crucis. The wine, the ale, and the various dishes make the feast "like a carnival." The guests have "a thousand apples for dessert." The change is evidently great since the time when the early Cistercians adopted the white cassock as a badge of the severity of their rule, in contrast to the self-indulgence associated with the dark costume of other branches of the great and varied family of Benedictine monks.

EXHIBITION OF WORKS BY THE LATE G. MASON, A.R.A.

AT the gallery of the Burlington Fine Arts Club has recently been exhibited a small collection of the works of the late George Mason, A.R.A. There were in number seventy-one, and the nature of the subject-matter may be said to be almost uniformly rustic. In these pictures is no show of Academic culture, as throughout the collection there is nothing which may be regarded as beyond the acquisitions of those artists who are for the most part self-taught. Mr. Mason's feeling will be at once understood by the subjects, 'Gloaming—from Nature' (18), 'Children Fishing' (20), 'Mist on the Moors' (37), &c.; and in his effects very much more is aimed at than can be achieved, as may be seen in 'A Shower' (31), wherein the only intelligible allusion to rain is a group of two children under an umbrella; for the rest it might represent a clear spring morning. Mr. Mason's sources of inspiration have been humble, but his imperfections are carried out sometimes with a refinement above their presumed condition. He sets the grammar of the Art at defiance in composition, and whether he may or may not have looked seriously at the conceptions embodied on antique vases, we are reminded here and there of the spirit of them. The perfection of Mr. Mason's manner may be signalled, as that of 'The Harvest Moon' (52); and in studying that really admirable picture we are impressed with the amount of learning shown there. 'The Evening Hymn' (27), 'Girls Dancing by the Sea' (13), and other works in which the light is much reduced, seem to represent the "style" wherein this artist was ambitious of excelling; but in carrying these out he proposed to himself a treatment painfully severe. Indeed it is impossible for an ordinary observer to estimate the tedious elaboration whereby these pictures seem to have been realised. From what has been said it may sound sarcastic to impute any brilliant quality to such conceptions, yet some of his Italian pieces are surpassingly beautiful, and singularly powerful in their daylight effects, as 'Cattle at a Drinking Place in the Campagna, Rome' (5), and another very similar composition (6), under the same title; a couple of oxen, a figure or two, a tank, and a nondescript building constitute the objects in each of these pictures, but they are marvellously real and bright, and impress the beholder with a conviction of their genuine nationality. Other Italian subjects of much merit are a 'Scene in the Campagna, Rome' (4), 'Ruins in the Campagna—Shepherds and Goats in the foreground' (8), 'Ploughing near Rome' (33), 'Roman Peasants returning from Work in the Campagna' (34), which had been unexceptionable had it been worked out with that simplicity we are all so slow in acknowledging a primary principle. 'Nelle Maremme' (32), to which is appended, in continuation, the translation, 'In the Salt Marshes—Roman Campagna' (very properly condemning the affectation of the Italian title), describes a party of peasants making their way through the mud of the marsh. This, like all the Italian figure-pictures of this painter, represents the peasantry with a truth seldom seen. The figures are all alive, and move with a grace unknown to any other peasantry.

Many of the pictures here spoken of had been already seen in the Royal Academy.

Mr. Mason's local sketches are charming, as a 'Study from Nature, near Porto d'Anzio' (3), 'Evening—Matlock' (14), 'Sketch from Nature—Angmering, Sussex' (15), 'Children Fishing' (20), 'The Cast Shoe' (23), 'Cattle' (29), 'Landscape—Derbyshire' (30), 'Homestead—Study from Nature' (45), 'Return from Ploughing' (48), &c. What is very surprising in looking over these works is that the artist, although essaying to describe some of the most subtle phases of nature, has never seriously addressed his attention to cloud-painting. There is much that is original and beautiful in these pictures, but the conclusion they lead to is, that he, like many others, has mistaken the direction in which his power lies.

MORITZ VON SCHWIND.*

By MRS. J. BEAVINGTON ATKINSON.

A PERIOD of political commotion, little favourable to Art, weighed upon painters and painting from 1847 to 1850. Schwind must illustrate books, and lay aside work of larger interest. Family troubles, too, sadden him. On returning to Munich from a Vienna visit, he writes:—"Everything goes its weary way; one paints pictures to be a drug on the market, listens to news that is hateful, meets friends that are foolish;" the artist is out of tune. But in the autumn of 1848 he is cheered by a word from the Duchess of Orleans, whom he meets in Thuringia, as to the plan of decorating the restored castle of the Wartburg. While waiting on this hope, Schwind drew the chalk designs called "A Symphony"—a love-story of a young couple woven into the four movements of a Beethoven symphony. This was engraved by Ernst, and is among the artist's most popular works. The design was afterwards painted for the King of Greece, and is now at Bamberg, in the possession of the royal widow. In 1858, Schwind took an excursion, which in Weimar brought the happy result of a final commission to decorate the Wartburg. He set to work at once upon designs with his usual energy, though his heart was heavy with the loss of a dear little daughter. A long period of indecision and difficulty ensued in the many arrangements, some incident to Schwind's independent bearing about the choice and treatment of subjects. At last, however, all was settled, and in the May of 1854 he journeyed to Eisenach, and began the work at the castle.

The summer traveller through the picturesque Thuringian country will remember how he comes at Eisenach into a region rich in natural beauty and historic association. Right and left the hills rise precipitously, their sides covered with thick forests; line above line, shoulder behind shoulder, they stretch into the sky, to catch the first glimmer of dawn, and keep the golden radiance of the setting sun. The valleys lie in warm shadow, holding in their green hearts many a clustering village. Above Eisenach the old Wartburg stands, crowning the wooded hill, and takes the sky bravely—a true tower of watch and defence to the country round. Opposite, to the south-west, is the Venusberg, the mystic mountain where Tannhäuser and other luckless knights have been wrapped away from virtuous deeds and chaste love in the sensuous delights and wicked wiles of Dame Venus. Here she still is held to reign, spite of the frowning neighbourhood of the Wartburg, which, having enshrined the piety of Saint Elizabeth of Hungary, and sheltered the stalwart faith of Martin Luther, might, one would think, have counteracted her evil spells. It must be confessed that when I visited the castle, which has been admirably restored even into its Romanesque details, the reminiscences of Luther, including the ink-stain on the wall of his room where he threw an ink-stand at the devil, were to me less interesting and in keeping with the wondrous beauty of the place than the records of sweet Saint Elizabeth. Touching was the thought of her in her childhood, when, under escort of her wild Magyars, she was welcomed here as a four-year old bride, even at such tender age a miracle of unselfish charity; of her after-life of passionate love to her husband, tempered with aesthetic

self-discipline; of her abundant charities; her maternal devotion; of her sorrows and persecutions. Such thought of her haunted me in the gorgeous rooms, in the quaint chapel with its curious columns, in the corridor with its pictured walls and exquisite Romanesque windows, divided by twisted pillars, and abode by me still, as leaning on the battlemented walls, I watched the sun sink towards the purple hills, and fling a last glow over the old walls that had witnessed the life of that purest and most devoted of saints, the royal Elizabeth of Hungary.

Schwind was not two years over his work at the castle; the spring of 1854 saw the frescoes begun with scenes from Thuringian history in the Landgrafen Saal; during the winter the cartoons were prepared for the rest of the decoration. In the autumn of 1855 were completed the great picture of the Sängerkampf and the illustrations to St. Elizabeth's life in the corridor leading to the chapel. The designs throughout are noble and effective, though by no means of equal merit. The Sängerkrieg, as we have seen at Frankfort, challenges difficulties—a crowd of tumultuous figures to be managed without confusion, a dramatic incident to be caught and depicted at its extreme moment without spasmodic exaggeration. The treatment differs little from the Frankfort picture as regards subject. The colour is dusky, rather black, but not inharmonious. The best and most artistic of Schwind's works at the Wartburg is, however, the series of illustrations to the life of St. Elizabeth. In upright spaces, framed in by-foliated arabesques, half naturalistic, half conventional, are scenes from the history of the princess, from her reception by the husband's family, when she is brought as a child-bride to the Wartburg, down to her death as a nun in Marburg Convent and her magnificent funeral procession to the cathedral. In seven small medallions between the larger subjects, the saint typifies the seven deeds of mercy. The whole series of compositions is treated with singular felicity; the forms are graceful yet individual, a certain picturesqueness of treatment gives emphasis and saves from over sweetness; and the fantastic way in which objects in the background, trees and buildings, merge and change into the decorative borders, seems to remove these pictures into a mystic borderland between the real and the ideal in perfect accord with the pathetic tradition of the sweet saint. The colouring of this series of frescoes is happy in general tone, and altogether indicates a more sensitive feeling for colour than is usual with Schwind, partly because the treatment is more allied to purely decorative work. As compared with the German school of his time, Schwind might be called a colourist; as measured by a school of colour in the abstract, or the Venetian in particular, he is simply negative. He does not chill the eye, or jar painfully by crude contrast; but his colour has no glory, it is often poor, and mars the else living effect of his compositions. The painter's joy lay in imaginative conception expressed in graceful form; colour was never an end with him, and even as a means of expression quite subsidiary to line. In early days, when commencing earnest labour in Art, he wrote to Kupelwieser, "wie unermesslich und starr das Leben der Farbe noch vor mir liegt." Arrived at maturity and the dignity of Professor, he is still far from right understanding of colour. "Die Malerei die ich folge" he says "ist die Deutsche und als Grund derselben die Gasmalerei an zu nehmen. Die Deutsche Art zieht die Contouren und stellt die Farben

harmonisch neben einander. Der Contour ist die Hauptsache, und durch ihn der direkte Ausspruch des Gedankens." As a principal of colouring, what could be more bald than this?

The work at the Wartburg brought Schwind the honour he deserved. Kaulbach, Rauch, and Rietschel were enthusiastic in praise; royal and other patrons declared themselves more than satisfied. A grand musical festival was held in the banquetting-hall of the castle, and Schwind himself played away among the violinists in honour of the completed work. The Austrian Emperor gave him audience, and begged him to exhibit at the Vienna Academy his illustrations to the fairy tale Aschenbrödel, on which he had worked during intervals of the labours at the Wartburg. Commissions flowed in; Schwind was able to buy land on the Starnberg See, and build himself a "Waldhäuschen" as a quiet retreat for which he had always longed. The house was presented to his wife on her birthday in June, 1856, and furnished with wooden furniture, and tin utensils in rustic fashion, while a boat lay anchored on the bank of the lake. In April of this year he was sent to report on the Paris Exhibition, and came back, in defiance of the brilliant show of easel-pictures, more set against oil-painting than ever. After completing a large picture of the funeral procession to Speier of Rudolf Von Hapsburg for the Kunsthalle at Kiel, Schwind worked on his "Reisebilder." About this set of pictures, nearly forty in number, of various scales, and executed by the artist at divers periods of his life, a friendly critic has written so eloquently, that I cannot do better than quote the paragraph, which would be spoilt by translation. Into these Reisebilder, says Professor Ille, "allmählig Künstlerisch niederlegte er alles was ihm persönlich das viel bewegte eigen Leben an äussern und inneren Eindrücken, Begegnungen, Impulsen, Träumen und Erinnerungen der Freude und des Leides auf seiner Pilgereise nach dem auf Erden erreichbaren Ideal zu Genuss oder Plage geboten. Und er mag, wie Goethe in seinen Faust bekennt, sicher auch eine ganze Welt hinein geheimnisst haben wovon dem objectiven Beschauer der grösste Theil entgeht." Everywhere, continues the writer, and in all subjects through which his pencil wandered in these "Reisebilder," Greek myth, German saga, legend, history, or cheerful every-day life, Schwind was "gemuthsinnig, sinnvoll, und keusch, die edle Männerthat und vor allen Frauenschönheit und Würde preisend und verherrlichend, die an Schwind jederzeit einen ihrer edelsten Paladine und Ehrenholde gefunden hat." In many of these pictures incidents and figures are familiar to the artist's friends, and provoke a smile, or, may be, a sigh of remembrance.

We must pass rapidly over the next few years of Schwind's career. In 1857 he visited England, to report officially for the King of Bavaria on the Manchester Art-Treasures. Space cannot, unfortunately, be spared for a record of his honest and discriminating observations. In August the Munich house was sold, and the family retreated to their "house in the woods," where Schwind worked during the winter in quiet enjoyment at the "Cyklus," to Grimm's tale of the "Seven Ravens." This set of illustrations, executed in slight wash of water-colour over a delicate and careful outline, is now in the museum at Weimar, which contains also several of the cartoons for the Wartburg frescoes. The subject of the Seven Ravens had, as we

* Continued from page 30.

have seen, attracted the artist before. Most charming among this lovely series of illustrations is perhaps the finding of the faithful sister in the forest by the Prince. His dog has drawn him to the spot by barking; and forcing his way through the under-wood, he looks up and sees the Princess sitting in a hollow tree, clothed only with her long golden hair, and spinning the robes which are to release her brothers from the spell that turned them into ravens. Schwind has succeeded in giving to the heroine throughout the series of illustrations, a pathetic look of patience and silence, in accord with the story, which bids her remain dumb and suffer all persecutions until her spinning is done, and her brothers are clothed and released from the spell. In the frontispiece to the series Schwind has introduced his lost child, whose memory was thus perpetuated by his loving pencil. Perhaps it is the highest praise that can be given to these pictures, and to other illustrations, as 'Aschenbrödel' and 'Die Schöne Melusine,' that they artistically embody the spirit of legends which have held the hearts of children, young and old, for centuries, and will hold for centuries yet. The stories retold by Grimm and others have their origin deep down in the instincts of humanity; their teaching is the outcome of a simple and tender faith, which all nature seems to prompt and help. The beneficent or malicious interposition of spirits, the sympathy of birds, and beasts and insects, the responsive motions of trees and flowers—on what old foundation do such myths rest, and how clear is the truth which lies beneath their mysticism. The world-old beauty of self-sacrifice and suffering runs like a golden thread through the light web of most of these tales. Schwind delighted in them all, lived and painted in their unreal world, which was real to him. Woods and mountains were to him eloquent of mystic life. It is told of him that, wandering with the artist Emmer in the rocky Annathal, near the Wartburg, to an observation of Emmer, "This path really looks as if the gnomes had built it up and lived in the caverns," Schwind responded gravely, "Don't you believe it? I believe it." The 'Seven Ravens' brought an affectionate and warmly appreciative letter from Cornelius. "You seem to me," says the old master, "the only man to hold fast by and develop in your own way and with your individual natural gifts that which we elder men have barely attained with much sacrifice. Continue to walk courageously in your own path: you have already spoken to the heart of the nation."

Schwind, however, entered now on a new field as regards subject—on sacred Art. Besides designs for church windows, he painted a triptych of the 'Adoration of the Kings,' and kindred subjects, for the church of St. Stephen, in Munich. The reverent artist began the work with anxiety and self-doubting. As a young man, in 1848, he had frankly said of himself, "Ein zweigetheilten Bart kann ich so gut malen wie ein Anderer. Aber ein Christus zu malen muss mann ein Anderer Mensch sein als ich." After this altar-piece came more Reisebilder, more designs for glass, notably several of the much-abused Glasgow windows. Schwind takes his wife a tour, and shows her the sea, without sight of which he says, "Der Mensch ist eigentlich nicht fertig." In 1862 he has commission to decorate in fresco the Reichenhall parish church, and while working here he loses by marriage, from the family group, his eldest daughter, and by death, from the knot of old friends, Kupelwieser of Vienna.

At last, so near the end of his artistic career, the longed-for offer of doing work in his native town fell into Schwind's hands. The new Opera-House, the most beautiful in Europe, was to be decorated, and the plans were partly entrusted to Schwind. True to his early ideas, "da gehört Mozart und sein grösstes Werk, die Zauberflöte," said the artist, and began his drawings. The years 1864 and 1865 were thus occupied with designs, subjects from the Zauberflöte for the Loggia, in the Green room scenes from operas by various masters. In 1866 Schwind went to Vienna to carry out the work, and saw again, after long absence, his native town altered into the Vienna of to-day—a kernel of old city, with a huge shell of new suburb. While the artist stood day after day on his scaffolding painting, the disastrous war with Prussia was raging in Germany, and his patriotic heart beat heavily to the news of Austrian defeat. It would occupy space to little advantage to describe in detail Schwind's decorative designs. His plan showed the musician as well as the painter, inasmuch as he sought to illustrate each composer by pictorial rendering of his most characteristic work, not his most popular or important. Once again the sympathy of the veteran Cornelius cheers the artist. "You have understood," writes the old man, after seeing the designs, "how to translate into your Art the musical element in its highest sense, and to bring that noble joyousness which is peculiar to the highest musical creation within the requirements of artistic style." "The designs are novel, yet not modern," adds Cornelius, true to his prejudices, "for they rise from a firm and unchangeable basis." The completed work brought Schwind much applause, and orders and decorations in abundance.

But the active hand was soon to lose its cunning. After the marriage and settlement in Vienna of his second daughter, and the consequent parting, Schwind feels the home more lonely, and increasing ill health begins to break him down. Still he is indefatigable whenever strength permits: begins the 'Cyklus' and 'Melusine,' and like work. The 'Melusine,' "one of his most genial works," says a critic, was finished; and he began, in intervals of health, more of his favourite musical illustrations, and was occupied with these in the winter of 1869-70. The outbreak of war between France and Prussia brought trouble into his household. Many of his wife's family were in the ranks of the combatants; he lost two nephews at the storming of Nuits. An affection of the eyes came on, and, later, spasms of suffocation. The German baths had been tried, and he wished himself for a winter in Rome. But it was too late. A harassing cough and sleepless nights brought extreme exhaustion. In January of 1871 he seemed to rally. But on the 8th of February a terrible fit of cough and suffocation seized him. Supported by his youngest daughter from the bed to a chair, that he might be upright to struggle for breath, he sank down exhausted; when she asks him how he feels, he answers faintly "*ausgeschieden*"—and dies. He was buried, beside the little daughter he had mourned so deeply, in the old Friedhof at Munich; and is at rest.

This incomplete record of the life and labours of Moritz von Schwind is penned as a testimony to a true artist-soul, unflinching in devotion to the ideal, large in sympathies, conscientious in labour, akin in such nobility of purpose with the great masters who have passed before.

MARINE CONTRIBUTIONS TO ART.

BY P. L. SIMMONDS.

NO. II.—MOTHER-OF-PEARL AND PEARL-INLAYING.

AMONG the products obtained from the sea which are used by the artist and Art-manufacturer, mother-of-pearl and other nacreous and iridescent shells form important articles of commerce, to which I shall now direct attention; commencing with M.O.P., as it is usually abbreviated in commercial catalogues and trade circulars.

The mother-of-pearl shells which our manufacturers transform into so many articles of ornament and utility are those of the large oysters, obtained in many different parts of the world, chiefly the shells of *Meleagrina margaritifera*.

Shells are composed of carbonate of lime, with a small proportion of animal matter. The source of this lime is to be looked for in their food. The texture of shells is various and characteristic. Some when broken present a dull lustre like marble or china, and are termed porcellaneous; others are pearly or nacreous; some have a fibrous structure; some are horny, and others are glassy and transparent.

The nacreous shells are formed by alternate layers of very thin membrane and carbonate of lime; but this alone does not give the pearly lustre, which appears to depend on minute undulations in the layers. The fibrous shells consist of successive layers of prismatic cells containing translucent carbonate of lime. The exquisitely fine series of furrows upon the surface sheds a brilliant reflection of colours according to the angle at which the light falls on them.

The concrete composition of mother-of-pearl, being deposited in annual layers, is excessively hard, and requires good tools to work it; sulphuric and other powerful acids are brought to the aid of the circular saw, the drill, and the file, and calcined sulphate of iron is used to give a polish to the objects. The Japanese and Chinese have evidently means and processes for working this material which are unknown to us, for they give a finish and a polish to their pearl-work carvings and inlayings, which the skillful artists of the western world admire and envy.

Besides its use for buttons, studs, the handles of knives, fans, book-covers, card-cases, and other fancy articles, mother-of-pearl is also employed by cabinet-makers, pianoforte manufacturers, *papier-mâché* workers, and others, for inlaying. The range of articles made of this substance is very extensive; pen-holders, carved brooches, ear-rings, buckles, sleeve-links, little boxes, and hundreds of others, might be enumerated.

The greatly increased use of this material in various branches of manufacture, particularly those of an ornamental character, has more than doubled the price of the shells. From 4,000 to 5,000 persons used to be engaged in the manufacture at Birmingham, but the number has been greatly reduced in consequence of other countries competing with us in the manufacture. France now works up about 500 tons of mother-of-pearl annually, while North America and Austria also compete with us. We import from 1,500 to 2,000 tons of mother-of-pearl annually, worth about £100,000.

Button-making is one of the largest uses to which mother-of-pearl is turned. The blanks are cut out of the shell with the annular or crown-saw fixed upon a lathe-mandril. They are split into two or more sections, according to the thickness of the button required. They are then ground down and cleaned, turned into a pattern, and afterwards "fancyed," or an ornament is worked on the face. Next, the holes are drilled by which the button has to be attached with thread to the garment, and lastly they are polished. They are finally sorted and mounted on cards of a gross each, which sell at from 1s. 6d. to 8s. There are some firms in Birmingham which turn out half a million gross annually. Pearl buttons are made of all sizes, from the Broadnag ones as big as half-a-crown, for coats, costing 2s. or 3s. each, to the very tiny ones used for mere ornament.

The use of pearl for hafting cutlery, the handles of dessert knives and forks, fruit-knives, &c., is not so general as it used to be; not many years ago 100 tons were employed annually in Sheffield for this purpose. The only nacreous shells possessing sufficient thickness for Sheffield purposes are received from Manila and Singapore, and of late years from Western Australia. So variable is the supply and demand, that this description of pearl shell has been sold within the last fifty years at almost all rates, between £60 and £600 per ton. The "scales" (as the two flat pieces are termed which are riveted to the central plate of the haft of the knife) have to be ground down on stones singly and by hand to a level surface and the required thickness. This tedious process aids in making shell a costly covering for cutlery, and as the substance is both hard and brittle, when the handles are fluted or carved, the price is of course still further enhanced.

The numerous visitors to the last Paris International Exhibition in 1867 could not fail to be struck with the mosaic pictures in mother-of-pearl, shown in the Siamese Court, representing the idol Buddha, the perfection and originality of which excited the envy of amateurs. The King of Siam, when informed of this fact, commanded the artists of his palace to execute two other mosaics; and in order to render them more agreeable to European taste, they were made to represent the Saviour, and were presented at the close of the Exhibition to the Empress Eugénie, in order that they might adorn some Catholic chapel.

The commerce in mother-of-pearl is extensive in Cochinchina, where this substance is much employed for inlaying choice articles of furniture. It is obtained mostly in the Bay of Tiwar. Some of the other French colonies in India supply small quantities of mother-of-pearl. The shells of the true pearl oysters of Ceylon (*Avicula margaritifera*) are too thin to be of use in manufactures for their nacre, although importations have from time to time been made here, in the hope of utilising some of the mounds of shells which have accumulated on the shores of the island from time to time after the periodical fisheries for pearls.

According to their growth, the mother-of-pearl shells imported vary in size from about the palm of the hand to that of the crown of a hat. The smallest are the South American, weighing about half a pound the shell (the single valve); the Bombay and Egyptian weigh about three-quarters of a pound; the South Sea black one pound; and the Singapore and Manila as much as one and a quarter pound each. Their value greatly depends upon quality, for they arrive in bulk without any attention being paid to sorting, and keeping separate, the dead and grubby or worm-eaten shells, of which there is always a great proportion among the larger shells. The medium and small sorts, being the cleanest, bring higher rates in comparison with the larger kinds. They should always be of a bold, fine, good, clear white colour and substance, and not broken.

Fashion in this as in other manufactures, has much to do with the price and supply of the raw material. About fifteen years ago the black-edged shell, often termed "smoked pearl," was in much demand for the large dark buttons worn on ladies' paletots, gentlemen's waistcoats, shooting coats, &c., but these have gone somewhat out of fashion. Other shells of a deep dark iridescent hue were imported largely some thirty or forty years ago, and, having only a nominal value, were buried in piles in the earth at Birmingham; a demand having again sprung up for them, many instances have occurred in which they have been dug up and used. An anecdote was recently told me by a large wholesale shell-merchant in London, of a workman in Birmingham having volunteered to dig up his neighbour's yard, or garden, free. The offer being declined, the man persisted, agreeing to give £5 if he might be allowed to do it, and cart away the rubbish. Consent was at last obtained, and the digger cleared £20 by the pearl shells thus obtained and sold. My informant also told me that the Town-Hall of Birmingham is built on such mounds of these shells that it would almost pay, at present prices, to pull it down and

rebuild it for the sake of the shells that could be thus obtained.

There are six or eight leading varieties of mother-of-pearl shells entering into commerce. 1. Those from the Arru Islands, which are the most valuable. This group, situated at the south-west of New Guinea, extends about one hundred miles from north to south. From 130 to 150 tons are obtained from this locality annually. Pearl oysters are abundant on parts of the coasts of New Caledonia, but generally at too great depths to be obtainable. There are three sorts, which are classified in commerce as bastard, black-bordered, and silvery white, the last being the most esteemed.

2. The fishery next in importance is that from Sulu to New Guinea, &c. All the extensive range from Cape Unsing passing by the Tawi-Tawi Islands and Sulu as far as Baselan is one vast continued bed of pearl oysters. The fishing is partly carried on by the Malays and partly by the Chinese, and from 2,500 to 3,000 cwt. are sold there annually. The Sulu pearls have from time immemorial been celebrated and praised as the most valuable of any in the world. The shells are distinguished by the yellow colour of the border and back, which renders them unfit for ornamental purposes, but they are largely used by the Sheffield cutlers. Of the Sulu Archipelago we know comparatively little. The people of Sulu and the Lanuns of Mindanao are the most daring habitual pirates of the Malayan seas. The principal articles of commerce of the Sulu and neighbouring islands are the produce of the fisheries, namely, pearls, mother-of-pearl shells, tortoiseshell, &c.

3. The so-called Bombay shells of commerce come in reality from the Persian Gulf fishery, where the search for pearls is vigorously and successfully prosecuted. Most of the shells from this quarter are small, and generally dark about the edges. They, however, realise more than the Panama and Tahiti shells. The imports range from about 3,000 to 5,000 cwt. per annum. They are chiefly used in Birmingham for buttons, counters, and inlaying purposes.

4. The shells from the Red Sea fishery bear the name of "Egyptian," as they are sent to Alexandria. For a long time the bulk of these shells were forwarded *via* Trieste to Vienna, affording employment to a large number of artisans, who worked for the American market, and thus displaced about 50 per cent. of the British-made goods. But after the great rise in the price of mother-of-pearl shells, the larger proportion of the Red Sea shells were again sent for some years to London and Liverpool. About 12,000 cwt. are shipped annually from Alexandria; but we only get at present about half this quantity.

5. Panama shells from the Gulf of Panama, about the Pearl Islands, are now obtained in large quantities. The shells from the island of St. Joseph (one of this group) are said to be the largest, purest, and finest in the bay. In 1855 the trade began to be conducted on an important scale, five or six vessels taking cargoes of 100 to 250 tons each for Great Britain: 800 to 1,000 tons is about the average annual shipment from this quarter.

In the time of the Jesuit missionaries the pearl-fishery was actively carried on, and produced great wealth to the people of Lower California. The value of the shells is sufficient to pay the expense of the fishing, leaving the pearls which may be obtained as clear gain. The best pearl-bearing shells are found at between fourteen and eighteen fathoms, but locality has, apparently, much influence both on the shell and the pearl, not only in quantity but also in quality. At some of the islands, the banks, even in shallow water, are quite choice in their yield, while at others, as the Isle de Puerco, the shells are tortuous and blistered, with dark spots, and but lightly esteemed in the markets of Europe.

Not only are they found at the islands, but all along the shores of the mainland, and it is generally believed that a series of deposits exists from the Gulf of Darien to that of California. In the waters of the latter place, and along the shores of Central Mexico and Costa Rica, fishers of shell have for a long time enjoyed a profitable employment. Thirteen or fourteen

tons of pearl shell were shipped from Guayaquil in 1871.

The upper portions of the cathedral and some of the churches of Panama are studded with mother-of-pearl shells, which give them a quaint and striking aspect under the reflection of the sun's rays. In many of the houses at Manila also the outer side of the verandah is composed of coarse and dark coloured mother-of-pearl shells and paper oyster-shells set in a wooden frame-work of small squares, forming windows which move on slides. Although the light admitted through this sort of windows much inferior to what glass would give, the material has the advantage of being strong, and is not very liable to be damaged by the severe weather to which it is occasionally exposed during some months of the year.

From the province of Chiriqui several shipments have at sundry times been made by merchants of Panama, of shells obtained from deposits in that neighbourhood, and boatmen who bring the ordinary edible oyster to market there assert that banks of the pearl-bearing mollusc, at not very distant intervals, abound in every direction on the coast. The small shells, of which many thousands are taken out and cast away, are of no value; but the full-grown and well-matured shells, rich in their iridescent nacreous beauties, are in high estimation and of superior market-worth. The fishery has not been prosecuted with that vigour it might be, in consequence of the fear entertained of sharks, sword-fish, alligators, and other ravenous monsters which infest the shores of the coasts, but which are so comparatively rare about the islands as not to create great alarm among the divers.

Several attempts have been made within the last quarter of a century by companies and individuals to employ diving-bells and apparatus, but in every instance some fault or difficulty has occurred to discourage the efforts. Besides the obstructions caused by the irregularities of the sea-bottom to a complete adjustment of the machines, much inconvenience was experienced in moving about from bank to bank, it being necessary on every occasion to unship the derricks and other fixtures, so as to enable the vessel to be sailed from one fishing-ground to another. The diving armour met with no favour among the natives, who could not be induced to adopt it.

The fishery for mother-of-pearl shells has now been carried on upon the California coast in the vicinity of Santa Barbara for some ten or twelve years past, and is also prosecuted on the southern coast. Immense quantities of pearl shells are at present used in the United States in the manufacture of buttons, card-cases, port-monnaies, and other fancy articles. Many of the islands about the California coast are literally covered with the finest shells for this purpose found in the world. On the shores of Anacapa, off Santa Cruz, a few men easily load a schooner.

Shells for ornament are equally appreciated by the aboriginal races, and some of their modes of application for decorative purposes are effective and curious. Many of the Dyaks of Borneo wear a large polished pearl shell appended in front to their corset, and their shields are ornamented with these shells. In the Ethnological room of the British Museum many examples of the uses of pearl shell by the Pacific Islanders may be seen. There is especially worthy of notice an elaborate corset from Polynesia, studded with mother-of-pearl shells, and beautifully ornamented with a kind of deep swinging fringe made of minute pieces of pearl shell, skilfully cut and threaded together, evidencing great skill and ingenuity in the absence of European tools and appliances. The Pacific Islander plunges beneath the waves to seek the joints of his simple necklace, or to supply his brothers of the Western World with highly-prized material for more elaborate ornaments. The glittering ear-shell and mother-of-pearl furnish the New Zealanders and Fijians with attractive fish-hooks to ensnare their prey.

6. The diving for pearl shells is one of the principal industries among the natives of the Oceanic Islands in the Pacific. A diver will collect from twenty to forty shells per day, according to the state of the sea. The finest are met with on

sandy bottoms and in the currents. The fishery is extensively prosecuted in the archipelago of the islands of Pomotou and Gambier, and the shells are chiefly taken to Tahiti, where they form a principal article of export, averaging about 1,000 tons a year. The shells from the Pacific are fine, thick, and of a silvery white. The fishery about the Gambier Islands is carried on from January to April. One of the neighbouring islands—Crescent Island—furnishes a smaller oyster of straw-coloured hue.

Mother-of-pearl shells of a fine quality now form a large article of export from Western Australia. There have been some recent imports also from Gambia, but I do not believe this shell is met with on the West African coast.

In China there is a good demand for mother-of-pearl shells. They are used for carving and inlaying, and are also manufactured into beads, card-counters, or "fish" (as they are often termed, from the shape into which they are cut), spoons, &c.; but they do not seem to be used there for buttons, as in Europe. Three kinds of beads are made in China from mother-of-pearl, one perfectly round, the second not quite round, and the third cut or figured. The card-counters are made in various shapes, round, oval, and oblong, with ornamental figures and engravings on them. They are put up for sale in sets of one hundred and forty pieces. A few years ago I saw a set of very elaborately carved or engraved mother-of-pearl shells from China, intended for dessert-plates, but although elegant in the workmanship and labour bestowed on the carving, and most curious, they were not suited for the purpose intended, and, therefore, unappreciated here.

A similar mode of ornamentation, but less artistic, and of a much coarser character, is familiar in the carved pilgrim shells which are brought from Bethlehem and other parts of the Holy Land, having religious legends and figures engraved on them.

One process of working pearl shell is similar to that of engraving metals in relief, by the aid of corrosive acids and the etching-point. The shell is first divided as may be necessary, and the designs or patterns drawn upon it with an opaque varnish: strong nitric acid is then brushed over the shell repeatedly, until the parts untouched or undefended by the varnish are sufficiently corroded or eaten away by the acid. The varnish being now washed off, the device which the acid has not touched is found to be nicely executed. If the design is to be after the manner of common etching on copper, the process upon the shell is precisely the same as the process upon metal.

Several other shells, having sufficiently brilliant tints in their nacreous or iridescent hues, are used for some of the industrial and ornamental purposes to which mother-of-pearl is applied, and it will be necessary to conclude this paper with a brief notice of these.

The ear-shells (*Haliotis* family) are much used for inlaying work by the Birmingham manufacturers to give the varied shades to *papier-maché* ornaments and fancy articles. They are sometimes called in trade aurora shells. There are about seventy species of these splendid shells, of which we have one common British species of small size (*H. tuberculata*), with a silvery hue. In Jersey, where it abounds, it is called the "ormer." These shells have a row of holes following the course of the spine, and have been named ear-shells from their resemblance in form to the cartilage of the human ear. The species of the warmer latitudes furnish the most brilliant shades of colour. *Haliotis iris* of New Zealand is green, highly iridescent. *H. mida*, a Cape of Good Hope species, when deprived of its yellowish brown epidermis, is found more or less tinged with orange and other colours. Some handsome species brought from Japan and other localities are *H. rufescens*, *H. splendens*, and *H. cracherodii*. The green ear-shell is much used for fancy buttons, studs, sleeve-links, buckles, and ear-rings.

The people of Guernsey and Jersey ornament their houses with the shells of the ormer, displaying them frequently in quincunx order, and placing them so that their bright interior may catch the rays of the sun. I have often thought that some of the large and splendid intertropical species, which, after removing the outer layer,

take a polish almost equalling the natural brilliancy of the interior, might be converted into dishes for holding fruit; if mounted with good taste, their indescribable iridescence and prismatic colours would materially add to the richness of an elegant table. The ear-shells consist of numerous plates resembling tortoiseshell, alternating with thin layers of nacre, exhibiting when magnified a series of irregular folds.

Another shell much used for its opal tints, its glistening colours of light and dark green, soft yellow, and bright and beautiful pink blended together, is the *Turbo glearius* or *marmoratus*, which passes in commerce under the name of the "green snail." These shells used to form the royal drinking-cups of the Scandinavian monarchs, and they may often be met with elegantly mounted in silver and set with jewels in museums. Small shells of another species, the Turk's cap, (*Turbo sarmaticus*), are sometimes set as pipe-bowls, and sections are much used for making little fancy boxes, purses, caskets, scent-bottles, postage-stamp cases, tablet-covers, small baskets with metallic handles, buttons, ear-rings, ring-trays, brooches, &c.

The beautiful effects presented by the nacreous portion of shells is produced by the disposition of single membranaceous layers in folds or plaits, lying more or less obliquely to the general surface. The tints of many shells are concealed during life by a dull external coat, and the pearly halls of the nautilus are seen by no other eyes than ours. This shell when bisected displays the pearly chambers for which the genus is celebrated. Fine specimens of the nautilus are often converted by the inhabitants of the East into drinking-cups, on the surface of which they engrave various devices and ornaments. When the outer coating (which is usually of a dingy white colour) is entirely removed, the beautiful pearly appearance of the shell becomes visible. I have seen the nautilus shell mounted as a stand for flowers on the table or mantelpiece.

Pearl shells are often employed for ornamentation in the *papier-maché* manufacture work, which, though it has gone much out of fashion in this country, is still in extensive demand in America and on the Continent. The articles chiefly made are small fancy tables, chairs, trays, portfolio covers, and such like. There are two ways of employing the pieces of pearl shell. When a considerable number of pieces of thin shell are required of the same size and pattern, they are cemented together with glue, and the device or figure drawn upon the outer plate. They are then held in a vice or clamp, and cut out as one plate with a fine saw, or wrought into form with files; drilling tools can be employed to assist in the operation. To separate the pieces, the cemented shells are thrown into warm water, which softens the glue and divides them. Cast or sheet iron and *papier-maché* are the materials upon which pearl is generally inlaid. The process is as follows:—

"If the article be of cast iron, it is well cleaned from the sand which usually adheres to the casting, and is blackened with a coat of varnish and lamp-black. When this is thoroughly dried, a coat of japan or black varnish is spread evenly upon it. Before the varnish becomes too dry, pieces of pearl cut in the form of leaves, roses, or such flowers as the fancy of the artist may dictate, or the character of the article may require, are laid upon it, and pressed down with the finger, and they immediately adhere to the varnished surface. The work is then placed in a heated oven, and kept there for several hours, or until the varnish is perfectly dried. It is then taken from the oven, and another coat of varnish applied indiscriminately on the surface of the pearl and the previous coating, and again placed in the oven till dry. This process is repeated several times. The varnish is then scraped off the pearl with a knife, and the surface of pearl and the varnish around it is found to be quite even. The pearl is then polished with a piece of pumice-stone and water, and the surface of the varnish is rubbed smooth with powdered pumice-stone, moistened with water. It is in this unfinished state that the pearl has the appearance of being inlaid, and from which it derives its name. Its final beauty and finish depend altogether on the skill of the artist who now receives it.

"The artist traces the stems and leaves of the flowers with a camel's-hair pencil, dipped in a size made of varnish and turpentine; upon this he lays gold leaf, which adheres where there is size, and the superfluous gold is carefully brushed off with a piece of silk. The flowers and leaves are then painted in colours, and when dry, the picture and surface of the article is covered with a coat of refined white varnish."

The second method of inlaying consists in reserving the ornament or design by sketching it with some kind of varnish, not acted upon by acid, upon the piece of the shell ground and polished upon revolving wheels, as in the other case, and then etching away the surrounding unpolished portions by means of an acid. This process possesses several advantages, one of which is that it is much cheaper than where the design is cut out by hand.

But little taste has been exhibited in the decoration of English *papier-maché* goods, and they have been for the most part vulgar and tawdry in design and execution. Even the Japanese, with all their taste and artistic skill, have imitated closely our *papier-maché* work without any of that refinement and originality of design of which they are so capable. Some *papier-maché* tables of Japanese manufacture, shown at the London Exhibition of 1862, might have been attributed to Birmingham makers.

The survey I have thus taken of the various uses of pearl shells will serve to show how extensive is the range of applications to which they are applied, and how important and valuable the commerce in an article of this kind may become. Every day develops some new use for mother-of-pearl; and although the material is not one on which any great artistic skill can be displayed, still ingenuity and inventive genius are being constantly devoted to its utilisation.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

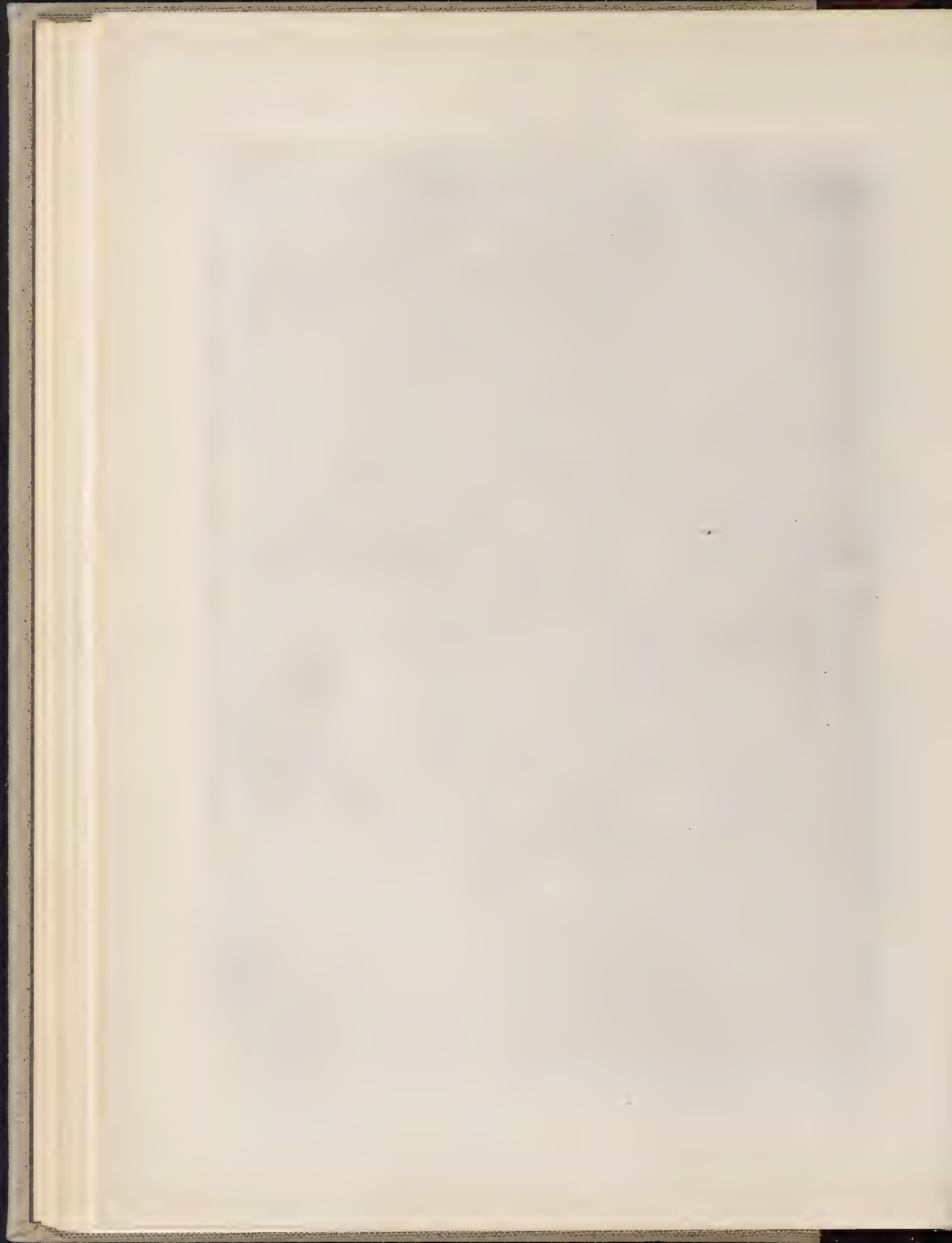
A SHRINE IN RUSSIA.

Adolphe Yvon, Painter. G. C. Finden, Engraver.

THE painter of this picture is a French artist who came over to England when the late Prussian war broke out, and occasionally exhibited in our galleries. He has now returned to France, where he is deservedly in much esteem as a painter of historical subjects, and especially of battle-pieces. M. Yvon was sent to the Crimea by the late Emperor Louis Napoleon, during the siege of Sebastopol, of which he painted several of the leading incidents, such as 'The Attack of the Malakoff,' 'The Curtain of the Malakoff,' and 'The Gorge of the Malakoff'; these works, with another battle-piece, also painted for the emperor, 'The Battle of Solferino,' are in the gallery of Versailles; reduced copies of them, in the International Exhibition at Kensington in 1862, afforded English critics the opportunity of testing the painter's powers in these warlike illustrations, and the verdict was unquestionably favourable.

M. Yvon has travelled much in Russia, and brought thence numerous sketches of the scenery and people of the country: from one of these sketches he painted, in 1870, the picture here engraved. It represents a Russian family of peasants paying their devotions at one of those wayside shrines, which are as common in the countries where the religion of the Greek Church prevails as in those where Roman Catholicism is predominant. The figures are drawn and grouped in a bold and masterly manner, and the expression of their features suggests the heartfelt worship paid at this primitive altar of the Virgin. The story is told with much feeling, and yet in a very artistic and picturesque manner.







IL BUSTO DI VOGHIA

— 1816 —



LIFE ON THE UPPER THAMES.

BY H. R. ROBERTSON.

IV.—WEIR WITH MOVABLE BRIDGE.

AS no invention, however great an improvement it may be, ever seems to bring about a state of things in all points better than that which it supersedes, so there are reasons why inland waters, as a medium of conveyance, are in many cases preferable to railways. They are especially adapted for those goods which are very heavy, very bulky, or which cannot well bear any rough carriage. For the reason last mentioned bricks are, if possible, always transported by water; it being found, from the smooth and easy motion of a boat, that the load is seldom damaged, while by rail the percentage of bricks that get broken is very large. To those persons residing near a river the expense of sending goods by it is frequently less than by any other mode of conveyance.

Inland navigation by means of rivers and canals is obviously at a disadvantage when compared with the road or the rail as regards rapidity of transit. The decided preference that rivers seem always to manifest for a circuitous route often renders the distance between two towns on the banks half as much again as the direct road between them. Besides, the regularity of the water-traffic is liable to be interfered with by drought in the summer, and floods or frost in the winter. It is no wonder, then, that the railway should have drawn away most of the traffic from the Thames.

The towing-path along the side of the river was formerly valuable property, certain farms having a prescriptive right to supply the use of horses to the barges while passing. In one instance, to our personal knowledge, a path of this description which twenty years ago realised £200 a year, now scarcely repays the expenses of keeping in repair.

The chief difficulties that exist in the navigation of rivers are owing to the irregularity in the depth of the stream at different places, and the varying velocity of the current. The great obstacle, therefore, to be surmounted may be described as a shallow extending the whole width of the stream with a considerable rush or fall of water over it. This state of things naturally occurs with greater frequency the farther one penetrates inland towards the source of a river.

The most primitive way of overcoming the difficulty has been to erect a movable dam all across the river, below the shallow; the boards of the dam being, of course, high enough to keep back sufficient water to enable a boat to float over the shallow. By this means a boat descending the stream meets with no impediment till it reaches the dam, or "weir" (pronounced "wire" by the riverside people), as it is technically called. The boards composing the dam are then removed, and the boat proceeds for some time with great rapidity, owing to the increased volume of water by which it is carried along. The temporary depth thus produced while the body of water descends enables the boat to pass over many shallows below the weir. This removal of the boards is called "flashing" a weir, and is "the tide in the affairs" of bargemen, the neglect of which lands them "in shallows and in



Drawn by H. R. Robertson.]

Weir, with Movable Bridge.

[Engraved by W. J. Palmer.

miseries." Of course it is in the summer and autumn that these artificial aids to navigation are most employed, there being at other times enough and to spare of the then precious fluid. We first thought that the word "flashing" was a vulgar corruption from "flushing," but as it appears in the printed orders of the Thames Conservancy we suppose it is correct. The suddenness with which the pent-up water rushes away, and its glitter and white foam, may not improbably have suggested the word. When the water is low,

the river is flashed twice a week by the regularly appointed keepers of the weirs, each of them waiting till the water from the weir next up the stream has reached him. By this means a continually augmenting volume of water descends, on the flood of which the whole of the traffic is carried. Sometimes the bargemen are sorely tempted to draw a flash on their own account, when they may have been unusually delayed, or are from any reason particularly anxious to proceed. However, the Thames Conservators are

severe, and have issued handbills stating that all persons offending in the above case render themselves liable to a penalty of £20, and the strict observance of the regulations is considered so essential that the prosecution of offenders is deemed by them an imperative duty.

A number of these dams on a river changes the naturally inclined plane of the water into a series of comparatively level surfaces, separated by abrupt descents; a somewhat parallel case on land would be to alter an easy slope into large flat terraces with a single step down between each successive terrace.

The different parts of the most simple weir are first the sill or fixed beam, laid securely across the bottom of the stream; then directly over this, but considerably above the surface of the water, is placed a second but movable beam. Against and in front of these parallel beams a set of loose boards is placed upright and close together like a door. These loose boards are called paddles, and the long handles with which they are furnished rest against the upper beam, the pressure of the stream serving to hold them

in their places. Between the paddles are placed upright supports termed "rimers," and when a second set of paddles is employed over the first to obtain a greater depth of water, this set is called the "overfall."

A weir, though constructed for the purpose of facilitating the navigation, is incidentally of considerable use in other ways. The damming up of the water renders any side stream that may happen to leave the main current above and rejoin it below a weir available for turning a water-wheel; consequently we find a mill of frequent occurrence in its neighbourhood. The picturesque appearance of the spot is thus often greatly enhanced, for if the miller's dwelling should chance to be an old building, it is sure to be pretty; if a new one, I am afraid we must say it is pretty sure not to be so.

Another of the incidental uses alluded to above is that the framework erected may be with very little trouble utilised as a bridge. In the thinly populated districts of the Upper Thames regular bridges are few and far between, so that these slight foot-



Drawn by H. K. Robertson.]

Weir, with Fixed Bridge.

[Engraved by W. J. Palmer.

bridges save the poor people many a weary mile in their walk to the nearest market-town.

As the largest barge is far from occupying the full width of the stream, it is practically found that only a portion of the bridge is required to be movable. In our illustration on the preceding page, the man who is putting down the paddles is standing on the movable part, called the "swing bridge." It revolves on a pivot close to the edge of the water, and the weight is balanced by the increased thickness of the beam at the landward end, on which is often placed a great stone or other heavy substance. The upper beam and hand-rail across that part are, of course, removed before the bridge is swung round, and it is for this purpose that the two handles which may be noticed are added.

V.—WEIR WITH FIXED BRIDGE.

The explanations given of the first drawing apply in a great measure to this, modified, as the name implies, by the fact that in

this case the whole structure is permanent. Thus, instead of paddles with long handles that are removed bodily, we have them here made to slide in grooves. They are raised by means of the chains which are coiled round axles placed just below the upper beam. The axles are caused to revolve by inserting into them a staff with a square end, for which purpose the square holes are made that may be observed near either end of the axles. A short chain suspended from the upper beam and finishing with a hook, is used to retain the paddle at whatever height may be thought desirable, by attaching the hook to a link in the chain first alluded to. Some of the paddles are represented as left down, so that the mode of raising them may be the more readily understood by noticing the different positions of the chains in either case.

The noisy rush of water that continues for an hour or so after the flash is drawn is enough to terrify a child, for whom the railing is at too great a height to be much protection. There is a considerable trembling of the old timber, with a tumble-down air

pervading the whole thing, that may well justify the timidity of the little girl we sketched while being carried over by her father, and looking the picture of alarm.

One of the effects of sending down the head of water is to cause the big trout to show himself at the surface, rising first at one part of the pool and then at another; but, as we believe, more in wantonness than for food. We fancy it is his way of testifying that the boiling and eddying state of the water is his idea of the correct thing in the way of a trout-stream, and a protest against man's endeavour to improve the river to a dead level.* We say *the* trout advisedly, for there is usually an autocrat of these weir pools. Farther on in the series we propose to present one of the larger weirs down the river, which will be of the style probably most familiar to the majority of our readers, and we shall then have more to say on the subject of the Thames trout. Mention of him reminds us, however, that one paddle is frequently left up when

the rest are down, for the sake of putting a net in the passage thus made, in which any fish carried down by the stream or trying to descend may be entrapped. As this description of weir is a permanent structure, provision is made for the passage of boats by means of an ingenious arrangement called a "lock," which brings us to our next picture.

VI.—OPENING A LOCK.

A lock, or pound, as it is sometimes called, is an enclosure between two pairs of gates, and is usually large enough to admit several barges at the same time. It is, as has been stated above, the necessary accompaniment of the fixed weir, alongside of which it is sometimes placed, though more frequently on a side-stream or "cut." The level of the water above and below the lock corresponds with that above and below the weir; but in the lock itself the water-level can be varied at pleasure, between the two extremes,



Drawn by H. R. Robertson.]

Opening a Lock.

[Engraved by W. J. Palmer.

by means of valves in the gates. These permit the water to enter through the upper gates and to escape through the lower ones. When it is necessary to pass a boat upwards through the lock, she is first floated in at the lower gates, previously opened, and which are next to be shut. Water is then admitted through the valves of the upper gates till it has filled the lock-chamber to the level of the water above the weir, and has, of course, raised the boat along with it. The reverse of this process will obviously conduct a boat down through the lock, which is said to be empty when water in it is at the lower level, although it has still the same depth of water as the lower river.

The tendency of the age to substitute the mechanical and the ugly for the simple and picturesque is noticeable on the Thames

as well as everywhere else. Hideous turret-ships on the sea have their counterpart in the horrid little steamers that one now encounters high up the river. The number of these nuisances increases yearly at a greater rate than would be believed, and are fast robbing the river of its peaceful beauty. But have we not heard that even Venice, throned on her hundred isles, has had her hitherto silent thoroughfares invaded by one of these screeching little monsters? The reflection most often forced upon our mind while engaged on the present work has been that, in whatever direction our study may have lain, "the old order changeth," and that had we delayed our task much longer there would have been left comparatively little of interest that an artist would select for representation. So, in the case of the locks themselves, the quaint old constructions of irregular wood-work that were a pleasure to look upon are gradually making way for successors of "improved" modern style. With side-walls of square blocks of concrete, and

* Visitors to the Crystal Palace or Brighton Aquarium must have noticed how fish of many kinds seem to revel in the bath of air-bubbles that enter with their fresh supply of water.

smooth gates as black as pitch can make them, they lose all charm of appearance. The action, too, of opening the gates by leaning the back against the swing-beam, that we have depicted, is fast becoming obsolete, giving way to a mechanical apparatus with wheel and axle.

The locks also serve the purpose of toll-gates: the sum to be paid being regulated by the size or freight of the boat passing. The proceeds are devoted to the necessary expenses connected with the navigation.

The occupants of pleasure-boats frequently have a dread of passing through a lock, from an exaggerated idea of the danger of the proceeding; quite as often they are not aware of what danger there actually is; and hence many a day's pleasure has been marred. The safe position for a boat in a lock is to be parallel to and close by one of the side-walls or another boat. She should be held to the side with a boat-hook by the oarsman in the bow-seat *when ascending the river, and by the steerer when descending.* When this rule is attended to, the pressure of the current itself keeps the boat alongside, and prevents it swinging across the lock. The only case in which, to our knowledge, the above rule admits of any modification is when so strong a wind is blowing up the river as to counteract the pressure of the stream. In ascending, it is necessary to look sharply that neither a row-lock, nor any other part of the boat, gets caught under any projection such as a beam, at the side of the lock, as in this way a boat will be first held by the rising water, then soon filled and swamped. Should, through carelessness, a boat become fixed in the way we are speaking of, the lock-keeper should be instantly shouted to, that he may let down the valves or paddles, and so prevent any more water coming in. While descending the river, the danger is so slight that we have never known any case of an accident happening in a lock. If there should happen to be any greatly projecting ledge—a very rare occurrence—care must be taken that the boat do not rest at all upon it while the water is subsiding.

It is supposed, and with considerable probability, that the casual position of two weirs near each other may have originally suggested the invention of the lock.

SCHOOLS OF ART.

DERBY.—Her Royal Highness the Princess of Wales presented the Queen's prizes to the successful competitors among the students of this school, at the last annual meeting, at which Lord Belper presided. The recipients were Miss E. F. Turner, for flower-painting from nature; and Mr. George Bailey for original designs in colour, and for studies of historic ornament. This school was only established in 1870, when it mustered 215 pupils; last year they increased to 292. The report of the Government Inspectors concerning the proceedings of 1872 is:—"The work received from Derby school is of more than average merit, showing great industry on the part of the pupils, and well-directed instruction on the part of the

master (Mr. Simmonds). Altogether the standard was high, and the work very satisfactory."

NOTTINGHAM.—We see by the report read at the last meeting, on January 15th, for the annual distribution of prizes, when Lord Belper presided, that this school maintains its high position among these institutions, for it has, during two consecutive years, been at the head of all the schools, not even excepting that at South Kensington. Mr. Cole, C.B., who was present at the meeting, and delivered an excellent address on the occasion, remarked that the Department of Science and Art "had a system at work throughout the country by which masters of Schools of Art got prizes according to the work done in the schools each year—the first prize being £50, the next £40, and then £30, and so on. Well, this system had been in operation five years, and he found that in that period, among 120 schools in the United Kingdom, Nottingham had taken master's prizes every year. He need not trouble them with any decimals or calculations, but he told them as a fact that Nottingham had taken public money for masters' prizes more than the average. With regard to the students, he reminded them that there were 120 schools competing for the State medals—gold, silver, and bronze. Gold medals had been given away for seven years, and there were not more than ten gold medals given every year. The seventy medals that had been given away had been competed for by 120 schools, the average being less than a medal per school, and of the seventy Nottingham had gained no less than six. In fact, the medals taken by Nottingham were eight times the average of the schools of the whole kingdom." Mr. J. S. Rawle, F.S.A., presides over this successful and well-conducted school.

STOKE-ON-TRENT.—The new class-rooms at the School of Science and Art were formally opened in January by Sir Smith Child, Bart., M.P.; the Department at South Kensington contributing a collection of pictures to ornament the rooms on the occasion. In his inaugural address, the president remarked that it was not necessary for him to remind them that they had met in a building erected as a memorial of the late Herbert Minton, who was deeply esteemed not only by himself (the Chairman), but by every one in Stoke, and, indeed, by every one in the Staffordshire Potteries, and they had met to promote the interests of the School of Science and Art—objects which Herbert Minton during his lifetime had so much at heart. It would have been a shabby memorial if the building were in debt; but happily it was free from debt, and the School of Science and Art was free from rent. The building was honoured by being inscribed with the name of Herbert Minton, a man who in his lifetime had his hand ever open to assist every work of public good or private charity—a man whose heart beat in generous sympathy with every good object presented to him for his approval. He alluded to the fact that Burslem had established an excellent institution in honour of Josiah Wedgwood, who did his best to promote Science and Art and the manufactures of the district, and said, Stoke acted rightly in honouring Herbert Minton.

WEST LONDON.—The annual meeting for the distribution of prizes to the successful students of this school was held, at the close of the month of January, in Great Portland Street; Mr. Harvey Lewis, M.P., occupied the chair. Mr. Steward, secretary, read the report, which announced the continued prosperity of the school during the past year, the number of pupils attending the classes amounting to 494, an increase of seventeen over the year immediately preceding. The government examinations resulted favourably, though not so much so as in 1871. In the elementary or second grade examination 173 students presented themselves, of whom 104 passed and 47 received prizes for excellence. The works of 286 students in the higher or third grade of examination were sent for competition to South Kensington, with the result that 67 were declared satisfactory, 17 received book prizes, eight received scholarships, two bronze medals, and one a Queen's prize. A great drawback to the school was the want of a special lecture-room, which it was hoped would be soon supplied. The chairman, in

addressing the students, spoke of the advance made by the Arts in France and England. The superiority of France he did not attribute to any higher natural taste possessed by the French, but to the better education the French received, and to the numerous Art-museums and galleries which were open to them from their childhood. He believed that if Englishmen had the same opportunities open to them, they could compete with any nation in the world. Therefore he valued schools of Art like that, which implanted the principles of Art amongst the people. It had an income of £700, and with that small income, they stood sixth school in the kingdom in point of numbers, and fourteenth in point of honours. He hoped it would stand in a still higher position in future years.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF LYNCH WHITE, ESQ., THE GRANGE, CLAPHAM COMMON.

SHYLOCK AFTER THE TRIAL.

Sir John Gilbert, A.R.A., Painter. G. Greatbac', Engraver.

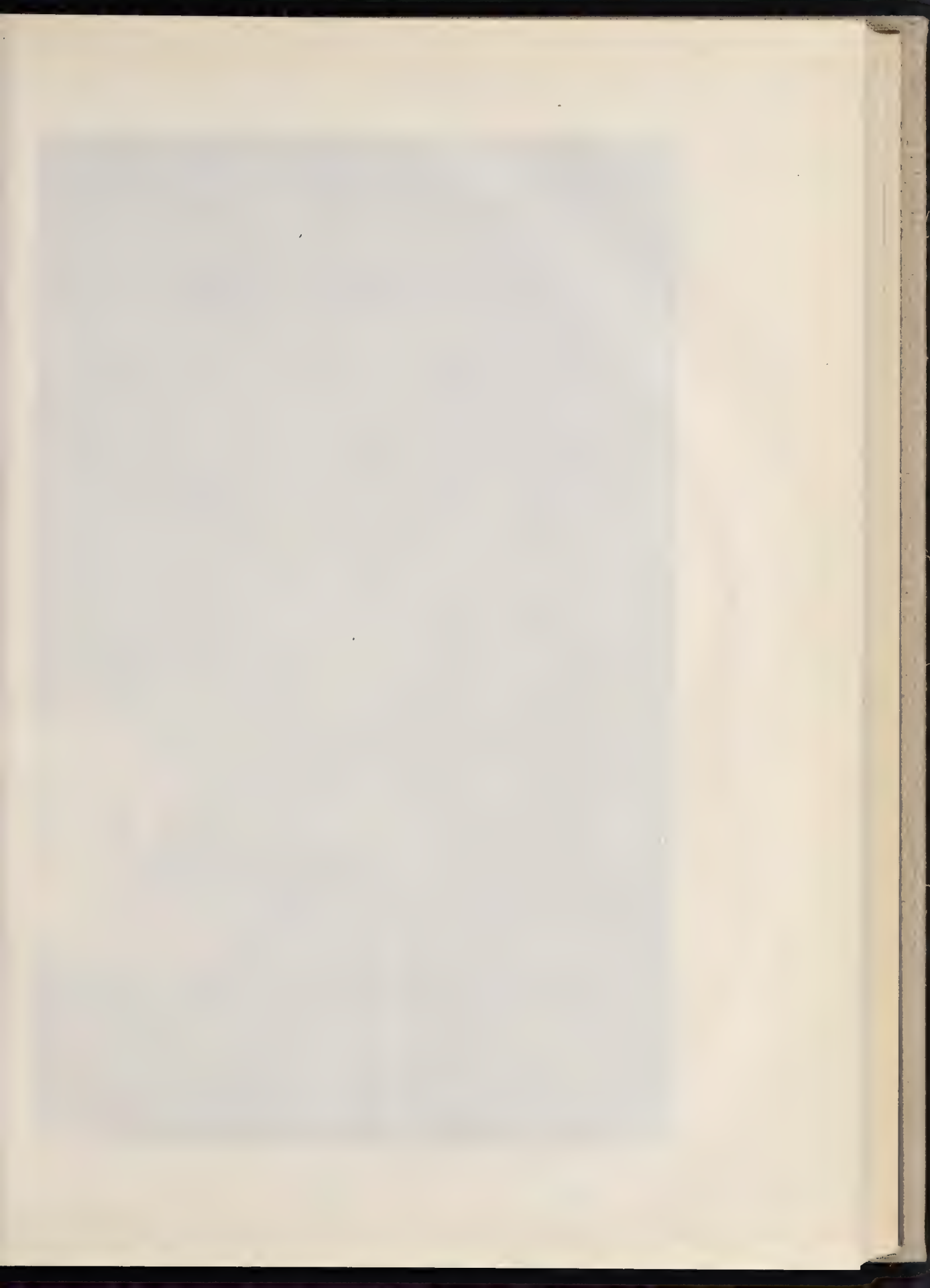
WE must assume this scene to be an interpolation in the *Merchant of Venice*, for after Shylock leaves the court of justice, saying—

"I pray you give me leave to go from hence, I am not well."

he makes no further appearance in the drama, nor is he any more referred to, except where Portia tells Nerissa to take him the "deed of gift" for signature. It may, however, be allowed to the artist to supply what Shakspeare thought fit to leave unsaid; and it may very naturally be supposed that when the heartless old usurer retired from the scene of his discomfiture, disappointed of his revenge, and stripped of the ill-got gains which he idolised; or, at least, to surrender them, in time, to the man who had stolen away his daughter, he must have quitted the court in such a state of mind as would draw upon him the questionable attentions of the *gamins* of old Venice. And so he is seen rushing along like a maniac with a troop of youngsters at his heels, hooting and gesticulating at him, as if they knew the whole story that had just been enacted within the walls of the adjoining edifice. Shylock was, doubtless, a well-known character in Venice, and had, probably, often been the butt in the streets of both old and young; but there is something in his present appearance that specially attracts the boys and girls who follow him; hence his public reception by them, ignorant though they may be of the cause that has driven him to seeming madness.

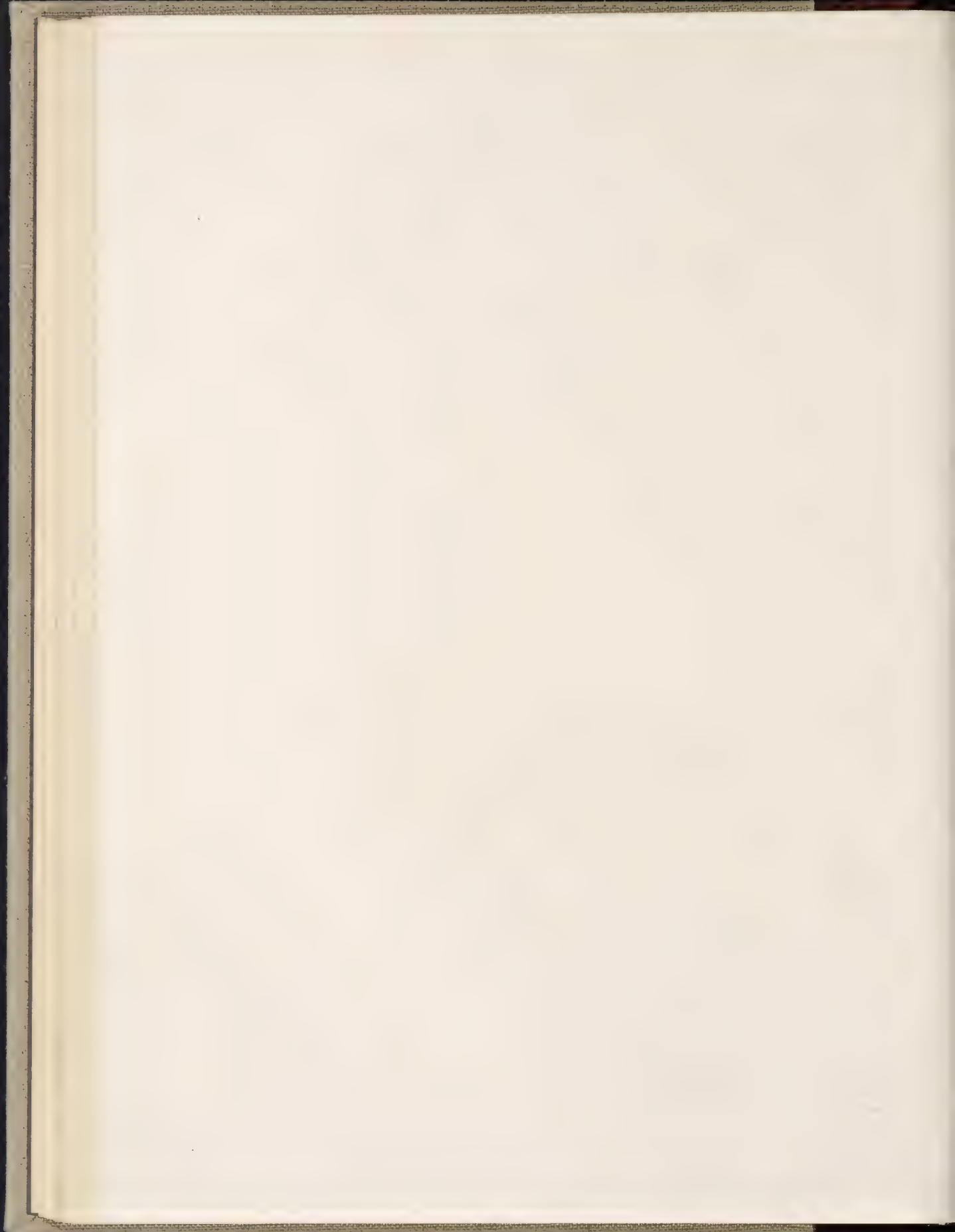
The figure of Shylock is vividly dramatic in its action; he heeds not his juvenile tormentors, his mind being set on the loss of his worldly stores, while, with uplifted and clenched hands, he appears to be calling down vengeance on the heads of all who have aided in the work of retributive justice. In the rear of the group of children is one of them imitating his action, to the amusement of another boy; and in the background are numerous merchants of Venice engaged in conversation, probably on the subject of the recent trial; they do not, however, seem to recognise the man whose flight almost crosses their path.

The picture was painted in 1864, but we can find no record of its appearance in any public gallery. It differs much from the usual style of the painter's works; and, perhaps, is the more valuable from the entire absence of mannerism.









THE
WISDOM OF ART-KNOWLEDGE.

It is an utterance of rather obsolete wisdom, that "literature is a good staff, but a bad crutch." Since that remark was made, the development of literature, as a profession, has been remarkable. Affluence comes to many a writer; although, as popularity, while far from being the test of merit, is mainly the source of profit, it is by no means on the really most eminent men that the wealth earned by the pen chiefly smiles.

What was once true of literature is now, in a remarkable degree, true of Art. Apart from the services which Art ministers to its exclusive students, it has a mission to every ear. Our columns are happily free from the habit of personal comment on the opinions or experiences of individuals; a species of gossip which makes up a main part of the padding of some of our contemporaries. But there are exceptions to all rules, and the case of the speech made by Sir A. Helps on the last occasion of the distribution of prizes to the successful students at the Portsmouth School of Science and Art, is one of them. The Green Road Rooms were crowded on the occasion. The Vicar of Portsmouth, the chairman of the Committee, showed that the success of the students had been satisfactory. Sir Arthur Helps took the occasion of bringing forward some views with which we very heartily concur, and some which are capable of a very considerable development.

The advantage pointed out by the speaker was one very similar to that to which we just referred in the matter of literature; namely, that a knowledge of Art, if not required as a means of support, may yet be of very much service in oiling the wheels of life. There is a sense in which this is true that has not, so far as we are aware, been hitherto distinctly enforced. Attention has of late been seriously directed to the effect of over-work; and thus to the subject of brain-work in general. Within a short time we have seen, over and over again, men who were in what ought to be the very prime of intellectual life, struck down at their posts. The cause, there has been little room to doubt, has been that the nervous system was over taxed, and that the material machinery of the mind was worn out by uninterrupted work. That work, even of a very arduous nature, if duly distributed as to time and quantity, rather tends to increase than to diminish longevity, we may take as an accepted fact. How, then, are we to explain the apparent contradiction that one man works himself to death, while another, perhaps producing much more evident result of mental labour, enjoys an evergreen vitality?

The main secret, apart from any question of individual organisation, lies here. The man who keeps his thoughts and labours in one unvaried groove, is like the mechanic who never oils his machine. But the man who has the happy facility of closing the door of his office or work-room on his toil, takes the surest method of keeping his own powers in the best working order. This is the great use of what we call a hobby. And here is a very special advantage in some knowledge of Art. We do not speak now of any general Art-education. Still less do we speak of that superficial and unsound mode of discoursing on Art which has been so admirably satirised in the most artistic drama that has been of late produced on the English stage. In *Pygmalion and Galatea* the appearance of Chrysos (admirably represented by Mr. Buckstone) in the

character of "an Art-patron," leads one to the irresistible conclusion that he is fresh from the perusal of some of the criticisms of the *Athenæum*. His wife, indeed, hints that "middle distances" and "scumbling" are not terms usually applied to sculpture. But Chrysos silences the cavil by the dictum, "the principle is the same." Now we are not recommending this kind of Art-knowledge as a means of healthy recreation. What we mean is rather the intelligent cultivation of taste, by the study of some particular detail or branch of Art. One man may take a special interest in pottery. From the large range of fictile Art he may select some one shelf, so to speak, which he may have special facilities for filling. He may be an admirer of Wedgwood ware; a collector of old Worcester or old Chelsea; a purchaser of Eggshell porcelain, or of Japanese lacquered ware. He may carve a little in wood. He may collect carvings in ivory. He may group together photographs illustrating a particular style of sculpture. What the study may be matters little. It will depend partly on taste, and partly on opportunity. But the great point is, to have a pursuit, agreeable to the mind, to which it will revert with pleasure as a relaxation from bread-winning anxieties. In fact, a new education is thus commenced. But it is the education of a faculty that would otherwise be dormant. It is pursued, not only without undue labour, but with delight. It is not so much the positive advantage to be derived from the culture, and the consequent strengthening, of this æsthetic faculty that we prize, as the accompanying advantage of the entire rest that is given to the more hardly driven powers of the mind. The constant strain which is produced by the direction of the attention to the demands of business (be it what it may), and which is so generally aggravated by anxiety as to the pecuniary results of the day's toil, cannot be repaired by mere cessation from work. In fact, when the busy man leaves office, or exchange, or factory, he rarely leaves business behind. It accompanies him home; sits by him in his carriage; wedges itself between him and his next neighbour in the omnibus; lurks on his doorstep; lays its head before him on his pillow. Rest can often only be attained by a sort of counter-irritation. It is a very rare power for any man to possess to be able to turn a subject out of his mind at will. But almost any one is able to turn his attention in a new direction. If this be a grateful one, the needed repose is thus at once insured. As a man fatigued by a long journey in a coach requires to walk in order to throw off the fatigue, and thus prepares himself for a sleep which might otherwise be broken and feverish; so will the man who rests his mind from the tangles of law, the anxieties of medicine, or the harassment of commerce, by the intelligent pursuit of some minor branch of Art, restore tone and temper to his brain, and fit himself for healthy food and sound, refreshing sleep.

The idea that great excellence, or signal success in life, can only be attained by the exclusive direction of the attention to a single subject, is founded to some extent in truth; but is capable of a most dangerous perversion. For a man to scatter and disperse his energies is, indeed, for the most part fatal to any great hopes of prosperity. But to become a man of one idea is not only to render oneself a social nuisance, but further, to destroy capacity for pleasure, and to tend to shorten life. It is well known that the condition of the brain, after the age of forty-two or thereabouts, depends very closely on the mode of self-education adopted up to that time. The man who has spent

his time in one groove, up to that age, can never afterwards get out of the rut. If he has not kept his mind open for the acquisition of new ideas up to that time, the portals for their access are thenceforward hermetically closed. And we are not now in times in which it is possible to live a sort of dreamy anchoretic life. Society moves fast, lives fast, and thinks fast. Something of the force of national life is caught even by the most secluded. Thus the man who, two centuries ago, might have lived contented within the narrow circle of one or two ideas, would now be consumed by worry in his self-constructed cage. Here, then, Art offers to society exactly that remedy for the evils of over-civilisation of which we are most in need.

We have spoken of the easiest forms of the pursuit of Art—those which are within the reach of every one. Very few shillings to spare, wisely laid out, will form, and will accumulate, the little pet collections of which we speak. And for those who have no pence to spare, our museums offer the facility for gratifying special tastes, and acquiring special information, absolutely without cost. We have only very lately seen a striking instance of triumphant science attained in this manner. A young engraver occupied his spare time in the study of the arrow-headed characters, of which the last few years have sent us such wealth from Assyria. His outlay was confined to the purchase of the one or two books which formed the entire literature of the subject. With such success did he ride his hobby (no doubt his elder friends shook their heads, and advised him to look at nothing but copperplates), that one day he surprised the greatest authority in Assyrian lore by reading, at sight, an untranslated inscription. The doors of the British Museum flew open, when thus conjured in Assyrian; and thus it is that Mr. George Smith is now able to enchant the world by readings of early versions of those ancient legends which persons unacquainted with Eastern literature have ignorantly ascribed to the inspired wisdom of Moses. He is only at the commencement of his task. In a year or two the libraries of Nebuchadnezzar and Sennacherib will be legibly attainable in the British Museum. As we write, we receive intelligence that confirms the last remark. Our contemporary, the *Daily Telegraph*, has placed the sum of a thousand guineas at the disposal of Mr. Smith for the purpose of further exploration. The British Museum authorities, with the sanction of the Government, have spared him from his regular labours for the expedition. And he has sailed to carry out the enterprise.

But the most sensible advantage to be derived from the pursuit of Art, regarded as a distraction, or as an element of mental hygiene, is when it takes some practical form, however humble. The occupation of the fingers is the surest relief to the fever of the over-taxed brain. What a blessed solace do women find in needle-work! Not, indeed, in the hard, patient toil, on which the daily bread depends, when thought, and feeling, and nervous life are all painfully stitched down into seams; but in those lighter forms of lace-work, of fairy clothing for doll or for infant, of cunning embroidery in choice colours, and even of good, plain, honest knitting. The toil of women's work we hope to see superseded by machinery. The relief that nimble fingers give to the tired or nervous mind, can never be neglected without serious loss. Reading, delightful, and even necessary as it is, can never afford the relaxation to be derived from the deft use of the fingers.

We are not altogether disposed to agree with Sir Arthur Helps in the belief that very great thoughts exist very low down in the world, but lack expression. Great thoughts always, we believe, find expression, though it may not be the most polished or appropriate. We disbelieve in "mute inglorious Miltons," as well as in Cromwells, mute or otherwise, "guiltless of their country's blood," if they had a chance of gaining anything by dabbling in it. In the history of the world, as a rule without, we believe, a single exception, the appeal to the unknown good qualities of the least educated and least able portion of the community is a tacit confession of want of ability to command the attention of the leaders of thought. We do not deny that this kind of appealing despair may be felt by men who have noble, and even great, ideas. But, if so, they must be deficient in the ability, or in the temper, that can put their ideas in a proper light—make them luminous by their own truth. In this respect, and in this respect alone, is the court usually paid to success to be in any way justified. The worker has gone a step beyond the thinker. The latter may be the loftier intelligence, but the former has more of what we want in our daily life. It is the worker who provides our daily bread. The thinker may see the way,—or think he sees the way,—to convert it into ambrosia. But, meantime, until he brings us at least a sample of the heavenly manna, of necessity we must stick to the former. Here, then, between the man of thought, in danger of evaporating into dreams, and the man of work, in danger of sinking into the mere human machine, steps in the artist. He alone develops the three-fold character of the mind—partially, feebly, poorly if you will—but still to some extent. He holds converse with the intellectual theorist through the interpreting of the imagination. He holds intimate relationship with labour by the skilful use of his hands. But he, moreover, brings a third element to bear. In all true, noble Art there is an appeal to the emotions. In the simplest, lowest, and yet most stirring method, this is effected by the art of music. The musician can lull to sleep the keen contest of logic, and the hard panting of labour, by his heaven-taught cadences. But each art has its own special mission, its own peculiar charm. So wide is the range of this handmaid of eternal wisdom, as to include pursuits adapted for every capacity. There is not a position in life, there is not a day in the year, in which the clever hand cannot find a welcome occupation. We need instance none, for it is in the very variety of creation or reproduction that its chief charm lies. With one we have the simple faculty of mending a pen, or of cutting out a black *silhouette*. With another the pencil is a means of power. With a third, there may be a taste in the harmonies of colour, obedience to which would prevent many of our friends from ruining the beauty of their rooms, or destroying their claims to be thought good-looking, by the simple ignorance of what is becoming. Above all things, should the intimation of any artistic taste be unchecked in children. Too late in life, it is only "some demon" that whispers "have a taste." But from very early days indications present themselves which, duly regarded, will clothe that life in after-years with the shining garments intended by nature for its attire. No duty is more incumbent on the conscientious parent than the observance and the facilitation of any indication evinced by a child of a preference for any Art-occupation.

GLASGOW INSTITUTE OF THE FINE ARTS.

THE Glasgow Institute opened its twelfth annual Exhibition on Tuesday, the 4th ult. At the customary *conversazione* of the previous evening, the continued prosperity of the Society was evidenced by the statistics supplied by the Lord Provost, which proved, first, the immense increase of good pictures offered; and, second, the far larger expenditure of money in their purchase at this date compared with former years. The value of works bought in 1862 was £1,454. Last season it amounted to £8,238. This disproportion was not so truly attributable to the number of sales effected as to the greater importance of the pictures sold. For as taste progresses, and opportunities for its gratification are multiplied, it follows that prices must keep pace with the superior marketable talent. Sheriff Bell characterised the Glasgow Exhibition as second to none out of London, thereby throwing down the gauntlet to the Royal Scottish Academy; and as far as substantial encouragement to Art goes, the facts seem to corroborate the statement. The opening day alone realised the sum of £2,194. Still it causes regret that the two national exhibitions should be held almost simultaneously—a state of matters which the public, and probably the artists also, would be glad to see re-arranged. At the same meeting, intimation was made that a bust of the poet Thomas Campbell, by the late E. H. Baily, R.A., had been presented to the Gallery in Glasgow, by Mr. McLelland. But while this testimonial was gratefully accepted, it would not in any way interfere with the proposed statue of the author of "The Pleasures of Hope."

The collection of 1873 comprises 705 examples. Out of 1,036 sent in, 129 were rejected, and 212 returned for lack of space; certainly a wise adjudication, since it is better not to receive at all than to put merit to the disadvantage of unfit position. Two things are noticeable in this year, as differing from the former: that there are fewer loans from private galleries, and that the gathering of the artists is from quarters so varied as to render it pre-eminently cosmopolitan. The catalogue refers to many parts of Scotland, England, Wales, and the Channel Islands, besides a considerable importation from France, Belgium, and Germany. Different styles are thus contrasted, and something found available for every fancy. Among Royal Academicians, there are specimens of President Sir F. Grant, in one of his inimitable female portraits; of Frost, after his "nymphish" fashion; of Cooke, in his grand 'Dutch Coast'; of Ansdell, 'Black Game,' racy and powerful; of Sant, 'Early Breakfast' (were ever eyes more human than those of the little girl?); of Dobson, 'In the Garden,' children cutting flowers, most sweet and natural; of E. M. Ward, in the beautiful lady rapt in 'Home Thoughts'; of Stanfield, in his magnificent 'Wind against Tide'; of Wells, in 'Alice,' last year commended in this Journal; and, though last not least, of Calderon, whose 'High-born Lady,' the oftener seen, always impresses the more as an exquisite fancy teeming with poetic grace.

With pictures, as with many other things, the largest are not always found to be the best. And so in the present exhibition neither size nor high price can afford a standard by which to judge. In the gallery of the Institute, are the 'Penelope' of Prinsep; and 'Pelleas and Ettarre,' E. H.

Corbould. Both were shown in the Academy, in 1872. H. B. Davis's 'Dewy Eve' is a fine landscape, so far as extent of prospect and atmospheric effect avail to make up a picture. But we cannot help owing to a certain monotony and a want of some leading point of interest. It is all moisture and mist; it is too dewy. Huguet's 'Caravan en route for the Coast' commanded admiring attention, and found immediate sale. The charm lies in the faithful portrayal of Arab life under peculiar and picturesque conditions. The long procession stretches far into dreary distance amid the hazy heat and dust of the desert; travellers and camels, palanquin, trappings, and baggage are alike graphic and interesting. 'The Hollow Way,' J. W. Oakes, is an enchanting scene, redolent of nature's freshness stamped in the master's heart, and thence transferred to his canvas.

'Rosellina,' by J. B. Burgess, is a fine brunette delicately manipulated. The flower in her hair is a study of grace. James Docharty is one of those native geniuses of whom Glasgow is proud. He has a fine eye, and a versatile hand. His subjects, moreover, are generally well chosen and treated with nicety. His works are great favourites, and speedily realise purchase. 'After Rain—Loch Lomond' is in his best style. George Sant is unfortunate in that his 'Gathering Seaweed' is hung too high: there are strength and an agreeable tone in his brush. Of Waller Paton's four contributions we would particularise 'Kincraig Point': it is full of poetical effects. Lionel Smythe, who rather disappointed us in his 'Market-Day' last year, makes abundant amends in a very clever picture which he is pleased to designate 'First Mate.' The figure of the girl who has been elected temporary steerswoman is inimitable in the quiet tawdry *deshabille* and utterly careless *pose*. Rocks a-head are nothing to her: the sailor-trade is a sport, and the helm a toy. George Reid is a young Scottish aspirant, who makes rapid advances. Witness his 'Peat Moss,' kindly lent to the gallery by Mr. Jameson, W. S., Edinburgh. We are seldom disappointed in John Smart; his 'Calm Simmer Gloom-in' on the Teith' has a breadth that reminds us of Sam Bough, who, by-the-bye, has only one oil-painting in the exhibition, 'The Clyde, from Bishopston,' one of those grand fearless seizures of nature for which he is remarkable. The cats and dogs of Henriette Ronner, of Brussels, scarcely require introduction; they are as feline and canine, and vicious in opposition, as ever. We cannot look at the 'Unequal Match,' that miserable infuriated beast, the poor grimalkin, beset by three enemies, raising her back like a hedgehog, and spitting venom from her gaping mouth, without the involuntary smile which is the best homage to talent so expended. We should be sorry to think that W. Mactaggart means to take chiefly to portraiture, when we look at such things from his easel as 'Weel may the Boatie row.' Feeling and fancy like his should deal with matters beyond the square and rule of ordinary life. We class Madlle. Bourges and A. Guillemin together, as worthy exponents of 'Prayer,' placed in juxtaposition on the line, and sold simultaneously. J. Cuadreas adheres to his old types of Mulatto girlhood, which we should say were very *fairly* painted, only the term might seem ridiculous, seeing they are all so *dark*. 'The First Page and the Last,' Kate Bisschop, formerly Kate Swift, deserves notice; the superannuated matron with the Bible on her lap, and the tiny child just learning to spell the alphabet, are touchingly con-

trasted, while the colour is chaste and appropriate. We do not much admire 'The Widow's Mite,' M. Robinson; the two figures are passably drawn; but the grouping seems at random, and the tale is barely told. In 'Rejected Addresses,' J. H. Mann, the stately *religieuse* leading the blooming girl through the nunnery-garden, and attempting by serious reasoning, yet unsuccessfully, to win her into the monotonous circle of convent life, is happily conceived. H. Schlesinger sends an attractive cabinet interior, 'The Invalid Doll.' W. Henry has two Venetian views respectably handled. Houston's 'Standard-Bearer' shows bold colour and breezy effect. The 'Ophelia' of T. F. Dicksee, without undue straining after perfection, is sweet and touching; while the eyes literally swim in sorrowful tenderness. This unpretending effort found immediate purchase. C. J. Lewis, whose province is in calm rivers and soft grey skies, pleases us well in the desert of plenty, suggested by his 'Berkshire Barley Field.' 'Roasting the Pine Cones,' Mrs. Anderson, centres the interest in a weird-looking child, who, with eager, hawk-like eyes, pursues her solitary occupation. There are great sweetness and suppressed power in Joseph Henderson's handiwork: 'Spearing Flounders' is a fine picture formed of the slenderest materials; the single figure of a youth, with a waste of watery background; yet the tone entirely redeems its meagreness. 'Fishing in the Bay,' by the same artist, showing the boat in front, from which the boys ply their craft, is altogether a wonderful transcript of ocean and atmospheric effects. The nearer you approach the canvas, the nearer you seem to penetrate into the heart of nature in the scene. We rejoice to meet once again with Miss E. M. Osborne, and congratulate her on the excellence of her productions. This lady chooses her subjects out of the beaten track, and generally with taste. 'The Cornish Bal Maidens going to Work at the Mines' is a spirited composition. Here, too, is the same lady's 'God's Acre,' well known, from the print, to the readers of the *Art-Journal*.

Alessa Fraser is rich this year in quantity as in quality. His 'Glen Orchy,' recalls the noble conception and delicate manipulation of the late Horatio Macculloch. 'The Waterfall on the Aray' is bold and massive; and the 'Scotch Moorlands,' fresh and breezy, is a very feast of heather to the heart of the Caledonians; both these are also by A. Fraser. Analogous in feeling is Hargitt's 'Orkney Peasants carting Kelp.' The theme partakes of the charm of novelty; the natives, drudging at their chill, damp occupation, are highly picturesque, while the sky lowering to a ghastly pitch gives dreary suggestion of the coming storm. To a strange old greenish-tinted canvas, yclept 'The Betrothed,' we find the name A. Artz appended. Although to this the Hanging Committee has accorded one of the best positions in the Gallery, we fail to discover its merit. A sinister-looking woman, seated on a bench, is eyed by (and eyes askance, in return) a stupid youth who leans over the wall that separates them. The surroundings are flat and commonplace. Altogether, the lovers look anything but loving, and are both the reverse of lovable. We fear that A. Perigal is in imminent danger of repeating himself in the old prospects of lake and mountain, always creditably rendered; but in 'Vesuvius, after the Eruption, 1872,' he breaks new ground and with good effect. We do not remember any better fruit of Jas. Cassie's industry than 'Moonlight on a Lone Shore.' The shimmer on the waves is exquisitely touched; the solitude is gracious, and

perfect. In J. Morgan's 'School Picman' the figures, though scattered with skill as befitting the occasion, seem stumpy and tame. We much prefer the humorous companion piece by the same hand, 'Cross your Ts,' wherein a *dominie* of vinegar aspect frowns a silent castigation on his trembling pupil. Alex. Johnston shows an enticing figure of countenance archly expressive, 'Come, follow me, lad!' She is at once coquettish, mirthful, and innocent—the *belle-ideal* of the old English song. Surely F. D. Hardy might have offered us a higher illustration of 'Good Friday' than a sorry vendor of hot-cross buns trading at a common household. Superiority of drawing and colour scarcely makes amends for such poverty of invention. 'The Little Boat-builder,' Mrs. E. M. Ward, is worthy her reputation; we regret the absence of more important contributions from her studio. Thomas Worsley recalls to us the most delicate odours of spring in his 'Basket of Primroses,' gathered from a mossy bank by the river's brink. Giardot wins regard for his 'Rosebud,' an infantile figure beautifully touched, and holding a flower in her hand, of which she is the human *fac-simile*. P. S. Nisbet is prone to spare his colour, as in the 'Road Scene, near Granada,' where the effect is marred by the thinness of the coating. In his 'Puerta de Justicia, leading to the Alhambra' no such deficiency is visible, and the tone is rich, sunny, and satisfying. 'A Deer Haunt' is in W. Roffe's very best style. The hush of the wild locale where the deep glassy pool reflects the sunset glow is exquisitely portrayed. C. N. Woolnoth, of excellent reputation as a water-colour artist, gives a large canvas, 'On the Erich,' a deep rocky ravine vigorously treated. If we wish to see this artist in the plenitude of his power, however, we must turn to his 'Ben Dornoch, Lochgoilhead,' softly and beautifully treated, and the 'Paps of Jura,' perhaps the ablest of his contributions to Art we have yet seen. 'Fairlight Glen,' E. N. Downard, possesses admirable perspective in the sheep winding down the precipitous upland. The Dutch type of scenery is well sustained in the grey flat watery stretch of 'Carts driving from Market,' W. Lommens. In wondrous contrast is E. Cobbett's 'Sunset,' fields, woods, and sky—a flush with that intense rosy glow rarely seen in our clime—rarely so ably caught. There is great humour in a small interior, 'Huffed,' W. M. Wylie. The husband and wife are seated back to back. The man holds his head high in air, yet so turned as to allow a side-long glance at his companion as he rests his feet on the fender, smoking in a perturbed, defiant mood. The woman, whose temper is provokingly placid, folds her hands in her lap and waits the issue in apparent indifference. Similar in character is 'A Bit o' Deff'rance,' W. F. Vallance, where a quarrelsome pair are posed in a manner precisely similar. The irritated spouse is evidently rating his "better half" in no measured terms, finishing at last with—

"It's the Aiv (Eye) that's in hur, bedad!
Apple an' all."

We are amused with 'Pot Luck,' H. H. Coudery. A parent cat has imprudently poked her head into a milk-jug, which jug, having broken in the process, has left its larger portion tightly fixed round the animal's neck. She is wonderingly surveyed by her kitten, which cannot comprehend the novel appendage.

We echo the praise accorded to A. Stocks last year in respect of his 'Review at Chelsea,' for the skilful quiet semblance of the veteran showing to his grandchild "How the Lines were placed at Waterloo." A.

Waalberg might have deepened his 'Autumn Tints' to positive advantage; in fact, we hardly catch any tints at all. This fine picture is quite a misnomer. 'Port of Almeria, Spain,' F. Bossuet, is a delicious peep of the radiant south. The buildings lining the shore, the boats drawn up on the sand, and the blue aerial distance lying as in a holy trance, compose a banquet of peace and beauty. W. L. Wylie takes us somewhat by surprise in 'The Herring Fishery,' for, while the composition is striking and original, the selection of the leaden grey and white, as the sole *media* of conveying the objects to sight, lends a weird monotony to the scene. There is exceeding merit in a peculiar landscape by a young Frenchman, Daubigny, *Fils*, composed principally of trees, with a foreground of floating water-plants. 'Under the Vine,' H. Williams, is a page from the book of sunny Italian life *al fresco*. The sly pleased look in the man's face who plays the guitar to the pretty brunette is truthfully hit. The maiden discovering her own name traced on the sea-sand in Miss E. Edwards' 'Telltale,' is a simple episode delicately told. A good word for G. Bonnaville's 'Little Coaxer'—a mother toying with her child, full of feeling. 'The Dutch Canal,' A. Maris, is a work *sui generis*—we mean that the images are dull, slow, lazy, and watery; in short, very very Dutch throughout, and therefore valuable as characteristic scenery, faithful in every feature. Never has winter's dreariness found more able expression than in E. T. Crawford's 'Roadside Inn,' a miserable traveller stands shivering in the snow at the door, while a dejected woman vainly seeks for water in a frozen well.

In portraiture Mr. Macnee as usual shines pre-eminent in a variety of "presentations" and others, specially that of the Rev. Dr. MacEwen, which is marked by dignity and intelligence. M. Patalano has several portraits, of which the tone is admirable. He is new to Glasgow, and rising in public esteem. There are also specimens of J. M. Barclay, Tavenor Knott, W. Wighton, and one or two charming appearances of R. Herdman. The water-colours are not numerous. A few are of rare excellence, as 'A Well at Venice,' J. Bouvier, rich in colour; 'Marsden Rock,' C. Woolnoth, a grand sea-effect, striking and powerful; 'The Peep-Show,' W. F. Vallance, an Irish agitator bellowing to the paddy rabble, in choice blarney, to come and see "the great fight intirely called Waterloo;" and 'The Gleaner,' J. Dunn—a beautiful study of a girl in a harvest-field on a clear autumn evening. We admire J. MacCulloch's 'Beech-trees,' notably the noble monarch in the foreground, split and blasted by a recent tempest. The drawings of J. Dobbin, Clark Stanton, H. Quast, W. Lucas, and C. Blatherwick, are very attractive. The architectural drawings and designs are chiefly of local interest.

The sculptures comprise contributions from J. Mossman, G. Ewing, W. Brodie, Clark Stanton, &c. The figure of 'Purity,' by W. E. McGillivray, delicately moulded, and pensive in expression, beautifully realises the appellation. We have a spirited bust of Stanley, the discoverer of Livingstone, from the studio of Mrs. D. O. Hill. By D. W. Stevenson are two statuettes of much merit; in 'Criselda,' the sculptor has blended modesty with dignity in charming proportion; and the 'Foundling Model,' for the London Hospital, is full of sweet intelligence. 'Prince Albert Victor of Wales,' a marble bust, a *replica* of the one executed for the Princess of Wales, by G. Ewing, is shortly to be presented to the Corporation of Glasgow.

OBITUARY.

MISS SUSAN D. DURANT.

THE death of this lady, one of our most accomplished female sculptors, is stated to have taken place in Paris, in the month of January. She studied her art in France, we believe, under the late Baron de Triqueti, but without, as we understand, any intention of adopting it as a profession; this, however, she ultimately did, and for more than a quarter of a century Miss Durant rarely was absent from the exhibitions of the Royal Academy; her first appearance there being in 1847, when she contributed two busts, one of Miss Allwood, the other Senor Don Adolfo Bayo. An introduction to the Queen, a few years ago, procured for her many commissions, and she had a royal pupil in the Princess Louise, who has herself shown great proficiency in the Art.

Miss Durant's principal works may be thus classified:—*Medallions*. The Queen, Prince Leopold, Princess Louise, the Crown Princess of Prussia, Prince Alfred, Princess Beatrice, Princess Helena, all exhibited at the Academy in 1866; the Princess of Wales, and the Princess Alice Maude of Hesse, medallions for the decoration of Wolsey's Chapel, now called the Albert Chapel, Windsor, exhibited in 1868; Prince Sigismund, infant son, since deceased, of the Crown Prince and Princess of Prussia, in 1867; the Prince of Wales, in 1869; the late Mr. George Grote, and others. *Busts*. Mrs. Beecher Stowe, Daniel Whittle Harvey, Miss Ritchie, Dr. John Percy, Dr. Matthew Combe, Baron H. de Triqueti, Mr. Mechi, Lady Killeen, Cavaliere Sebastian Fenzl, Woronzow Greig. In the last year's exhibition was a bust of her Majesty, executed for the Benchers of the Middle Temple.

Among the statues by the hand of this lady may be enumerated, 'The Chief Mourner'—a young girl: (1850); 'Robin Hood' (1856); 'The Negligent Watchboy of the Vineyard catching Locusts,' a subject from the *Idylls of Theocritus* (1858); 'The Faithful Shepherdess,' an ideal work from the writings of Beaumont and Fletcher, executed for the Corporation of London, and now in the Mansion House (1863); 'Ruth' (1869).

In St. George's Chapel, Windsor, is a monument erected to the memory of the late King of the Belgians, for which Miss Durant received a commission, in 1865-6, from the Queen. The work was fully described in our pages at the time.

WILLIAM WOOD DEANE.

This artist, an Associate Member of the Water-Colour Society, died on the 18th of January, at the age of forty-seven. His pictures are chiefly architectural subjects, the greater number taken from famous continental edifices, and are executed with care and fidelity.

Mr. Deane was born at Islington, in 1825, and was educated for the profession of an architect. In 1844 he entered the schools of the Royal Academy, and gained the silver medal the same year. In 1844 and 1845 he also gained prizes at the Royal Institute of British Architects, where he was a student. After passing some time travelling on the continent, he commenced practice as an architect, during which he erected several buildings, but of no considerable pretension. Subsequently he quitted the profession, and adopted water-colour painting. The journals devoted to architecture speak very highly of Mr. Deane's talents in that branch of Art, and

intimate that, if he had found suitable patronage, he would have become eminent in it.

GEORGE SHALDERS.

The Institute of Water-Colour Painters has sustained a loss by the death, on the 27th of January, of this artist. Mr. Shalder's landscapes, in which a flock of sheep usually formed a prominent feature, were always pleasing and truthful, but they wanted vigour. He died at the comparatively early age of forty-seven, leaving, we regret to hear, three young daughters now without father or mother, and, worse than all, without any adequate means of support. A committee of artists and other gentlemen has been formed for the purpose of raising a fund on behalf of the orphans. Any one desirous of aiding it may do so by paying subscriptions to the "Shalder's Orphan Fund," Bloomsbury Branch of the London and Westminster Bank. The appeal is eminently deserving of support by those who are able to give help.

ANGE LOUIS JANET-LANGE.

Towards the close of last year the French papers reported the death, in Paris, of this painter, who held a good position among the artists of France. He was born in Paris, in 1816, and studied successively in the *ateliers* of Colin, Ingres, and Horace Vernet; but he adopted particularly the style of the last-mentioned, with whom he was associated in illustrating the military exploits of Napoleon I.

Among his principal works may be pointed out 'The Abdication at Fontainebleau,' his first military picture, exhibited in 1844; 'The Last Friend,' 'The Innocents of Lyons,' 'Episode in the Siege of Puebla,' 'Scene in the Crimean War,' for which the artist obtained a medal in the exhibition of 1859; and 'Nero contending in a Chariot-race,' in the International Exhibition of 1855. In the early part of his career he painted several sacred subjects, and with considerable success.

M. Janet-Lange was, for about twenty years, engaged on the French paper, known as *L'Illustration*, for which he produced an immense number of drawings, including subjects of almost every kind, showing the great versatility of his pencil, as well as its pliancy and vigour.

LOUIS GUSTAVE RICARD.

French papers record the death, in Paris, on the 24th of January, of this artist, at the early age of forty-nine. M. Ricard was a native of Marseilles, and distinguished himself as one of the most eminent portrait-painters of his day, though he rarely of late exhibited his works in the *salons* of Paris. In the Paris International Exhibition of 1855 he showed, however, no fewer than nine portraits, male and female, but without the names of his "sitters;" and in our own International Exhibition of 1862 two anonymous portraits of ladies by this painter were hung. He was awarded, in 1851, a second-class medal, and in the following year, one of the first class, for his works. His funeral at the church of St. Philippe-du-Roule, was attended by the Russian and Italian ambassadors, the Deputies of the Department of Bouches du Rhône, in which Marseilles is situated, and by a large and influential number of literary men and artists, by whom, though M. Ricard led a very retiring life, he was known and much esteemed. M. Charles Blanc, Director of the *Beaux Arts*, and M. Meissonier officiated as chief mourners.

PICTURE SALES.

On the 27th of January and several following days Messrs. Christie, Manson, and Woods disposed of the whole of the contents of Crumpsall House, near Manchester, the residence of Mr. John Pender, M.P. The sale of the furniture, &c., took place at the mansion, but the valuable collection of pictures in oils and water-colours, and of engravings, was made at the Cotton-waste Dealers' Exchange, Market Place, Manchester. Of the water-colour pictures, upwards of one hundred in number, may be mentioned as the principal, a series of forty-seven, by D. Roberts, R.A., chiefly Spanish and Eastern subjects—bought at the dispersion of the artist's works in 1865—which were sold to different dealers for an aggregate sum of nearly £1,200; the remainder included 'A Peasant-Girl Seated,' W. Hunt, 102 gs. (Agnew); 'View of London Bridge,' D. Cox, 69 gs. (Permain); 'Trebarwith Strand, Tintagel, Cornwall,' W. Dyce, R.A., 105 gs. (Agnew); 'Puckaster Cove, Niton, Isle of Wight,' W. Dyce, R.A., 100 gs. (Agnew); 'Lago Maggiore,' J. B. Pyne, 86 gs. (anonymous); 'Head of a Girl,' W. Hunt, 70 gs. (White); 'Nazareth,' 130 gs. (Agnew); 'Plain of Rephaim, from Zion,' 137 gs. (Agnew); 'Jerusalem during Ramazan,' 140 gs. (Agnew); 'Cairo—Sunset on the Gebel Mokattam,' 100 gs. (anonymous); these four drawings, by W. Holman Hunt, were made for the late Mr. T. Plint, of Leeds, and were purchased at the sale of his collection in 1862.

The more important oil-paintings in the collection were:—'The Piazza Navona, Rome,' D. Roberts, R.A., painted, in 1857, for Mr. J. T. Caird, of Greenock, 603 gs. (Agnew); 'A Summer's Evening,' James Linnell, 504 gs. (Agnew); 'Elaine,' H. Wallis, 945 gs. (Agnew); 'The Last Sleep of Argyll,' E. M. Ward, R.A., a very small replica of the large picture—engraved in the *Art-Journal*—315 gs. (Agnew); 'The Mask,' A. Burr, 210 gs. (Brown); 'The British Embassy in Paris on the Day of the Massacre of St. Bartholomew,' P. H. Calderon, R.A.—engraved in the *Art-Journal*—997 gs. (White); 'Cardigan Bay,' the combined work of T. Creswick, R.A., T. S. Cooper, R.A., and J. Phillip, R.A., 845 gs. (Agnew); 'Grandmother's Visit,' F. D. Hardy, very small, 315 gs. (Isaac); 'Barthram's Dirge,' Sir J. Noel Paton, R.S.A., another very small picture—engraved in the *Art-Journal*—189 gs. (Laurie); 'The Shy Pupil,' G. A. Storey, 525 gs. (Frost); 'Grand Canal, Venice, with the Dogana,' W. Wyld, painted for Mr. Pender, 147 gs. (Brown); 'Katherine and Petruccio,' A. L. Egg, R.A., 745 gs. (Agnew); 'Cattle in Canterbury Meadows,' T. S. Cooper, R.A., 325 gs. (Agnew); 'The Peep-Show,' T. Webster, R.A., painted in 1866 for Mr. Pender, 1,554 gs. (Brown); 'Landscape, with Cattle and Figures,' C. Troyon, painted in 1850 for Mr. Pender, 1,417 gs. (Pilgeram and Lefevre); 'View of Conway,' W. Wyld, 210 gs. (Falk); 'The Burial of Saul,' J. Linnell, Sen., 204 gs. (White); 'Grinling Gibbons's First Introduction at Court,' E. M. Ward, R.A., 309 gs.; 'David and the Lion,' J. Linnell, Sen., 845 gs. (White); 'The Fugitive Jacobite,' W. F. Yeames, A.R.A., 483 gs. (Agnew); 'St. Andrews,' S. Bough, R.S.A., 153 gs. (Isaac); 'The Village Festival,' T. F. Marshall, 117 gs. (Taylor); 'A Rift in the Gloom, Glen Sannox, Isle of Arran,' G. E. Hering, 309 gs. (Falk); 'Harrowing,' C. Troyon, 430 gs. (Agnew); 'Spanish Gossip,' R. Ansell, R.A., painted in 1859 for Mr. Pender, 500 gs. (Agnew); 'Landscape, with farm-buildings and figures,' P. Nasmyth, very small, 155 gs. (Permain); 'The Annual Procession to the Temple of Æsculapius,' Sir A. W. Callcott, R.A., 180 gs. (Agnew); 'Lost and Found,' R. Ansell, R.A., painted, in 1865, for its late owner, 440 gs. (Agnew); 'The Kissing of the Nile,' F. Goodall, R.A., also painted the same year for Mr. Pender, 1,990 gs. (Agnew); 'A Vestal,' W. Etty, R.A., 120 gs. (Agnew); 'The Bay of Naples,' W. Müller, 175 gs. (Cooper).

The oil-pictures, 102 in number, produced the sum of £20,500.

ART IN THE BELFRY:

A BRIEF ACCOUNT OF
CHURCH, BELLS, THEIR HISTORY, ART-
DECORATIONS, AND LEGENDS.

BY LLEWELLYNN JEWITT, F.S.A.

PERHAPS the ornamental borders of bells have, more than any other part, exercised the inventive skill of the designers of their day. To some of the more characteristic



of these I now devote a brief space. And here it may be well to remark that borders of special designs seem to have belonged to some one founder or set of founders, and to have been used by no others; and thus may be looked upon almost as much in the light of evidence of the name of a founder as his own mark would. Thus a remarkably elegant and distinctive pat-



tern, to which I shall again refer, was used by the Oldfields, and continued by their successors, the Hedderlys; and others were used solely by the Braysiers and their successors. Finding a border occur upon a bell with a founder's name or mark is, of course, direct evidence that that border was used by him; and finding the same border upon a bell without the name or mark, is



strong presumptive evidence that it emanated from the same foundry.

The engravings which I shall give in my next chapter show some few of the borders to be found upon bells, and prove that Art has not been neglected in the belfry any more than in other parts of the fabric of the church. The *fleur-de-lis*, the trefoil, the strawberry leaf, the oak leaf, the acorn, and

various other flowers and foliage, are among the more frequent, and these enter largely into the composition of many designs. Some of them are very simple and graceful, and others more elaborate and intricate.

A remarkably rich and effective border, already alluded to as being characteristic

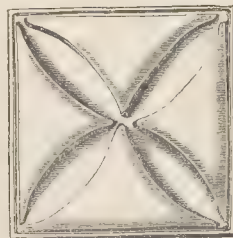


of the Oldfields and their successors, forms one of the engravings; of it several varieties, more or less ornate, are known to me. It frequently forms an encircling border around the haunch or the sound-bow of the bell, and is also used, in sections, to place between the words of an inscription.

The three engraved examples, in which



the acorn forms a distinctive feature, occur at Appleby, Elton, Stanton-by-Dale, and other places. They are, as will be seen, exceedingly effective and good in design, and might well be introduced in metal-work, carving, pottery, and other de-

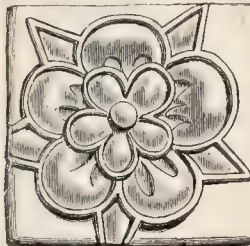


corations of the present day, as may also the graceful running borders of which many varieties exist.

The acanthus leaf, too, is found on bell

borders, where it is introduced occasionally with good effect.

The variety of lettering used upon bells is somewhat remarkable, and many admirable examples, which might well be taken as copies for various decorative purposes, are exhibited upon them. On early bells the inscriptions are frequently wholly in Lombardic capitals, or in "text," *i.e.*, old English, or in this same text with Lombardic capitals or initial letters. Often, too, they are in what are generally called "Gothic" capitals, and very commonly in plain Roman capital letters. Two of the



finest known letters, *h* and *Q*, I shall give in my next, from a Derbyshire church. They will be seen to be extremely rich in design and elaborate in their details. The *h* is foliated, and bears in the inner space a boldly executed lion's head; the *Q* is of the same general design, and bears in the inner space the initials *M H*, a crescent and staff, and foliage. Another pair of letters



is also engraved from Crich, and they occur also in other churches in the same county. The curious story about these letters is that they occurred, as well, on a grand old bell formerly at Pontefract (but destroyed some years ago), where, as well as the former Derbyshire specimen, the *Q* (*c*) was turned upside down to do duty as a *D* (*d*). The Pontefract bell, of which an ac-



count has been printed by Mr. Fowler, bore the inscription:—

✠ Hic est tuba dei ihe nomen ei
✠ Hec Campana Beata Sacra Trinitate Fiat
Ano Do M D LXXXVIII H D.

The first Derbyshire example bears, "✠ Iesvs be ovr spede," and is evidently of the same date. The decorations on the Pontefract bell were, besides some beautiful crosses, a number of Tudor badges,

consisting of the rose, the pomegranate, the castle, the portcullis (all crowned); the arms of Nottingham, a talbot *passant*, and a founder's mark which has not yet been correctly assigned. The general lettering upon this bell was, the first and third lines



entirely in Lombardic capitals, and the second in old English with Lombardic initials.

Other excellent examples of this beauti-

ful and effective style of lettering are shown on the other engravings.



The lettering of the text, or old English, inscriptions was usually of precisely the same character as is seen upon mediæval tombs and monumental brasses; but it will be found to vary extremely both in elegance of design and in general style.

The Gothic lettering, as another variety is called, has a peculiar sharpness and clearness about it, that give great beauty to inscriptions, and the same remark will apply to a peculiarly clear and attenuated variety of the Lombardic, which is sometimes found



on bells of the same date and earlier, and the letters of which are not unfrequently mixed up in the same inscription with those of the "Gothic" and of the Roman kinds.



Inscriptions in Roman capital letters are, perhaps, the most frequent of any, but these require no special notice. Sometimes the inscriptions are in Greek, and in these instances Greek characters, of course, are used.

Sacred monograms, of which an example



or two are engraved, were introduced in different kinds of lettering, and generally with extremely good effect, both at the commencement and in the course of the inscriptions, and also separately with the marks and other devices. Frequently, too, the sacred monogram of the Blessed Virgin—the Lombardic *M*—is given, and is usually crowned, as will be seen by the engraving. Other letters are also not unusually crowned in a similar manner.

Having spoken of the letters of which bell-inscriptions are formed, it will be necessary next to speak of the inscriptions and epigraphs themselves, not so much as works of Art as of curious and very instruc-

tive compositions. They may be divided into several classes. Some of the earliest are simple dedications to our Saviour, to



the Blessed Virgin, or to some saint; others are Leonine or monkish hexameters; invocations and expressions of praise; rhymes upon the uses of bells; expressions of loyalty; names of donors, ministers, and churchwardens; and many other varieties.



Of the first of these, the more usual formulæ are "Jesus;" "Jesus Nazareus Rex Judeorum;" "Jesu Nazarene Rex Judeo-

rum fili Dei Miserere Mei;" "Jesus be our speed;" "Fili Dei Miserere Mei;" "Est mihi collatum IHC istud nomen amatum;" "Sit nomen IHC benedictum;" "Protege pura via quos convoco Virgo Maria;" "Virginis Egregie Vocor Campana Marie;" "Maria;" "God help



Sancte Maria;" "Ave Maria;" "Ave Maria Gracia Plena;" "Ave Maria Gracia Plena Dominus Tecum;" "Sum Rosa pulsata Mundi Maria vocata;" "Stella Maria maris succione piissima nobis;" "Serva Campanam Sancta Maria Sanam;" "Sum Virgo Sancta Maria;" "Ecce Maria Virgo."

Besides the archangels Gabriel and Michael, almost every saint in the Church is honoured upon bells, most of them with the "Sancte," or the usual invocation, "Ora pro nobis," at the commencement or end. Thus:—

+ Sancte Gabrielis.
+ See Georgi O P N.
+ Sancte Laurente Ora te pro nobis.

+ Sancta Catarina.
 + Sancta Michael.
 + O Sancte Stephane.
 + Dulcis sisto Melis Campana Vocor Gabrielis.
 + Hic Nova Campana Margareta est Nominata.
 + Sancta Anna ora pro nobis.
 + Sancte Paule ora pro nobis.
 + Sancte Johannes ora pro nobis.
 + Sancte Toma O.
 + Sancte Gregori O N.
 + S Thomas Treherne.
 + Sancta Agatha ora pro nobis.
 + Sancte Jacobe ora pro nobis, &c.



Words of praise, such as "Gloria in Excelsis Deo;" "Alleluja;" "Soli Deo Detur Gloria;" "Laus Deo Gratia Benefactoribus;" "Laus et Gloria Deo;" "Praise God;" "Give thanks to God;" "O Lord, how glorious are thy works;" "All Glory be to God on high;" "All glory to God;" "Holy, holy, holy, Lord God of Sabaoth," are also of frequent occurrence.

Among loyal inscriptions, and those of Church and State, the most frequent are :—



"For Church and King we always ring."
 "God bless the Queen (Anne) and save the Church."

"I was made in hope to ring
 At the coronation of our King."

"God preserve Queen Anne and the Church."
 "God bless Queen Anne."
 "God Save the Queen."
 "God preserve the Church of England."
 "Let us ring for Church and King."
 "God save the Church."



"God bless the Church."
 "Come, let us ring for Church and King."
 "Fear God, honour the King."
 "God preserve our King and Kingdom, and send us Peace."
 "God preserve the Church and King."
 "Ye people all that hear me ring,
 Be faithful to your God and King."
 "Prosperity to the Church and Queen."
 "Serve God, honour the King."

Of Leonine—or monkish—hexameters, which research has proved to have been in use as early as the third century, but which are said to have taken their name from one Leoninus, a monk of Marseilles, who lived about 1135, the following half-dozen ex-



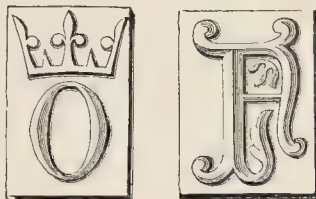
amples given by Mr. Ellacombe will be sufficient :—

+ Est michi collatum hic illud nomen amatum.
 + Protege Virgo pia quos conboco sancta maria.
 + Voco mea biba depello cuncta nocina.

This is curious as a confirmation of what I have already stated, that the ringing of



bells was supposed to drive away thunder and lightning, storms and tempests, demons and unquiet spirits. "To satisfy any country lad or sexton," says Mr. Ellacombe, "who perchance might be my attendant in a tower where I found any such, I give here the following as an English version :—



'By my lively voice I drive away the saucy boys.'

+ Plebs ois plaudit ut me tam sepius audit ;
 which may be translated, "All the people rejoice when they hear my voice," and is of frequent occurrence.

+ Re melior bere non est campana sub ere,
 meaning :—

"A better bell than I
 Cannot be found under the sky."

+ Misteriis sacris replicat nos dea iohannis.
 Others are given by Mr. Tyssen as follows :—

+ Sum Rosa Pulsata Mundi Katerina Vocata.
 + Dulcis Sistis Melis Campana Vocor Gabrielis.
 + Vox Augustini Sonat in Aure Dei.

+ Per Quos fundator Jacobus precibus tueatur.
 + Iou cum fiam cruce custos laudo Mariam.
 + Digna Dei Laude Mater dignissima gaude.

Before proceeding to give a few examples of couplets and verses, &c., in praise of bells and descriptive of their various callings, it will be a pleasant break to relate the sweetly pretty legend of the Limerick bells—a romance eminently worthy of the vividly poetic imagination of our brethren of the sister isle. The remarkably fine



bells of Limerick Cathedral were originally, it is related, brought from Italy. They had there been manufactured by a young native (whose name tradition has not preserved), and finished after the toil of many years, and he prided himself upon his work. They were purchased from him by the prior of a neighbouring convent, and with the proceeds of this sale the young Italian bought for himself a little villa near the convent, so that he might have the pleasure of hearing the sweet tones of his own bells come



pealing to him from the convent cliff, and that he might grow old in the enjoyment of their sound and of domestic happiness. This dream, however, was soon dispelled, for "in some of those broils, whether civil or foreign, which are the undying worm in the peace of a fallen land, the good Italian was a sufferer among many. He lost his all, and, after the passing of the storm, found himself preserved alone amid the



wreck of fortune, friends, family, and home. The convent in which the bells, the *chefs-d'œuvre* of his skill, were hung was razed to the ground, and his much-loved bells carried away to another land. Haunted by his memories, and deserted by his hopes, he became a wanderer upon the earth, and his hair grew grey, and his heart withered before he again found a home and a friend. In this desolation of

spirit he formed the resolution of seeking the country and the place to which these treasures of his memory had been finally borne. He sailed for Ireland, and proceeded up the Shannon. The vessel anchored in the pool near Limerick, and he hired a small boat for the purpose of landing. The city was now before him, and he beheld St. Mary's steeple lifting its turreted head above the smoke and mist of the old town. He sat in the stern, and looked fondly towards it. It was an evening so calm and beautiful as to remind him of his own native haven in the sweetest time of the year—the death of the spring. The broad stream appeared like one smooth mirror, and the little vessel glided through it with almost a noiseless expedition. On a sudden, amid the general stillness, the bells tolled from the cathedral; the rowers rested on their oars, and the vessel went forward with the impulse it had received. The old Italian looked towards the city, crossed his arms on his breast, and lay back in his seat—home, happiness, early recollections, friends, family—all were in the sound, and went with it to his heart. When the rowers looked up, they beheld him with his face still turned towards the cathedral, from whence the sweet sound of his own bells were softly pealing, but his eyes were closed, and when they landed they found him cold and dead.

That there was originally some foundation for this touching legend is more than probable, but if so it belonged to a much earlier set of bells than those which now hang in the cathedral tower, the oldest of which dates back only to the year 1613, and all of which are of home manufacture. There are eight bells in the tower, and they bear the following inscriptions, which will show incontestably that they can have no connection with the enthusiastic Italian:—

1st Bell.

GEO: ROCHE: PRAETOR: RAY: FEZ: MAVRICE
IS: MOTT: VIC: T.C. E.C. 1703.

2nd Bell.

The same, with FVDIT: TOBIAS: COVEY: 1703.

3rd Bell.

L. MURPHY, FOUNDER, DUBLIN, 1859.

4th, 5th, and 6th Bells.

T. MEARS OF LONDON FECIT, 1829.

7th Bell.

VIVAT: REX: ET: FLOREAT: GREX: ANNO
DOMINI: 1673: W.P. E.P. W.C.

8th Bell.

GVLELMVS YORKE: ARMIGER: PRAETOR:
1643:
IOHANNES: VESY: S.T: D. EPISCOPIVS
IOHANNES: SMITH: A.M: DECANVS LYMERI-
CENSES: 1673:
EX: MVTVS: LIQVIDE: FATE: SVMVVS: FIDE:
VOCALIS:
IAM: CONSONANTES: QUID: VETAT: LOQVAMVR:
W.P: E.P.

The examples engraved in this chapter, taking them in the order of the columns in which they respectively appear, occur upon bells in the following churches:—Shouldham, West Anstey, Ford Abbey, Bapchild, All Saints, Cambridge (the crest of Norris), Richmond, Gloucester, Aylesbere, Ford Abbey, Devonport ("Mister Nobody"), St. Martin's, at Exeter, Caldecot, Elton (Derbyshire), South Somercotes, Dorchester (Oxon), Binfield, Exeter, Devonport, Ford Abbey, Devonport, Chaddesden, Somerby, Ashford (Devon), Devonport, Ford Abbey, and Devonport. For some of these I am indebted to my friends, the Rev. H. T. Ellacombe and the Rev. Dr. Raven.

PARIS MUSEUM OF COPIES.

ONE of the most remarkable expedients ever devised for the promotion of Fine Art has just been accomplished in Paris, and with a quietude not a little singular. We allude to the actual establishment of a gallery, or series of saloons, in the *Palais de l'Industrie*, for the permanent exhibition of copies of renowned works of (as they are termed) the old masters. It is well known that the plan of such an institution has been cherished, with especial zeal, by M. Jules Simon, to whom, under M. Thiers, has been intrusted the Ministry of Education, Religion, and the Fine Arts. It has been canvassed widely among artists, with much zeal *pro* and *con*; but it must be said, with a bitter antagonism, in which there was obviously much more of political animosity than fair discriminative treatment. In this M. Buisson, an artist, and member of the National Assembly, was conspicuous. It has been affirmed that public money had better be engaged in promoting the creative efforts of genius, than in thus sustaining the dull labours of inferior artists, in the servile work of imitation. Here the *cul bono* question is wholly overlooked—the question of whether such a gallery as that contemplated would not, if thoroughly realised, prove a great stimulant to the student—an assured educator in its various developments of public taste, and a source of extreme enjoyment to all refined and educated minds. Can there be doubt on this point? It is set forth with much confidence, that by none but artists of true genius could the master-pieces of the past be appreciated in their full value, and that such men could not be induced to give up their time to imitative efforts, or, if they did, the result would be *pro tanto* to set aside the production of original works. Herein lies a very nice question, and one might venture to affirm that the man of genius would not be the most fervid appreciator of rival excellence. Genius has its strong idiosyncrasy which would recoil from, rather than conduce to, faithful copying. It is a singular illustrative fact, that in his voluminous letters from Rome our Wilkie scarcely mentions the name of Raffaele. Would it have been wise to have asked from him a copy of a Madonna—albeit glorified—and trust to his toiling congenially over its every touch and tone? In the French school there have been two great leaders whose antagonism was familiar to all—Ingres and Delacroix. Considering the reckless freedom of the latter's dashing pencil, who would invite or intrust him to repeat the exquisite delicacy of a Coreggio, or Carlo Dolce canvas? or, with what hope set down the other accomplished formalist to identify himself with the unmethodic flash of Salvator Rosa? No, it is not requisite, on an occasion like that in question, to tempt such planets from the spheres. Neither are we driven, in their default, to throw ourselves for a copyist into the mire of merest mediocrity. Far from it. There is a second order of spirits in Art, imbued with fine intelligence, accomplished judgment, and a thorough familiarity with the mysteries of the palette, to whom it would be safest to intrust the task of deeply and patiently studying the secrets of treatment which have immortalised the matchless *cinq-ento* canvases, and to give us a fresh realisation of them. To this conclusion we firmly came, on our first startling entry upon the saloons of the European Museum, and it was confirmed upon repeated and deliberate consideration.

The collection contains close upon one hundred and twenty works, all of the precise dimensions of their originals. They are chiefly from the schools of Italy. On entering the first saloon which, with another, is of spacious dimensions, we found ourselves in the company of the finest of the grand Raffaele Vatican works, such as 'The Overthrow of Holofernes,' 'The Defeat of Attila,' 'The Discussion of the Sacrament,' 'The Liberation of Peter from Prison.' In the grand saloon next, terminating the suite, we found Michael Angelo from the Sistine, and two noble copies of Titian's 'Assumption,' and the 'Martyrdom of St. Peter Dominico,'—the latter worthily holding the place of its ori-

ginal, unhappily burned in the year 1866. A saloon is devoted to eighteen works after Velasquez, of great interest. One of these supplied a cavil against the Museum. It was a copy of the celebrated picture of 'The Surrender of Breda'—*el Cuadro de las Lanças*. This had been intrusted to the young artist Regnault, who gave promise to be one of France's greatest masters, but who closed his career on the battlefield of Bujival. It was in some respects a failure, and hence it was argued that even genius could not be successful in effective copying; but we have dealt with that argument above, and moreover it is admitted that Regnault was impatiently rapid in his work, and finally left it unfinished for the intervention of a young and incompetent hand. Still the canvas has its merits if it should be retained, and if its removal should be deemed expedient, it could be replaced by a less ambitious hand. The following list will martial the contents of the seven saloons:—

No. 1. Italian School:—25 pictures, of which 7 are after Raffaele.

No. 2. The same school, with 19 pictures, 13 Raffaeles.

No. 3. Spanish school:—20 pictures, of which 18 are from Velasquez.

No. 4. 17 Italians, after Paris-Bordonne, Titian, Coreggio, and Tintoretto.

No. 5. The Florentine and Bologna schools, represented by Andrea del Sarto, Guido, and Domenichino; the Guido being 'The Aurora.'

No. 6. 15 works of the Spanish, Dutch, and Flemish schools.

No. 7. 16 works, chiefly Michael Angelo, Raffaele, and Titian.

We must express our conviction that the great majority of the works of this collection are adequately painted to represent their great originals, and that they fulfil the promises of the French minister's undertaking. If we err not seriously, M. Jules Simon has here created for himself a monument destined to long endurance and increased admiration.

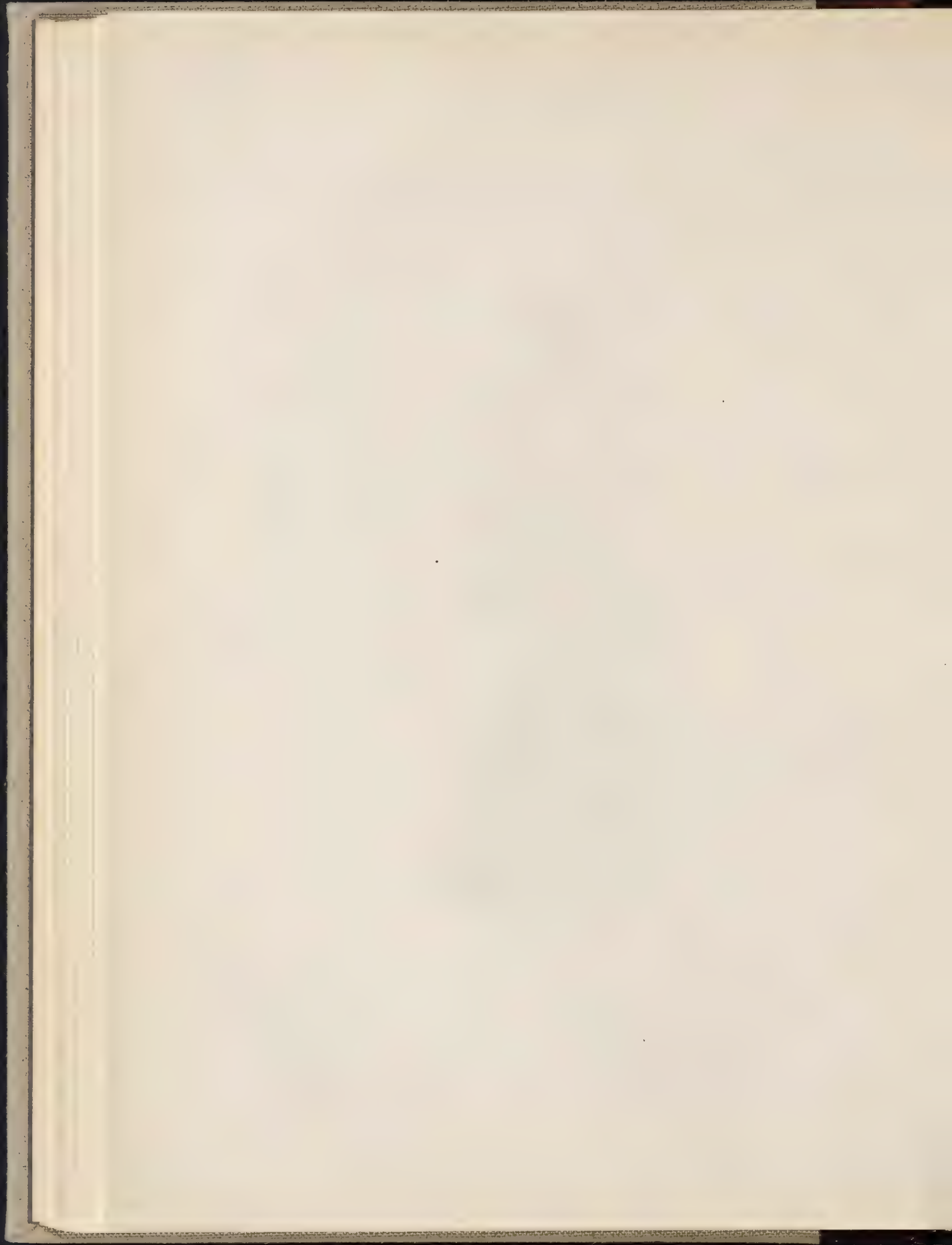
THE SHEPHERD-BOY.

FROM THE STATUE BY L. A. MALEMPRE.

THIS elegant little figure is the production of a French sculptor who has long been domiciled in England, and for many years has worked in the studio of Mr. Theed, as one of his principal assistants. It was modelled as a companion to the 'Musidora' of the latter artist; and both figures were issued, among numerous other works of a sculptural character, to the subscribers of the 'Ceramic and Crystal Palace Art-Union'; a society which, we may remark, has done, and still is doing, much to foster and encourage a taste for this neglected art among us.

His 'Shepherd-Boy,' of well-set and muscular, yet not clumsy, frame, might stand for the youthful David when he kept the flocks of his father Jesse on the plains of Bethlehem, and there encountered and "slew the lion and the bear," and prepared himself, by vigilant watchfulness and active exercise in the field, to do battle with even a more formidable adversary, Goliath of Gath. M. Malempre's shepherd is, like the young Hebrew, modest and comely; he holds in one hand a short crook, and in the other his musical pipe; from his waist hangs a water-bottle of Eastern form, and looped over his shoulder is a kind of tunic set in graceful folds. He is supported by a fragment of the trunk of a tree, up which the ivy is slowly creeping, with some wild plants at its base; and on the other side a lamb is nibbling the short grass, confident in the protection of its keeper. The subject is treated in a perfectly simple and naturalistic way, and with appropriate Arcadian feeling.







THE SHEPHERD - BOY.

ENGRAVED BY H. C. BALDING, FROM THE STATUE BY L. A. MALEMPRE.

DULWICH COLLEGE.

It is not often that it comes within the province of an Art-Journal to raise its voice against the vulgar and greedy cry for disestablishment, disfigurement, and demolition, of which the keynote was disastrously pitched some few years since. The bitter fruits of—we cannot call it the policy, but the folly—levelling as far as possible all to which, in our youth, we were taught to look up to with respect, are becoming every day more apparent. The late inclemency of the season is aggravated, in every poor man's house throughout the country, by the most unblushing attempt to assert the rights, not of labour, but of idleness, that we have as yet witnessed. Men who, for their simple and skillless, though somewhat disagreeable, industry, receive higher remuneration than many of the expensively trained curates of our churches, and junior officers in our army and navy, are found wantonly strangling the yield of our collieries, not that they may be better off, but that the owners may be worse off. In every branch of Art-manufacture this artificial and communistic interference with the supply of one of the great necessities of life is becoming more and more serious. Into this, however, it is not our present purpose to enter. It is of an attack, conceived in the same envious and destructive spirit, directed against one of the most thriving of our educational establishments; one, too, which has an affiliation with Art special to itself, that we have a word or two to say.

Dulwich College has especial claims on the lovers of Art. It is the only institution in this country in which there exists, specially devoted to the service of the public, and munificently endowed on its own basis, a gallery of pictures. In 1811, Sir Peter Francis Bourgeois, R.A., bequeathed this gallery to the college. It has a separate endowment of £520 per annum. It contains many noble pictures. The Italian, the Spanish and the English schools are well represented. A beggar boy of Murillo is full of sunny Southern life, and there is a *replica* of the 'Venus and Adonis' now in our National Gallery. A bequest of this nature was an event far in advance of the ordinary views that prevailed in England sixty years since. It may be said to have anticipated, by that interval, the wise prevision of the Prince Consort, and to have been the first example of those attempts to provide for the Art-culture of the rising generation of which we now hear so much. It thus would be difficult to point to any institution which combines so much of the piety and provident charity of the England of Elizabethan times, with the intelligence and comprehensive culture of the present day, as are to be found united in the important foundation of the College of God's Gift, at Dulwich. Edward Alleyn, the founder, who was born in the parish of St. Botolph, Bishopsgate, in 1566, was an actor who attained extraordinary celebrity in an age noted for dramatic talent. Ben Jonson did not hesitate to refer to Roscius and even to Æsop when he spoke of Alleyn. The weighty physiognomy of this worthy founder, his keen, dark eyes, his well-cut, tasteful, and benevolent mouth, the shadowy brim of his large felt hat, and the lace-edged vandykes of his ruff, recall to the observer the grave and thoughtful aspect of those men who made England greater than she has ever been, in some respects, since their times. With one of the greatest in intellect, if not in moral worth, indeed, the beneficent actor appears to have had no small

contention. Lord Chancellor Bacon appears to have endeavoured to divert a portion of the fund which Alleyn sought to devote to eleemosynary purposes to the establishment of endowments for the encouragement of learning at the universities.

That Bacon had here in view the future welfare and grandeur of his country can no more be denied, than that he was the fittest judge of his time, and of many another period, as to the steps best fitted to promote it. The views of Alleyn were not more patriotic, but perhaps more limited. Imbued with the municipal spirit to which we owe so much of the welfare of the past, he sought to provide for the poor of the parishes with which he was personally familiar. He built his college for the maintenance of a master and a warden, both to be of the name of Alleyn, four fellows, six poor brethren, six poor sisters, and twelve poor children, to be chosen from four, now metropolitan, parishes; and he provided for the education of eighty boys, including those of Dulwich, who were to be taught freely, and "toute or foreign schollers," who were to pay an appointed allowance.

The estates settled by Alleyn to form the endowment of his college now yield an annual revenue of £17,000, with a prospect of development to, it is said, ten times that amount. The college seems to have undergone the neglect which has characterised so many of the well-devised provisions of our pious ancestors. But, in 1858, it was completely modified by Act of Parliament.

By this Act, the government of the College was vested in nineteen governors, of whom eleven are nominated by the Court of Chancery, and eight are elected by the four parishes which were privileged by the founder. After providing for the maintenance of the fabric, the chapel, and the library, the surplus revenue is devoted for three-parts to educational, and for one-fourth to eleemosynary purposes. Two distinct schools have been established. The upper gives instruction in classics, mathematics, modern languages, including English, Chemistry Physical Science, and the rudiments of Art. The lower school is for the benefit of the industrious and poorer classes of the parishes above mentioned; and affords a good practical education, suitable to their station, including free-hand and mechanical drawing, and the elements of mensuration and practical geometry.

A large and imposing pile of buildings has been erected from the designs of Mr. Charles Barry, containing class-rooms, lecture-theatre, laboratories, library, and a great hall. The new college was opened by H.R.H. the Prince of Wales on June 21, 1870. The college-chapel and the fine gallery of pictures remain for the present on their old site.

In the upper school of Dulwich College there were, at the close of the last half-year, 500 boys. In the lower there were 160. Three years ago the total number in both schools together was less than 300. The vitality and excellence of the school are attested, not only by this vigorous organic growth, but by the distinctions carried off by its scholars. No education in this country is, or at least was, so much what the best judges of the subject could thoroughly commend, as that afforded by the Royal Military Academy at Woolwich to the two scientific corps of our army—the very pick of the energy and intellect of Young England. Dulwich has obtained a first place and several high places in the admission examination at Woolwich. It has carried off the Balliol Scholarship, a first class in the classical tripos, two studentships at the

Royal Academy, and medical scholarships at the hospitals. Dr. Carver, the headmaster, may look with justifiable pride on such a muster-roll.

An establishment so perfect and complete in itself, resting on a munificent endowment, and providing so admirable an education, wisely classified according to the station and future occupations of the students, is, of course, eminently hateful to those whose attempts to give a new future to England commence by, and indeed are chiefly confined to, the effort to make a *tabula rasa* of the past.

That those studies which the experience of ages has found to be most serviceable in the training of the mind, if not in the actual amount of knowledge which they communicate, should be eagerly flocked after by more than three times the number of applicants who seek a commercial education, is hateful to self-taught legislators. That Art should be, not only encouraged, but actually endowed, is a crime in the eyes of utilitarian reformers. There is something too condemnatory of the modern destructive spirit in the renewed youth of such an institution as God's Gift to be tolerated by the disestablishing party. "Then said Mr. Nogood, 'Away with such a fellow from the earth.' 'Ay,' said Mr. Malice, 'for I hate the very looks of him.' Then said Mr. Love-lust, 'I could never endure him.' 'Nor I,' said Mr. Live-loose, 'for he would always be condemning my way.' 'My heart riseth against him,' said Mr. Enmity. 'Let us despatch him out of the way,' said Mr. Hate-light." So it was desired that, like Faithful before him, Dr. Carver and his good work should thus come to their end.

The instrument of destruction was prepared in the draft scheme of the Endowed Schools Commissioners. The proposal therein contained is no other than to arrest the development of a beneficent work of public utility, to rob it of its revenues, and to destroy its efficacy, in order that the confiscated funds may be applied by the Commissioners to experimenting in a new neighbourhood. The lower school, as in good English and good sense it is called, is to give way to a "preparatory seminary," where the fees charged will be such as to be beyond the reach of the majority of those who are now benefited after the desire of the founder. The upper school is to be cut down to the income of £1,800 a-year. The chapel is to be turned into a parish church; the picture-gallery is to be alienated from the College; and the new upper school is to be started with the advantage of an annual deficit of £2,200.

Still further to carry out the object, which the respectable jury at Vanity Fair avowed with more cynicism, but did not follow out with more energy, than the reformers of Dulwich College, it is proposed that the college shall be divided into two schools—a classical and a modern school—with two separate head-masters.

All those of our readers who have any public-school recollections of their own; all those who, from experience in any way acquired, are aware of the primary importance of a regular, supreme, and unquestioned authority, in all cases of school discipline, will understand the mischievous result of such a mode of playing at school-keeping. If there is one thing more than any other in which, while men are men and not angels, co-ordinate authority is disastrous, it is in all that relates to the discipline and tuition of youth. We cannot for a moment suppose that it has been the set purpose of the Commission thus to deliver

to Dulwich College, when stripped of its endowments, a dose that must necessarily destroy the little life remaining. Still, had there been such a purpose, it would have been difficult to find an apter mode of effecting it.

Into the distribution of the spoil, the allotment of £60,000, to be raised by sale of part of the trust estate, to establish second and third grade schools in the four parishes, for the youth of which Dulwich now provides a happy refuge from metropolitan darkness and bad air, and the capitation fee of £2 per child to be contributed from the Dulwich funds towards the coffers of these schools, we have nothing now to say.

But for the numerous and respectable householders who, on the faith of the Act of Parliament, and in reliance on the honourable character so worthily earned by Dr. Carver, have within the last ten or twelve years fixed their residence within an accessible distance of Dulwich College, no surprise could be more unwelcome than that proposed by the Commissioners. We trust that the result of directing public attention to the proposed spoliation may be such that indignation shall prevent, instead of merely following, the disestablishment of Dulwich College.

IMPROVEMENTS IN MINOR BRITISH INDUSTRIES.

RANSOME'S PATENT STONE.

A PERIOD of a quarter of a century has now elapsed since the announcement was made of the discovery of Ransome's Patent Stone, a product differing in no wise from the natural material, as being a re-union effected by chemical means of the free elements of the stone. It is impossible to over-estimate the courage, constancy, and self-reliance of Mr. Ransome in working out a natural principle, publicly unrecognised and commonly unknown, to the triumphant result which is shown in Queen Street Place, and proved at East Greenwich.

Of this really extraordinary invention we are not now speaking for the first time: the process was described in the *Art-Journal* several years ago, but the progress which the manufacture has since made justifies us in reverting to it.

At the time to which allusion is made the works (then at Ipswich) were limited in comparison with their present extent, and, we believe, there was no depôt in the City as there now is at Queen Street Place. The great object of the manufacture was then almost entirely commercial, as being the most remunerative direction into which it could be conducted; although there was a delicacy, beauty, and sharpness about the mouldings even at that time which fitted the process admirably for the execution of Fine Art design. The invention was first applied to the production of millstones; and the cutting and grinding capabilities of the material will be understood when it is stated that a grinding-disc will cut a saw at the rate of six inches a minute. Thus, as the very remote progenitor of *terra-cotta* was a brick, the origin of whatever design may be produced in patent stone is a millstone.

Mr. Frederick Ransome, the inventor of the patent stone, is a member of the Ipswich family of Ransomes, well-known as Ransome and Sims; and, like many of our valuable inventions, the patent stone may be said to be the result of accident: in this case, that of seeing a man proceeding with the very common operation of dressing a millstone. But this was only the germ of the growth which has since fructified beyond all calculation.

It may be said that this patent stone has been subjected to long and severe trials before we advert to it as a final success, confirmed by prolonged experiment. It is not necessary to say that an invention so valuable has been known in the circles of science for many years; but how-

ever singular the assertion may sound, it is nevertheless true that with all its rare merits it has only recently been fully recognised by the public. The destruction of building-stone in London is ascribed to atmospheric influence and noxious gases; but there are other cities perfectly innocent of noxious gases where the mischief is not less remarkable. Oxford especially may be instanced, where certain of the buildings stand with their frontages in monumental rags; but examples of good (and bad) building-stone are innumerable, and of these we have nothing to say. When the question arises as to the utility of compounding a building-material of a constitution sufficiently sound to resist the dilapidative malaria of London, the answer is plain enough. Stone of this quality is found only at considerable distances from London, and the conveyance of it thither is effected at great cost. Hence it is by no means undesirable that attempts should be made to obtain an artificial stone which, with all the good qualities of the best natural building-stone, should at the same time be able to resist the deleterious effects of our atmosphere. But no result has been attained with qualifications so well adapted to the ends desired as Ransome's patent stone. We have authority for the following statement of its composition:—By means of caustic alkali, flints are dissolved so as to form a silicate of soda—indeed, a kind of water-glass. This viscous and tenacious substance is then rapidly mixed with a proportion of very fine siliceous sand in a pug-mill, so as to form a soft plastic mass which can be moulded into any desirable form. The soft stone is then immersed in a bath of a solution of chloride of calcium, which is made to penetrate every pore by means of hydraulic or atmospheric pressure. Whenever this solution comes in contact with the silicate of soda, the two liquids are mutually and instantaneously decomposed, the silica taking possession of the calcium and forming the hard, solid silicate of lime, and the soda uniting with the chlorine to form chloride of sodium. Instead then of the particles of sand being covered with a thin film of the liquid silicate of soda, they are covered and united by a film of solid silicate of lime, one of the most indestructible substances known. The small quantity of soluble chloride of sodium, one of the results of decomposition, is then washed out of the stone by a douche of clean water, or by hydraulic pressure, its complete removal being insured by chemical tests. The stone is then dried, and is ready for use.

We have seen few manufactures connected with Industrial Art so interesting as this: where, in a few minutes, the article is changed from the rough unsightly flint into the object perfected for use; the stones, converted into fluid, pass through two or three minor processes; the mass is now rammed into a mould; then immersed in water saturated with chloride of calcium; and, after being washed with clean water, is put aside for application to the purpose intended. It seemed like magic, from its rapidity and accuracy.

Hence it will be understood that in dealing with a plastic material such as we describe, any form can be moulded with singular sharpness and minuteness of detail; as every description of architectural ornament, balustrades, terminal vases of every variety and complication of detail, chimney-pieces, garden ornaments, &c. As an instance of architectural and ornamental variety, we cannot do better than mention a fountain, executed in Ransome's patent stone, for the Governor of Jamaica, a very elegant composition. It consists of a lower basin, supported by columns; an upper basin supported by a shaft, whence rises a pipe which throws a jet to a considerable height. The whole is encompassed below by a spacious basin. As an example of interior domestic ornament, there is to be seen at the offices a richly ornamented fireplace, the central adornment of the frieze of which is a shield ready to receive a crest or monogram. On the upright side-panels are carved wreaths of flowers flanked with foliage and the forms of birds, making altogether a composition of much richness.

The invention has now reached such a degree of perfection as to be an invaluable aid in carrying out Fine Art design, as one of its great qualities is that it can be refined in any wise by the chisel. Thus without entering the provinces of bronze

or marble it proposes a new and a cheap means of executing sculptural composition to any extent.

In architecture, as we have shown, the principle has been largely applied; many capitals, &c., are shown, which, at a distance, seem as sharp and sound as any that could be produced by the chisel of an accomplished artisan; indeed, they will bear close inspection; that is made evident in objects placed near to the eye; such as head-stones, of which there is a large variety, and vases, of which there are several of good design, or copies from long-established favourites. In the department of pure Art there may be room for improvement, and that improvement will very soon be introduced into the works.

For lawns, gardens, and so forth, where a vast advantage is obtained by the means to defy frost and all changes of weather, for external architectural applications where a similar power is equally essential, there exists nothing so good as this patent stone; while for the various needs of the artist its capabilities are beyond dispute.

REALISTIC ATTEMPTS AT SACRED ART.

THE picture upon which Mr. Holman Hunt has been engaged for many months at Jerusalem is as yet jealously guarded from view. There is much propriety in the decision of an artist to avoid any criticism anticipatory of the moment when his work should be submitted to the unbiased opinion of the public, or to the comments of those who, each after his own fashion, are wont to tell the public what to see and what to think. This good rule has, however, in the present instance, been infringed by, or in favour of, two of our contemporaries. The disadvantage, to the artist, of such partial exceptions to a good rule is but too manifest. The notices to which we refer are laudatory in the extreme. Unfortunately, the very point and pith of the picture has been appreciated by the two friendly critics, from points of view that are so diametrically opposed, that one, or the other, must have altogether failed to arrive at the idea of the painter. A more exquisite satire on amateur criticism could not well have been put into language. Christ, according to one, "stands, his arms raised and extended in the ancient attitude of prayer, and He looks upwards, praying earnestly." "Christ," says the other, "has risen from toil, and is stretching out his arms as men do who are weary after protracted work." We should hope that one or both of these accounts was written second-hand. We cannot conceive that the masterly workmanship of Mr. Holman Hunt should have so far lost its accuracy as to fail to tell even the most ordinary observer whether the central figure of the picture was represented as praying or as yawning!

Without imitating a certain well-known criticism of a picture which was, indeed, in the catalogue, but which did not happen to be in the exhibition, as a portion of which it was ignominiously attacked, we have a word to say on the realistic school of sacred Art. And it may be the more easy to say what is just and true on this subject, before we experience the glamour with which Mr. Holman Hunt surrounds the embodiment of his conceptions. The fashion of a certain school, of which we must name Bida as *facile princeps*, is to reproduce the actual details of the Oriental life of to-day, by way of illustrating the scenes which surrounded the cradle of Christianity. This is thought to be, as a realistic performance, something close upon the truth. We think that this view is altogether mistaken. We think that

the poetic idea of prophet, or apostle, or One greater than either, is far more faithfully conveyed to the western world by the Romanesque grandeur of the draped figures of Raffaele than by the photograph of some half-naked sheik. There is a two-fold objection to the delineation of a bare-armed Moses, who recalls irresistibly the idea of an English washerwoman. One is, that once removed from the full influence of Oriental climate—its dreamy languor, and the fierce effect of a semi-tropical sun upon every sense—we fail to appreciate the aptness of costume and of habit. To the traveller a picture may recall a moment of Eastern life; to an Englishman who has not travelled, that which is presented is so inappropriate to his experience as to be unintelligible.

The second objection is, that realistic Art, thus treating sacred story, must give us the carcass alone, uninformed by the spirit; to indicate which is the true mission of Art. The great past, speaking to us in the diction of the East, has a voice that rings with a music as majestic as that of Homer. It speaks of the time when the East was the cradle of the Prophet, and the source of the great energies that were guiding mankind. What is the East now? Clad in tatters, covered with vermin, dividing the characters of man and of beast with much impartiality, many a prophet yet wanders in Palestine. We know where such men may, at this moment, be found. The camera can give a truer transcript of the inspired sheik of to-day than can the pencil of almost any artist. But are we to take such a semi-maniac for a Moses or an Isaiah? The grandeur of the early prophet is altogether lost; and the history of Art, thus far, shows that it is rather by the ministry of those sublime lineaments and majestic draperies that have, in the hands of the great Italian painters, a definite effect upon our imagination, than by the reproduction of all the sordid features of an uncivilised population, that poetic truth is best attained.

One word now as to the representation of Jesus Christ as an actual workman. There is monkish authority for this; although, even as far as that is concerned, it is Joseph who is claimed as the patron saint of the Carpenter's craft, and not Him whom, if He had served so rude an apprenticeship, that company would, one would think, have been only too proud to claim. But no one familiar with Hebrew literature can suppose that the youth of Jesus was devoted to any other object than the study of the law. We are told of his familiarity with that most esteemed of Jewish professions at an early age. We know that the devotion of the whole life to this one task was esteemed the noblest, the loftiest, and the most honourable of occupations; one with which, when entered on, nothing else was allowed to interfere. *A priori*, it might have been supposed that such would have been the career selected by his parents for the Child of Prophecy. The devotion of money to the support of a young person for that end had all the merit of almsgiving, according to the law. When the testimony of the Evangelists as to the discourse in the Temple with the doctors, and as to the intimate acquaintance which Christ displayed, not only with the Written, but with the Oral Law, is added to these considerations, the myth of the carpenter's workshop fades into air; and any realistic representation, based on such a conception of the Divine Infancy, is seen to be as non-historic and unreal as the stiffest idol of Byzantine feebleness of conception, or the black Madonna of the Abyssinian Church.

ART IN SCOTLAND AND THE PROVINCES.

GLASGOW.—A meeting has been held here for the purpose of establishing a fund for the erection of a monument of some kind, as a memorial of Thomas Campbell, who was a native of Glasgow. A sum exceeding £500 was at once subscribed.

BARNESLEY.—Wentworth Castle, about three miles from this place, has recently had a narrow escape from destruction by fire. The building contains a fine collection of pictures by the old masters.

BIRMINGHAM.—The recent Autumn Exhibition of the Royal Birmingham Society of Artists, which closed about the middle of January, proved very prosperous. The number of pictures sold reached 200, the proceeds of which exceeded £4,500. The picture of 'A Condottiere,' by F. Leighton, R.A., which was bought, by subscription, out of the gallery, for the sum of 500 guineas, for presentation to the Corporation Art-gallery, will shortly be placed there, if it is not already hung up.

BRISTOL.—The Picture Gallery in connection with the Free Library and Museum was opened, towards the end of January, with an excellent display of works in oils and water-colours, lent chiefly by local collectors, Captain Hill, Messrs. W. Webster, H. Willett, and others. The oil-paintings included examples of Messrs. Millais, R.A., T. Faed, R.A., W. P. Frith, R.A., T. S. Cooper, R.A., J. Phillip, R.A., V. Cole, A.R.A., H. O'Neil, A.R.A., the Linnells, Marcus Stone, S. Solomon, E. Frère, &c. Among the water-colour pictures were conspicuous works by Sir J. Gilbert, A.R.A., D. Cox, W. Hunt, Copley Fielding, De Wint, T. M. Richardson, and others.

LIVERPOOL.—The beautiful little picture, by F. Leighton, R.A., entitled 'Weaving the Wreath,' exhibited in the recent Autumn Exhibition, was purchased by Mr. George Holt, of Liverpool, for the sum of 500 guineas.—The collection of oil-paintings and water-colour pictures belonging to the late Mr. John Mather, of Liverpool, was sold in that town somewhat recently, realising nearly £5,000. The number of works was about one hundred: among them were 'England,' T. Creswick, R.A., 1,050 gs., bought by Messrs. Agnew; 'Feeding the Horses,' J. F. Herring, 310 gs., bought by Mr. H. Gaskill; 'Sheep,' T. S. Cooper, R.A., 260 gs.; 'Coast Scene,' C. Stanfield, R.A., 300 gs.; 'Expectation,' J. Phillip, R.A., 195 gs., purchased by Messrs. Agnew.

RYDE.—At a recent meeting of the corporation of this town, the Mayor read a letter from Mr. W. Adye, complaining that a picture, stated to be by F. Bol, and which the writer had presented to the corporation, had been interfered with by a local artist, who thought proper to paint out an arm of one of the figures, and replace it by another in a different position. The Mayor remarked that he knew not by whose order the alteration was made, adding it was "an act of gross Vandalism for a local artist to touch it." A correspondent of a local newspaper intimates that a feeling of "false delicacy" prompted the alteration, whoever may have suggested it; and says truly that if the picture was not fit to be hung in a public room, it ought not to have been accepted on behalf of the town. We certainly think the same, and quite agree with what the Mayor so indignantly said about the most unjustifiable act.

WHITLEY.—A statue of the late Duke of Northumberland is being executed by Mr. Beall, a local sculptor, for the Prudhoe Memorial Convalescent Home at Whitley, near North Shields. The Duke is represented in his uniform, as an admiral of the Royal Navy of Great Britain.

WORCESTER.—Earl Dudley has offered to defray the cost, estimated between £4,000 and £5,000, of flooring the nave of the cathedral with black and white marble. The existing floor is composed of stone and slate. That of the choir consists of encaustic tiles and marbles of varied colours.

EXHIBITION OF WATER-COLOUR DRAWINGS AT THE DUDLEY GALLERY.

THE ninth exhibition of water-colour drawings at this Gallery is now open with a collection of 586 works, for the most part by artists but partially known to the public; yet there is on the walls a sprinkling of drawings by painters of eminence. One of the most commendable features of the exhibition is that of the contributions of more than seventy ladies, many of whose works are of signal excellence. A very fair general estimate may be formed of the power and effect of the collection by a distant survey of the whole, which conveys to the inquirer the impression that the works around him are more properly called water-colour *drawings* than those which by richness and substance are called water-colour *paintings*. Thus, in comparison with the latter, the general effect is cold, thin, and papery in appearance, unrelieved by the more masterly essays that are interspersed through the gathering; and hence it may be understood that the great majority of the contributors affect that minute and sharp finish which has of late years much prevailed.

Inasmuch as in this exhibition we find works by artists to whom other exhibitions are closed, it behoves the authorities to exercise greater discrimination in the hanging, as some of the most carefully finished drawings are placed too high or too low for analysis.

There is by E. Burne Jones a very elaborately worked drawing called 'Love among the Ruins' (179), whereon a chapter might be written, as it illustrates the beginning, progress, and end of much that is, and has been, done in recent water-colour Art. 'The Haunted Brook' (9), J. A. Fitzgerald, is one of this artist's fairy-pictures, but it is wanting in the more subtle qualities which distinguish his fairy-subjects generally. Remarkable also among their surroundings are 'The Herring Fleet in the Sound of Kilbannan' (32), H. Macallum; 'Solitude' (34), W. F. Stocks; 'Study of a Head' (38), Helen Thornycroft; 'A Gleaner' (63), C. S. Lidderdale; 'A Girl listening to a Lark' (135), J. H. S. Mann; 'St. Peter's Church, Caen' (229), R. Phené Spiers—a subject familiar to every painter of architecture since the earliest essays of the elder Prout; 'Hop-picking—in Herefordshire' (293), W. Small, in which too much elaboration has been bestowed on the vegetation to the detriment of the figures. In 'The Squire's first Interview with the Vicar's Family' (238), E. F. Brewtnall, one of the young ladies has been singing, and Mr. Thornhill has himself taken the guitar; but his movements are not graceful, neither is he handsome, according to the conception we gather from the text; it is, however, one of the finest compositions in the exhibition. 'Against the Tide' (318), Henry Moore, is by an artist, who describes the different moods of the sea with language peculiarly forcible, and without exhausting his means of effect by exaggerated masses of water. This is illustrated in 'On the Goodwins' (83), where the waves, at their own capricious will, are breaking over the flats in form and colour which tell us that the treacherous sand is near the surface. We are left to suppose that these wildly sportive breakers mark a spot in the sea miles away from land, and that among their harsh voices the ancient poets would have heard the strains of the syrens who

lured the bewildered mariners to their inevitable fate. 'The Sphinx at Midnight' (331), Frank Dillon, is a new and very powerful representation of the form. 'Going to Market' (358), and 'Morning' (359), F. J. Skill, are two small and very charming studies of figures, which have received but scant justice in the hanging. 'The Argument' (407), W. C. Thomas, is a production of such masterly quality that it should have been dignified by an historical title. Other works of greater or less merit are: 'The Remains of the Convent of St. Amande, Rouen' (411), T. C. Dibdin; 'High Street, Oxford' (435), Louise Rayner; 'Wonderland' (436), Adelaide Claxton; 'Judas' (442), Henry Anelay; 'Trout Pool, North Devon' (453), E. W. Robinson; 'One, two, three, and Away' (446), Helen Thornycroft.

Of 'Wurtzburg' (17), A. B. Donaldson, the attractions are such, as would move the architect rather than the artist. In the selection of the subjects exhibited under this name much taste is displayed, as in 'The Ludwig Canal and Rathaus, Bamberg' (288), and 'The Bridge of Wurtzburg,' both of which are marked by peculiar features. 'Somebody's Coming' (25), Arthur Hill: the amount and the quality of the work bestowed on this drawing were well worthy of a loftier theme. There is much refinement in the figure, but it does not render the title. 'No Love Lost' (33), F. S. Walker. This is anything but a graceful theme—a husband and wife, it may be, showing by the expression of their features how much they dislike each other. The artist substantiates his argument, but the spirit of the piece has in it more of the zest of caricature than of pictorial Art. 'Entrance to the Great Hall at Knebworth, the home of the late Lord Lytton' (49), T. R. Macquoid. It is not always that the entrances to stately halls have attraction enough to form an Art-study, but there is so much that is picturesque here that it may well afford material for a picture. The real interest of the composition is a miniature portrait of the late Lord Lytton, by Leslie Ward, which is altogether so perfect a resemblance as to declare itself at once. The three following are drawings distinguished by masterly points, which do honour to their respective authors—'Sunset near St. Ruan, Cornwall' (40), C. R. Aston; 'The Mill Ponds, Dorking' (55), Charles Earle; 'Church Pool, Bettws-y-Coed' (56), Field Talfourd. 'A Breakwater on the Thames' (61), E. H. Foley, is remarkable for its close imitation of nature in its reflections and water-surfaces, and not less so in its substantial representations. It describes a deep-shaded pool, rich in tangles of aquatic plants. One of the most agreeable of the small figure drawings in the collection is 'A Young Izaak Walton' (65), Arthur Stocks. We see by his rod and reel that he is bent on a fishing-excursion; but at the moment he is presented, he is in the act of lacing his boots. It is a drawing of much merit, wanting perhaps in a more marked definition of the period of Izaak's young life. Highly commendable for its finish and expression, is 'Sympathy—the passing Tribute of a Sigh' (73), A. C. H. Luxmore, in which is presented a lady lamenting the death of her dove. 'The Spanish Quarter of Rotterdam' (74), Harry Leslie, has in it little of distinctive character, being even plainer as to ornament than are the Dutch buildings in other parts of the city. More attractive is 'On the Llugwy, near Capel Curig' (79), David Law. The locality has been painted several times with, of course, varying success. The same may be said of 'Ecclesbourne Glen, Hast-

ings' (81), George Mawley, which is made out with much delicacy of feeling. 'Portrait of Mrs. J. R. Heseltine' (88), E. J. Poynter, A.R.A. This is not a dress portrait, the lady being simply attired in a gown of an ancient pattern. The features are grave and thoughtful, the artist having followed the prevalent feeling which dispenses with a simper as an agreeable necessity to portraits. 'Hide and Seek' (90), Flora Ward, is a subject involving many difficulties in composition; but they are here very ingeniously disposed of. 'St. Martin's Summer' (96), Hamilton Maculum, might have been illustrated more appropriately than by a boy in a boat. The title is certainly an error which is to be regretted, as the drawing has many merits. 'The Ferry-Boat,' John Richardson, is recognised as a subject which has been too frequently painted, while it admits of but little variety of feature; this is simply a flock of sheep being ferried across a Highland loch. Other works well worthy of notice are by Harry Leslie, J. W. Bottomley, C. Napier Hemy, Joseph Knight, &c.

Some of the best of the smaller drawings are, as usual, hung on the screens, as 'A Study' (504), J. D. Linton; 'Elder Blossom' (510), Caroline Eastlake; 'Sunset' (514), C. J. Lewis; 'The Gardeners—a Sketch in Fresco' (515), E. J. Poynter, A.R.A.; 'La Paresseuse' (560); and 'Asleep' (571), P. H. Calderon, R.A., &c.; the whole forms a collection varied and interesting.

ART IN CONTINENTAL STATES.

ATHENS.—It is reported that in digging the foundations for an hotel in this city, the workmen have discovered the remains of the Palace of Adrian. Two statues have also been brought to light.

BOSTON, U.S.—A museum of Fine Arts, on an enormous scale, is being erected in this city. When completed it will probably occupy an area of nearly two acres. It is from the designs of Messrs. Sturgis and Brigham, of Boston; the terra-cotta ornaments, which are most numerous and of great diversity, are being executed in England, at the Terra-Cotta Works, Stamford, under the superintendence of the designer, Mr. J. K. Colling. The edifice is medieval in style.

CHRISTIANBERG.—An equestrian statue of Frederick VII. is about to be erected in front of the château. It will be in bronze, and is the design of the late sculptor, Bissen, who ranks as the best Danish pupil of Thorwaldsen.

FLORENCE.—A statue of Savonarola, by Dupré, forms part of a monument to be erected to his memory in the church of the convent of San Marco: the famous ecclesiastic is represented in the act of preaching to the people.

NEW YORK.—Our American cousins sometimes entertain strange "notions," as in the case of the printers of New York, who are taking measures to erect a statue of the late Horace Greeley, in Greenwood Cemetery, out of old type. All printers in the United States are invited to contribute a pound weight of worn-out types to carry out the project.—The antiquities from Cyprus, known as the collection of General di Cesnola, which was purchased by the authorities of New York for their museum, has reached the city, and been placed in the galleries prepared for it.

PARIS.—The collection of pictures belonging to the late M. Théophile Gautier was sold in the month of January. Among them may be noted as the principal—'Lady Macbeth,' E. Delacroix, £280; 'An Eastern View,' Diaz, £160; 'Panther on the Watch,' Gérôme, £324; 'Eschylus, Sophocles, and Euripides,' a study, by Ingres, for the decoration of a ceiling, £144; 'Russian Greyhounds,' Jadin, £152; 'Head of a Female,' Ricard, £136; 'A Glade in the Forest

—Moonlight,' Th. Rousseau, £120. A pair of Sèvres vases, presented by the late Emperor Napoleon to M. Gautier, sold for £200.—*L'Académie des Beaux Arts*, at a meeting held on the 18th of January, elected, as foreign members, M. Madrazo, of Madrid, and M. Gervé, of Brussels, in room of M. Schnorr and M. Mercandale, both deceased.—A singular action at law has somewhat recently engaged and amused the Art-circles of Paris. In the year 1869, Mr. Payne, an American gentleman then resident in Paris, gave a commission to M. Clésinger, a well-known sculptor, to execute a bust of Miss Payne, who was about to be married. The price fixed upon was £240, and the artist set to work. According to the report of the trial as it appears in a Paris journal, Mr. Payne stipulated that the bust was to be a perfect resemblance of the young lady, and yet that it should also be readily recognisable by her father as a likeness in ten years to come: in other words, that a maiden of eighteen and a matron of twenty-eight should be exactly identical. This strange covenant in the bargain imposed a difficult task on the sculptor, who, however, modelled the bust, and then submitted it for examination to Mr. Payne and his family; it was declared to be perfect, and M. Clésinger received at once £160 on account. The sculptor then set to work upon the marble, but was unable to complete it before September, 1870, when, in consequence of the Prussian war, Mr. Payne and his family had returned to America. After hostilities had ceased they returned to Paris; the bust was sent home, and rejected by the lady's father, who would not admit that it bore any likeness to his daughter, and that it was "the bust of a woman thirty years of age." The sculptor replied, "That is not my fault: it exactly conforms with the model of which you approved two years ago; take it, and pay me the balance of £80 due to me." "One of my friends," was the patron's reply, "says the ears are not like those of my daughter; alter the ears." The sculptor took his work back, altered the ears, and again sent it home, but with no greater success; and so the matter is brought before the Fifth Chamber of the Civil Tribunal, the sculptor laying claim to the balance due, and Mr. Payne requiring him to refund the payment already made. The court had come to no decision at the time the story reached us, but it appointed M. Carpeaux, the sculptor, M. Hébert, the painter, and M. Guillaume, Director of *L'Ecole des Beaux Arts*, to examine the bust, and give their opinion upon it. But as M. Fillonneau sensibly asks in the *Monteur des Arts*:—"How can these experts judge of the likeness unless they had been well acquainted with the lady's features two years ago—a period quite long enough to work a great change in the personal appearance of a young female?" He adds, that if M. Clésinger does not gain his cause, painters and sculptors would do wisely to inscribe on the doors of their studios, "No Money Returned."—On the 10th of February the collection of ancient and modern pictures belonging to Mons. A. Hartmann was sold by auction. We may note the following as the most important works:—'Portrait of an Old Man,' holding in his hands a coral chaplet, ascribed to Aldegrevier, £320; 'Sea-port—Sunset,' Claude, £600; 'Fidelity and Love' and 'Hebe presenting Psyche with the Cup,' both by Lagranée, £280; 'Interior of a School,' ascribed to A. Van Ostade, £96; 'The Painter showing the Archduke Leopold William his Pictures,' D. Ryckaert, £166; 'The Camp,' Swebach, £226; 'An Arab Horse led by his Rider,' Delacroix, £400; 'An Eastern Landscape,' Diaz, £404; 'Bathers,' Diaz, £368; 'Kitchen of the Convent of Franciscans, at Sassuolo, in Modena,' A. Leleux, £116; 'Tending the Turkeys,' Troyon, £240. The whole collection realised nearly £5,200.

ROME.—The Academy of St. Luke has elected Mr. Randolph Rogers, an American sculptor, one of its members. He is the first American upon whom this honour has been conferred.

VENICE.—It is proposed to establish an Art-school in this old city of great painters, in which students may receive special instruction under the direction of Signor G. Shella.

CHAPTERS TOWARDS A HISTORY
OF ORNAMENTAL ART.

BY F. EDWARD HULME, F.L.S., F.S.A.

III.

RESUMING our notice of some of the leading features of symbolic Art, we propose in the present paper to refer more especially, in the first place, to the use made of plant-form as a storehouse of suggestive material; afterwards concluding our remarks on the subject by a reference to those more arbitrary forms that, as the cross, or the symbols of the passion, have no connection with any natural forms, but are, nevertheless, so important in themselves that their omission would seriously impair the practical value it is our strong desire to impart to these papers.

Before definitely proceeding to take up the various features that, point by point, must engage our attention, it may, perhaps, be well to warn our readers, or at least some of them, against attaching too strained a meaning to any form. Symbolic forms, granting reasonable knowledge in the spectator, should readily convey their meaning, but any idea that is so deep that nine persons out of ten fail to comprehend it, or which from its vagueness may be read, according to various fancies, in many diverse ways, may be profound, or quaint, or picturesque in treatment, but it fails in one very essential point, simplicity and directness of application. In mediæval times more especially there was a straining after hidden meanings, a forcing beyond due measure of all reasonable analogy, both in sculptural, pictorial, and literary art, resulting probably from, in many cases, a morbid and cloistered asceticism, lacking the healthy discipline of contact with the great world that stretched beyond the monastery-gate. Many examples of this perversion of thought might be here given; we need, however, but cite one or two examples in illustration of our remarks: thus Clement, one of the early fathers of the Church, taught that the five barley leaves with which our Saviour fed the multitude were in reality the five senses; that they were fed, not in a material sense at all, but spiritually, through seeing Christ's miracles and hearing his precepts; while Cyril, no less disregarding the plain letter of the narrative, taught that these five barley leaves were the five books of Moses. The writings of Cyril abound with illustrations of this subordination of the literal and historic reading to a desire to see allegorical and mystic significance. As one more example, this time from the middle ages, we would quote a short passage from a book by a Bishop Durandus, who died A.D. 1296. The book is in great part devoted to an explanation of the subtle meanings that he avers are to be found running throughout the fabric of the church, using the term in its most literal sense. Every little thing, even to the composition of the mortar, is here made of extreme importance. Of this we need give only one example, the bell-rope, a useful but unobtrusive piece of church-furniture which hitherto, we are persuaded, has been but to our readers a convenient means of ringing the bell that summons the congregation. The old monk, however, sitting in the twilight of the abbey-belfry, sees much more in it than this: to him "the hanging rope by which the bell is pulled is humility, or the life of the preacher; the same rope also showeth us the measure of our own life. Besides this, since the rope hath its beginning from the wood upon which the bell hangeth, by which is to be understood the cross" (a point which, to his own satisfaction at least, he had proved in a preceding chapter), "it doth thus rightly typify Holy Scripture, which doth flow down from the wood of the Holy Cross. As also the rope is composed of three strands, so doth the Holy Scripture consist of a trinity, namely, of history, allegory, and morality. Again, the rope reacheth unto the hands by which it is grasped, because Scripture ought to proceed unto good works. Also, the raising and lowering of the rope in ringing, doth denote that Holy Scripture speaketh sometimes of high matters, sometimes of low; or

that the preacher speaketh sometimes lofty things for the sake of some, and sometimes condescendeth for the sake of others. Again, the priest draweth the rope downwards when he, from contemplation, descendeth into active life, but is himself drawn upwards when, under the teaching of Scripture, he is raised in contemplation." True symbol is picture-teaching; expressing, as it does, great truths, and pleasantly stimulating the mind and the imaginative faculties to achieve this aim, it must speak a language readily to be comprehended.

Plants are so abundant in themselves, so widely spread over the earth, so pleasing to the senses, that they naturally furnish numerous illus-



Fig. 1.

trations for symbolic teaching; hence the allusions in the Bible to the withering grass, the fading flower, the parable of the wheat and tares, and the illustration used by the apostle to explain something of the mystery of the resurrection of the dead, the grain sown in the earth; to these we are sure that many others may readily be added by the reader on reflection.

There is, perhaps, no symbol more universally met with in Christian Art than the palm-branch; it is so essentially a feature in any great rejoicing, to deck the place where the festivities are held with wreaths and garlands, that some symbol of this character seems only natural, and the palm being bold in character and abundant in those countries that were the first centres of Chris-



Fig. 2.

tianity, became thus selected as the type or symbol of rejoicing, of triumph over victory won; and it was doubtless the more readily adopted from the reference in the vision of St. John to the innumerable companies of the beatified spirits that, clothed in spotless white, bear in their hands the palm-branch. The palm was originally assigned in Art to martyrs alone, but after a while it became appropriated to all those who had died in the Christian faith. It is largely used in the catacombs. Fig. 6 is an early example from this source; in this instance it surrounds what is known as the sacred monogram, a form to be dealt with at greater length in our next paper, when we proceed to consider the use of inscriptions, &c., in ornamental Art.

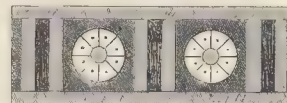


Fig. 3.

Another symbolic plant, the vine, is of almost equally common occurrence with the last. Christ, in his teachings, so clearly spoke of himself as the Vine, that it naturally became intimately associated symbolically with Him. Examples of it are exceedingly abundant in Byzantine Art, an art essentially symbolic in all its features. Many good examples may be seen on carved ivory caskets of this period in the South Kensington Museum. The chair of St. Maximinian, Ravenna, sixth-century work, is entirely overlaid with panels of ivory; on these are various scriptural subjects, each being separated from those adjoining by lines of ornament of a symbolic character, chiefly vine with its fruit, and peacocks, lions, lambs, doves,

and other animal forms introduced amidst it, the foliage being upon a scroll, with the animals interspersed. Owing to the minuteness and rich profusion of the ornament, we are unable, we regret, to give an illustration of it, as it would, from the necessary size, encroach more upon our space than its importance justifies; but it has been figured in several works, and we would warmly advise any of our readers who have an opportunity of gaining an idea of it to do so, as the designs are good in themselves, and also interesting as examples of symbolic treatment.

The bread and wine of the Last Supper are sometimes represented by ears of corn and bunches of grapes. The vine is also sometimes used as expressive of general temporal prosperity, as in the blessing of Jacob by Isaac, "with corn and wine have I sustained him." In classic Art it is, with the ivy, associated with the service of Bacchus.

The lily, the large white species so commonly met with in gardens, the *Lilium candidum* of botanical nomenclature, is very commonly met with in early Art as the badge and symbol of purity of life; hence in many old pictures the Virgin bears a lily, or, in other cases, as in treatments of the Annunciation, angel visitants are seen presenting it to her. In Roman

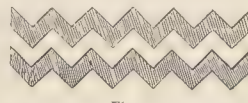


Fig. 4.

Catholic countries the snowdrop is from a similar motive dedicated to the Virgin Mary, and on particular festivals her altars are decked with it. On this account it is important that the student should be familiar with these plants; he will find illustrations of the lily under the scientific name given above in many good works on Botany, while the snowdrop may be sought for under the title of *Galanthus nivalis*.

The passion-flower is freely used in decorative Art to symbolise, as its name imports, the passion of our Lord, and it can only appropriately be used symbolically in this particular connection; it is an illustration of that straining after analogy that we have already objected to as a blemish, but as it has gradually assumed its



Fig. 5.

place as a recognised symbol, we are bound to admit it a place in our remarks. It is somewhat difficult to explain without a diagram those features in the plant that rendered it, according to the fanciful belief of the older writers, an especially appropriate symbol, but the following are some of the points that are thus associated with the sufferings of Gethsemane and Calvary. The ten members, five petaloid, five sepaloid, composing the perianth or outer ring of the flower, stand for the apostles, Peter being absent because he denied his master, Judas, because he meanly betrayed Him; the rays forming the coronet of the flower are the glory; the ovary is not unlike a hammer, the three styles with their globose stigmas being the nails, while the five stamens are the five wounds. The plant, from its large and handsome flowers and fine palmate leaves, is one well worthy in itself, symbolic significance apart, of the ornamentist's regard; we need scarcely say, however, that it must either be used altogether and obviously without any symbolic afterthought or under-current of meaning, or else in the limited connection above detailed. Though the passion-flower is now not uncommon, our readers will remember that it was introduced from abroad; hence it does not occur in early English art, nor at any time so commonly as plants that are

either indigenous or of earlier introduction and more complete acclimatisation; plants, therefore, more familiar to the designer.

In ancient Art—Egyptian, Assyrian, Indian—the lotus is a very conspicuous feature, in some cases considerably conventionalised in treatment, but still, nevertheless, sufficiently testifying to the natural type-form. Among the Egyptians especially do we find it used, the capitals of their columns, their jewellery, drinking-vessels, surface-ornament, &c., being all largely dependent for their effect upon the ornamental forms more or less obviously based on this plant. As illustrations of the great variety of designs thus developed, we have represented in Figs. 1, 2, 3, and 5, four patterns from mummy wrappings, the outer covering or cartonnage of the mummy being generally overlaid almost entirely from head to foot with continuous lines of such ornament, each band about an inch in width, and each being complete in itself, and having no connection with those above or below it, though placed in immediate contact with them. Numerous examples of this feature may be seen in the British Museum and other large national collections, as the Louvre, the Berlin Museum, &c. In Fig. 2 the decorative effect is produced by the flower alone, facing alternately upwards and downwards; in Fig. 1 the designer has removed the flowers that in example Fig. 2 were reversed, placing in their stead two fruit forms, and on these a third cut open so as to show the internal structure, a form very similar to that seen on cutting an orange cross-way in half. In Fig. 3 the design is entirely composed of these cross sections, giving a simple but pleasing *palera* form, while in Fig. 5 fruit forms alternate with a series of detached petaloid members.

Among the Assyrians few plants appear to have had any symbolic meaning, though many are represented pictorially in their sculptures, using the term pictorially here as implying a certain natural character and picturesque treatment as opposed to the necessary modification requisite in decorative work. There is, however, one form that is of continual occurrence; it is of a very conventional nature, but it has been supposed by some whose opinions have value to represent the tree of life, a sacred and mysterious symbol entering into all the religious systems of the East, that we meet with in the earliest chapters of the Bible amidst the delights of the earthly Eden, and in the last chapter we meet with again in the heavenly Paradise. The Assyrian symbol is generally flanked by eagle-headed figures. It may probably have some reference to the groves so frequently found in various idolatrous systems, as in our early Druidic rites, and which so repeatedly became the object of worship with the Jewish people and the cause of national humiliation and punishment. "The Lord shall smite Israel as a reed is shaken in the water, and he shall root up Israel out of this good land, and he shall scatter them because they have made them groves," Mahomet is described, in the fifty-third chapter of the Koran, as having seen the angel Gabriel by the lote-tree, which stands in the seventh heaven on the right hand of the eternal throne. It is also called the tree *tooba*, tooba signifying everlasting beatitude. Moore, in his "Paradise and the Peri," it will be remembered, introduces it in the following lines:—

"Farwell, ye odours of earth, that die,
Passing away like a lover's sigh;
My feast is now of the tooba-tree,
Whose scent is the breath of Eternity."

The rose is from time to time met with both in Christian and Pagan Art. Among some of the northern nations a rose was suspended in the place of deliberation where weighty matters requiring secrecy were discussed, hence the modern expression *sub rosa*. In classic fable we meet this same idea again, as Cupid is represented giving a rose to Harpocrates, the God of Silence. It is a very favourite flower of the Persians and other Eastern races, being freely introduced both into their poetry and religious belief; thus, when Abraham was thrown into fire by heathen persecutors, the flames, according to Persian tradition, became a bed of roses: the Persian feast of roses is held each year with great rejoicings. In Christian Art the rose

enters from time to time owing to its association with several legends; thus we are told that a virgin named Dorothea, after suffering martyrdom in Caesarea, converted the scribe Theophilus to Christianity by sending him some roses from Paradise. A golden rose is one of the greatest honours that a sovereign can receive at the hands of the Pope. Henry VIII., in addition to his title of *Fidei Defensor*, received one from Alexander VI. The Roman emperors also used it as a means of conferring distinction upon those they wished to honour. Among the



Fig. 6.

numerous titles given in mediæval times to the Virgin Mary we find *Santa Maria della Rosa*, that flower being consecrated to her; hence it may often be seen represented in old frescoes and pictures, either in the hand of the Virgin mother, or of her son. Dante, in allusion to this, writes:—

"Here is the Rose,
Wherein the Word Divine was made incarnate."

We need scarcely remind our readers of the heraldic use of the flower, the rose of England, like the thistle of Scotland, and the Irish sham-



Fig. 7.



Fig. 8.

rock, being too familiar a symbol to need more than a passing mention. The Tudor rose, as it is termed, is largely used in the later mediæval decoration on the conclusion of that desolating strife, which, from the emblems chosen by the rival factions, is known in history as the War of the Roses.

Many plants, in addition to those national symbols referred to, have heraldic and symbolic significance, the columbine, one of the badges borne by the House of Lancaster, Fig. 16, the broom-plant of the Plantagenets, and many

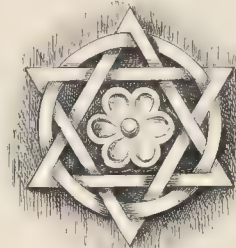


Fig. 9.

others being found, though we must not here linger to further elucidate their meaning.

The Scotch clans each has its appropriate badge; thus, to quote a few instances, the Camerons bear the oak; Macgregor, the pine; MacIachlan, the mountain ash; Macdonald, the heath, known botanically as *Erica tetralix*, the allied species, *E. cinerea*, being borne by the Macalisters; Chisholm, the alder; Buchanan, the birch; Campbell, the myrtle;

Macpherson, the box; and Robertson, the brake.

Should any of our student-readers, to whom the subject is new, care to seek out examples for themselves, they will find the glass-quarries in our old churches very often full of suggestive designs, sometimes purely decorative, but generally either heraldic symbols of earthly rank and glory, or else of religious significance. We have in Fig. 12 illustrated a curious example, a fungus springing amidst the moss; as this is not met with elsewhere, its meaning must remain an open question. We may either consider that some mediæval fungologist admired it for its own sake,—the various forms and the rich variety of colours seen in fungi being often strikingly beautiful,—or, as we prefer to think, chose it as an emblem of the lowly state of man, the fragility of his frame, the transience of all his mundane glory. We may here just mention, though somewhat foreign to our subject, that in the Museum of Economic Geology, our readers may see a very curious vase of Chinese manufacture, the body of the vase being shaped like a large hollowed fungus, while at its base, and surrounding its stem, are other and smaller fungoid forms. Many other plant-forms may be met with, more or less familiar, in their application; our space, however, requires us to forbear from any more lengthy comment, and we must now leave the matter to the industrious research of those who read these few remarks, if we have succeeded in awakening an interest in the subject in the minds of any such.

Of the four elements as they were formerly termed, earth, air, fire, and water, various symbolic treatments are found, though, except the last, they are few in number. The earth, when thus symbolised, is ordinarily shown as a sphere; thus, in our last paper, we saw that the peacock, emblem of the risen and glorified soul, was rising from a small sphere or ball; the air, from its nature, presented great difficulties, but in almost all periods of Art it is suggested by a powdering of stars; while fire is generally a human head, or among the Greeks and Romans, that of Apollo, from whence rays of fire proceed, as a suggestion of the radiant glory issuing from the sun, the great heat-giver.

In Egyptian Art water is represented by a series of equal zig-zag lines, Fig. 4, and it is curious to notice that in our astronomical signs of the zodiac, *Aquarius*, the water-bearer, has a similar form for his distinguishing symbol. This sign would appear to convey very truly the idea of such a river as the Nile, in its suggestion of easy equable rippling motion; while in the Assyrian slabs we have the representation of the Tigris, a swiftly flowing stream, deep in its channel, and with a large body of water. We find that the water, though still represented in a conventional manner, a conventionality, however, in this case probably arising from inability to produce a more natural representation, as the fish sometimes added, or the trees fringing the stream, are purely naturalistic, differs in its forms from the Egyptian types, as here the water is drawn out into longer forms, terminated by lines curling over, and thus giving the idea of a rapid current, the stream hurrying along in turmoil, and forming from time to time small waves. In Greek Art the conventional representation of water is the wave-scroll. In this we have a suggestion of the small and comparatively regular waves of the Mediterranean Sea breaking upon the shore. The ceaseless flow and steady force of the waves are here symbolised; the changeableness and variety of nature being subdued and lost in the general idea of their continuous flowing. It may perhaps appear that we have been scarcely fair in taking rivers as a type in the first two instances, and the sea in the third; but in this respect we can only fall back on the materials at hand; and it will be seen on consideration that in Egypt, with the Nile, a river more than two thousand miles long, flowing throughout the whole length of the country, the source of the fruitfulness of the land and the great highway of commerce, and the sea fringing but a small part of the country, the river would naturally be most familiar to the people and would afford the type. In Assyria again, an inland country, whose inhabitants

could only be acquainted with the sea through their foreign conquests in Palestine and other sea-bordered lands, were two fine rivers, having a course of more than a thousand miles through the heart of the land, the two great cities Nineveh and Babylon being built on the banks of the Tigris and the Euphrates respectively, so that here again the rivers became of necessity the type-form. In Greece the case is most strikingly reversed; we know from history that the Greeks were great mariners and colonists, and by a glance at the map we at once see that while the



Fig. 10.



Fig. 11.

land has few rivers, and those but small, it is almost entirely surrounded by the sea, and has a deeply indented shore-line. Politically also, in addition to the mainland, it consisted of a very large number of sea-girt islands. Under these physical conditions the Greeks were of necessity a maritime people, and the sea-waves, rather than the fountains and rivers, became the type.

Various geometrical figures have, as we briefly indicated in our first essay, been at various times employed with symbolic meaning, of which the



Fig. 12.

circle is perhaps the most commonly met with, as a type of a never-beginning, never-ending eternity. The equilateral triangle, symbol of the Trinity in Unity; the hexagon as typifying the attributes of Deity, power, love, majesty, mercy, wisdom, and justice; and the octagon, signifying regeneration, hence a common form for fonts and baptisteries, are all commonly to be found. In Fig. 9 we have an ingenious arrangement of the circle and two equilateral triangles, from a church in Nuremberg; while in Fig. 8 the combinations of arcs symbolises in one figure, by the



Fig. 13.



Fig. 14.

actual blending of the curved continuous line with a triangular character, the idea embodied in the equilateral triangle and circle—the Trinity, the Unity, the eternity of the Deity.

A very ingenious treatment for giving expression to these articles of faith is often met with in old glass, &c.; the form is shown in Fig. 7. If the reader will draw it out to a larger scale than our space here permits, placing in the central circle the word *Deus*, in the remaining three the words, *Pater*, *Filius*, and *Spiritus Sanctus* respectively; in the curved bands be-

tween the circles the words *non est*, and in the straight bands joining the outer circles with the central one, the word *est*; he will find that he has all the materials at hand to give utterance to several of the leading dogmas held throughout Christendom. Should he desire to realise the eternity of Deity, he finds it expressed in the circles surrounding the Divine names. Should he wish to emphasize the individuality of the persons, he reads *Pater non est Filius, Filius non est Spiritus Sanctus, Spiritus Sanctus non est Pater*. Should he wish to grasp the idea of the equal Divinity, he meets with it by reading from the outer circles the central one—*Pater est Deus, Filius est Deus, Spiritus Sanctus est Deus*.

A series of figures, known as passion symbols, are occasionally met with in mediæval Art, generally painted or carved on shields or panels;



Fig. 15.

these figures refer to the sufferings at the close of our Lord's life. Figs. 10, 11, 13, and 14, are illustrations, the objects represented being the ladder, hammer, pincers, and nails used at the Crucifixion, the thorny crown, and seamless robe; on this last are dice, lots being cast by the Roman soldiers for its possession. Other common symbols thus introduced are the pillar and scourge, the spear, the reed and the sponge, thirty pieces of silver. A particularly good example of this use of the passion symbols may be seen in a panel at Bishops Lydeard Church, Somersetshire, where a central shield containing a pierced heart, and nail-imprinted hands and feet, is surrounded by the thorny crown, the angles being filled by the nails, hammer, ladder, lantern, cross, pincers, and pillar. We have also seen good examples from Swafham Church, Norfolk; and in a little church at Mildenhall,



Fig. 16.

near Marlborough, Wiltshire. Of all the symbols connected with the Crucifixion none stand so prominently forward as the cross. The Atonement, which it pre-eminently symbolises, must be regarded as the very key-note of Christianity; it becomes thus of universal application in every age and in every Christian race; once the badge of suffering and shame, for ever after the symbol of victory, to suggest the ground plan of our noblest buildings, to crown their loftiest summits. The cross, as the symbol of the Crusades, where in the chivalry of the western nations of Europe shed blood and treasure lavishly to rescue the Holy Land from the yoke of the hated infidel, enters largely into heraldry, a great number of modifications of the typical form being met with.

The nimbus, though Pagan in its origin, a fact that at first caused considerable opposition to its introduction into Christian Art, is now one of the familiar symbols of religious Art. In early examples, as in Figs. 17, 18, 19, it is circular, and frequently enriched with painted, stamped, or jewelled devices; in the fifteenth century the name was frequently inscribed within the circumference, as in Fig. 18. In these early examples the nimbus is sufficiently substantial to completely hide any object behind it, so that in many pictures, in our National Gallery for example, where a number of saints, martyrs, or confessors are grouped together, great parts



Fig. 17.

of the faces of those in the rear are blotted out, the nimbus forms themselves overlapping like tiles on a roof. During and after the fifteenth century a great change took place, a perspective effect was produced, it became elliptical in form instead of circular, and was limited to a thin golden line, as in Raphael's well-known cartoons, or the perhaps still more familiarly known picture, by Delaroche, of the 'Christian Martyr.'

The peculiar nimbus form, known as the *Vesica*, was applied only to Deity and the Virgin Mary. It differs from the nimbus in surrounding the entire person. It is a common



Fig. 18.

form in ecclesiastical Art, for though its use as a glory or nimbus is limited, as we have stated, the form itself is largely used in panelling, window-traceries, or even as in Fig. 15, an example from Millom Church, Cumberland, for entire windows. The form is produced by two equal arcs intersecting each other.

The anchor, dedicated especially to St. Clement, since it was the instrument of his martyrdom, he being tied to an anchor and flung into the sea, but a symbol in a general sense of Christian steadfastness; the lamp illuminating the darkness; the crown or wreath implying



Fig. 19.

sovereignty, victory won, are all occasionally met with. In Christian Art each saint has some distinguishing symbol, often something connected with his or her martyrdom; thus St. Paul bears a sword, St. Catherine a spiked wheel; or it may be something associated with some event in life: thus St. Peter bears the keys. We see in the thunderbolt of Jupiter, the trident of Neptune, the caduceus of Mercury, the helmet and spear of Minerva, the thyrsus of Bacchus, and many others, this same association of symbol with particular persons in classic Art, and again in Egyptian work, each god having his appropriate symbol.

THE SHORES OF FIFE.

We have reviewed this beautiful work, giving to it the high praise to which it is undoubtedly

entitled, as a very perfect example of engravings on wood, from the graver, and often from the pencil, of a fine artist—William Ballingall. By the courtesy of the publishers, Messrs. Edmonston and Douglas, of Edinburgh, we are enabled

to give on this page two specimens. They will sustain us in our recommendation of the book. It by no means depends for success exclusively on illustrations; the most interesting and populous districts of Scotland are described by the



St. Andrew's, from the Sea.

pens of several eminent writers—men of letters, | naturalists, and men of science. In fact, the | volume would be of great value if the pencil of



Dunfermline Abbey.

the artist had done nothing for it; and a cheaper | edition would be in the hands of all tourists | amid the picturesque scenery of the country.

ANTIQUITIES OF CYPRUS.

In a recent number of the *Art-Journal* there was a comprehensive notice of the ancient sculptures discovered at Cyprus by General Palma di Cesnola, the United States Consul at Larnaka. A portion of these was exhibited by Messrs. Rollin and Fenriant, in Great Russell Street, which, had they been all that are known, would have constituted a wonderful addition to any historical collection of sculpture, for it contains examples of Phœnician, Græco-Egyptian, Assyrian, and early Greek Art. Our own sculptural collection we have regarded as unique, although referring to times when men counted their years by Olympiads, and the lives of both Phidias and Pericles may be read as memoranda of but yesterday. But while celebrating the glories of this discovery we are oppressed by the reflection that the collection has escaped us, having been purchased by the American Government, subject to certain proposed conditions to which our authorities declined to accede. It is submitted that almost on any honourable terms these sculptures should have been secured, as they would have greatly contributed to the history of sculpture from the dawn to the eventide of the art, which cannot be said of any other existing collection.

We have now to notice the publication of thirty-six plates of these objects, from a selection made by C. T. Newton, M.A., keeper of the Greek and Roman antiquities in the British Museum. They have been photographed by S. Thompson, and printed by the Alpheitype process, which is pronounced permanent. The size of these plates is twelve inches by ten, and they represent one hundred objects, the set being accompanied by an "Introduction" by S. Colvin, M.A., and published by Messrs. Mansell & Co., No. 2, Percy Street.

The selection illustrates, as far as may be at present known, the progress of sculpture from its earliest forms to an advanced state, embodying representations of superior divinities; and the collection exhibited in Great Russell Street contained hundreds of sacred, domestic, and fanciful objects, which may be regarded as prototypes of everything that has been done in the same spirit by the Greeks and Romans. Even this selection exhibits the relations between Egyptian, Assyrian, Phœnician, and Greek Sculpture; and we may here express surprise that in so long a course of imitative Art as is here represented, it should have been left for the Greeks to develop the utmost beauties of the human form. The character of Egyptian sculpture shows that the art was considered perfect; but to take, for instance, one feature of an Egyptian statue, we should be lost in wonder that the treatment of the eye should remain identical century after century, did we not know that the pattern was prescribed and maintained by the priesthood. The thus unseemly evidences of the Egyptians was copied by all who followed them in the path of sculpture until the Greeks imitated the line which combined both eyelid and eyelash, and produced even examples "sweeter than the lids of Juno's eyes;" so imparting to the eye a life-like intensity.

The series commences with Phœnician or Corinthian vases, and others of a variety of grotesque and fanciful designs. To these generally neither name nor purpose can be assigned, beyond it may be those that represent Aphrodite, and perhaps Hermaphrodites. The Egyptian taste prevails early, as it appears in readily executed dog-headed figures, and dedicatory statues of kings or priests. These are followed by others exhibiting the influence of the Assyrian manner, and there are several remarkable for even a Phrygian character of costume. From these we pass to two colossal figures: one an early idea of Herakles with the lion's skin, club, and quiver; the second figure represents a priest of Aphrodite. There are also some of Gerones. Among the last examples are various archaic heads, representing kings or priests, and showing in various degrees traces of an Egyptian and an Assyrian manner; three heads of a later period of Hellenic Art; a figure of a priest, and others, carrying the story of sculpture into the memorable periods of Hellenic Art.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—Mr. W. H. B. Davis and Mr. J. Hodgson have been elected Associates of the Royal Academy. Probably these elections will have surprised a large proportion of our readers, although both are artists of considerable merit. Of Mr. Hodgson's productions comparatively little is known; and Mr. Davis owes his fame mainly to his picture exhibited last year, 'A Panic,'—cattle alarmed at a thunder-storm. He has, however, laboured hard and honourably for many years past, and is unquestionably entitled to the rank he has attained. So long as the members of the Royal Academy persistently refuse to redeem the pledge they gave the country!—to make additions to the list of Associates, and unjustly as well as unwisely continue to limit the number to "twenty," so long will many artists be kept out who have admitted rights to any honours the Institution can give them. It would be hard to guess why they postpone elections of such men as Peter Graham, Marcus Stone, Leader, Birket Foster, the older and the younger Linnells, John Faed, Val Prinsep, Boughton, Long, Burgess, G. B. O'Neill, Storey, Hardy, and several others, whose names are always prominent in any exhibition of British Art. Mr. Hodgson and Mr. Peter Graham were equal as to what is termed the "scratches," next were Mr. Marcus Stone and Mr. Prinsep; Mr. Hodgson passing his competitors on the ballot. A very large majority elected Mr. T. O. Barlow in the room of Mr. R. J. Lane, as Associate engraver.

THE HANGERS AT THE EXHIBITION OF THE ROYAL ACADEMY will be Messrs. Herbert, Dobson, Millais, Redgrave, and Charles Landseer.

ROYAL ACADEMY.—The new story of Burlington House will be adorned with a series of eight statues; we have not heard what the subjects are to be, nor the names of the sculptors to whom the works will be intrusted, but it may be taken for granted that they will be placed in the hands of members of the Academy.

THE SOUTH KENSINGTON MUSEUM.—It is rumoured that General Scott is to be the successor of Mr. Henry Cole: it is possible, although, as yet, few will believe it; unless another rumour be true, that Mr. Cole after his retirement desires to show "how badly they can do without him," to render it manifest that things must become worse instead of better, and that any other manager would be sure to get the Museum into a muddle and a mess. Perhaps among the officials there are some who could command a park of artillery, or arrange the manœuvres of the Channel fleet; but it is not likely they will be placed in positions for the exercise of natural qualifications for service so opposed to their education, study, and experience. Just as unlikely, it appears to us, is it that the eminent officer in question will be able to perform the duties of Secretary and Director of the Kensington Museum.

SOUTH KENSINGTON MUSEUM.—A circular has lately been issued, by the Science and Art Department, to the following purport:—"The Lords of the Committee of Council on Education consider it desirable that the students of the Schools of Art throughout the United Kingdom should be encouraged to make copies of ancient wall paintings found in churches or other old buildings in the neighbourhood of their respective schools, and decide that prizes of £5, £3, £2, and £1, should be offered

for successful copies of such paintings, with the condition that the Department should have the right of purchasing the drawings sent in at prices to be fixed by the Inspector-General of Art. . . . The master of a School of Art will be at liberty to prepare copies of such wall paintings himself, and to submit them for purchase; but they will be ineligible for prizes. All drawings must be made to scale, and must be within the size of an imperial sheet."

A NEW BRITISH INSTITUTION.—A meeting has been held, under the presidency of the Prince of Wales, with a view to revive the time-honoured British Institution, by holding annual exhibitions of living and deceased masters at the International Building South Kensington. "Over the way," we know there are the Vernon, the Sheepshanks, part of the Turner, with other collections—the very highest efforts of the British school of the last fifty years. Another exhibition in the locality, distant two miles from Hyde Park Corner, does not seem likely to succeed; neither does it appear necessary. When the British Institution was originated, and for many years afterwards, there were but two annual exhibitions in London—the Institution and the Royal Academy at Somerset House. Last year, and during several previous years, there were in the Metropolis more than twenty exhibitions of modern pictures; while at Burlington House there is an annual exhibition of paintings by ancient and deceased masters of merit, importance, and value, such as the British Institution never reached, and certainly such as the International Exhibition cannot hope to reach.

INTERNATIONAL EXHIBITION OF 1873.

—The Commissioners have decided to offer to Art-societies, which have no fixed places for the display of their works, space wherein each society may exhibit its productions apart from others. We scarcely know what Art-institution there is, at least, in London, so destitute of a gallery as to render the offer acceptable.

THE ACADEMIE DES BEAUX-ARTS of Paris has elected, as corresponding members in the section of Painting, Messrs. Leighton, Matejko, and Dauban, in the room of Messrs. Schwin, d'Aligny, and Bodinier, deceased. The compliment paid to the English artist is, doubtless, in some degree due to his long residence in Paris during the early part of his career for the purpose of studying the works of some of the leading French painters.

MR. HENRY WARREN.—We much regret to learn that this excellent artist and inestimable gentleman has resigned the position he so long held with honour and credit, as President of the Institute of Painters in Water-Colours. He has, it is understood, nearly lost his sight. For some years past, he has been gradually becoming unable to pursue his professional labours. He carries with him into compulsory "private life" the esteem and regard of all whose friendship or acquaintance he has made, and ample proofs of public approval. The productions of his pencil are not his only good works. We hope that steps will be taken, by some testimonial, to mark the esteem in which he is held.

THE INTERNATIONAL EXHIBITION AT VIENNA will be fully described and extensively illustrated in the *Art-Journal*, beginning such descriptions and illustrations on the 1st of May, and continuing them monthly during the remainder of the year. The engravings will be chosen from the best and most suggestive contributions of the several leading Art-manufacturers of the world, giving due prominence to those of England.

The letterpress will be furnished by a gentleman of large knowledge and experience in Art-manufacture, who will have peculiar facilities and advantages under his control and at his command; while the details concerning Art proper will be supplied by an artist who is also a man of letters. The proprietors of the *Art-Journal* are, therefore, sanguine in their expectation of rendering this illustrated report not only interesting, but valuable to all classes and orders of producers; thus preserving the leading feature by which that Journal is distinguished, and continuing to sustain it as a power by which the manufacturers of all countries receive not only instruction, but the rewards that accrue from honourable publicity.

MR. COPE, R.A., Professor of Painting at the Royal Academy, terminated his course of lectures on the 6th ult. The series on Sculpture, by Mr. Weekes, R.A., commenced on the 11th.

MR. TWEEDIE has just completed an admirable portrait of the late Mr. Graves, M.P. for Liverpool, and is now engaged on one of H.R.H. Prince Arthur.

THE ARTISTS' AND AMATEURS' SOCIETY opened its *soirées* for the season at the rooms of the Society of British Artists, which, from their size and number, proved admirably adapted for the display of works, and the gathering of members who, with invited friends, attend these *conversazioni*. The exhibition on this occasion sustained the reputation of this body.

THE GRAPHIC SOCIETY met on the 12th ult., and exhibited an interesting gathering of works in oil and water-colours.

MR. HENRY WALLIS has recently acquired from M. Meissonier a picture which we shall not do wrong in describing as the *chef-d'œuvre* of this famous artist. It bears no title at present, but it may be called 'The Village Sign-painter,' who is showing a companion, a veritable *postillon* of the ancient régime, a creature on a huge sign-board, whereon is a long and lanky Bacchus bestriding a wine-cask. The painter looks into the face of the other with a most humorous yet perfectly satisfied air, as if saying, "Did you ever see anything finer than that?" while the post-boy stands, twirling an ear of corn in his mouth, with his head a little on one side, examining the work in connoisseur-fashion, yet undecided what reply to give. It is an out-door scene, and the marvellous truth and *finesse* with which every part is worked out even Meissonier himself has never excelled. The picture—about 2 ft. by 2 ft. 6 in. in size—was in London for a few days only last month, when we had the opportunity of seeing it: it has been returned to Paris, as M. Meissonier is desirous of going over it again, before sending it to the approaching exhibition in Vienna. We shall doubtless find future occasion to recur to this very remarkable work. Mr. Wallis has, we understand, paid to the artist no less a sum than £4,000 for this comparatively small picture. Another of Mr. Wallis's recent valuable acquisitions, intended for his spring exhibition, is a picture by an artist with whose name we are unacquainted, M. Castres. It represents a train of ambulances conveying sick and wounded soldiers along a road covered with snow; a most striking and powerfully painted picture, looking like the production of a veteran in Art, rather than that of a young painter, as we hear the artist is. This, too, will find notice hereafter in our columns, when it is hung in the gallery in Pall Mall.

THE ALEXANDRA PALACE AND PARK, we learn from advertisements, will be opened

in May. It will, we fear, be a very different affair from that we hoped and expected it to be. At least, Mr. Francis Fuller (whom we accept as authority) so anticipates in a letter he has recently addressed to the Lord Mayor. We suspend judgment, however, until inquiry and, perhaps, some experience give us the means of forming it more correctly than we can now do.

"THE CHALLENGE CUP" produced for the Crystal Palace Company, "valued at one thousand pounds," and *lent*, from year to year, as the prize of the "National Musical Union," has been exhibited in the chance of the Palace, and attracted much attention. It is from the design of Mr. S. J. Nicholls, architect, and has been executed in silver gilt by Messrs. Cox and Sons, of Southampton Street, the eminent makers of church-plate, ecclesiastical ornaments, &c. The cup is 10½ inches high, enriched with *repoussé* work, filigree work, enamels, and engraving—the enamels comprising figures of King David and St. Cecilia. The bowl, 10 inches in diameter, is supported on a stem and foot of varied plan, and is pierced with tracery and enriched with jewels. Suitable inscriptions and devices in enamel and engraving both on the cup and stand commemorate the object of the design. The cover is surmounted by a crown and wreath enamelled, enclosing a shield on which will be engraved the device or title of the society holding the cup. The pedestal is 18 in. square, comprising a platform surrounded by open tracery and enamelled scrolls, bearing inscriptions, each angle being occupied by canopied niches, with statues of Guido, Arcetino, Palestrina, Handel and Mozart. There were eighteen competitors for the prize gained by Mr. Nicholls, and the award was made by Sir Digby Wyatt and Mr. Poynter, A.R.A.

SOCIETY OF ARTS.—We learn from the *Builder* that the silver medal, in furtherance of the will of Mr. John Stock, is this year offered by the Society to female artists, for the best cameos designed and executed on any of the shells commonly used for that purpose. The *Art-Journal*, like our contemporary, has sought to direct the attention of females to this elegant department of Art, and has adduced evidence of its successful practice by ladies.

"LUTHER'S FIRST STUDY OF THE BIBLE."—The large and very admirable picture, exhibited at the Royal Academy in 1869, painted by E. M. Ward, R.A., it is intended to present to the British and Foreign Bible Society, to be placed in the new house of the Society in Blackfriars. With that view, a committee has been formed to raise subscriptions; such subscriptions now amount to about £400—half the sum required. We referred to the matter some time ago; operations were postponed mainly in consequence of the war between Germany and France; recently, however, they have been resumed, and with assurance of success. A meeting of the committee was held in the private room at Ransom's Bank early in February, the Hon. Arthur Kinnaird in the chair. Twelve members attended—gentlemen of position and wealth (among them being Mr. George Moore and General White); and an address was signed by the Lord Mayor, Lord Shaftesbury, William Morley, George Moore, Esqs., and the Hon. A. Kinnaird, which it was arranged to circulate widely among the millions interested in the issue. There can be no doubt, consequently, of raising the sufficient sum; and probably in a month or two we shall have to report the result. Meanwhile, the picture will be for a time exhibited at Messrs. Graves & Co., 6, Pall Mall. Many

lovers of Art, as well as those who advocate the circulation of the Written Word "throughout all nations, and among all peoples in all languages," will gladly contribute aid if they know how and where to do so. It is only necessary to state that subscriptions will be received at Ransom, Bouverie & Co.'s Bank, Pall Mall East.

SLADE PROFESSORSHIP AT CAMBRIDGE.—Mr. Sidney Colvin, M.A., Fellow of Trinity College, has been elected to the office, in the room of Sir M. Digby Wyatt, whose term of three years had expired. The new professor has been an occasional contributor of papers on the Fine Arts in periodical literature, and is also the author of a book entitled "Children in Italian and English Design," published last year.

THE late Lady Langdale has bequeathed the Kitcat portrait of her mother, Lady Oxford, to the trustees of the National Gallery of Portraits, and the miniature portrait of her mother, by Isabeau, to the trustees of the Kensington Museum.

M. ALMA TADEMA.—It is stated in the *Athenæum* that the manager of the Prince's Theatre, Manchester (a theatre in which, as it will be remembered, Mr. Marks was employed to paint the proscenium), has secured the aid of M. Alma Tadema, who is hardly less distinguished as an archaeologist than as an artist, to design and arrange the appointments and costumes which will be required to put *Coriolanus* on the stage with extraordinary care.

MR. LLEWELLYN JEWITT, F.S.A., will shortly publish a work, the value and interest of which can hardly be exaggerated, and which perhaps no other author could do—certainly none so well. With some pride and very great satisfaction we point attention to the several articles on British porcelain and pottery, from his pen, that have, from time to time, appeared in the *Art-Journal*. They will be collected; but, in fact, the work announced will be a new work, thoroughly exhausting the important subject, and leaving nothing to be done hereafter (as there is nothing like it in the past), unless some novel inventions should demand novel establishments for the production of Ceramic Art. For the present, it will suffice to copy the title of Mr. Jewitt's work—"The Ceramic Art in Great Britain; being a History of Pottery and Porcelain, from Pre-Historic Times down through each Successive Period to the Present Day, with Historical Notices of all the Known Ancient and Modern Pottery and Porcelain Works in the Kingdom, and of their various Productions of Every Class."

THE SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS is working with great and good effect. By exhibitions, lectures, *conversazioni*, and so forth, and stimulated by an active and energetic honorary secretary, it is essentially promoting not only rational enjoyment, but the cause of Art in England. As yet, it has received very little aristocratic aid; it is, thus far, indebted for success to a few members, who, being busy, hard-working men, merit the highest praise for the steady support they have given to it. It may need help; it will have it and deserve it. Its members have clearly proved their title to public encouragement and private assistance. Some years have now passed since the society was commenced; its meetings, always for a high and good purpose, are still held weekly at the excellent rooms, No. 9, Conduit Street.

ANCIENT MONUMENTS.—We are pleased to know that Parliament has been called upon to aid in preserving such of our ancient and venerable monuments as yet endure to

glorify our country. A very large number has been sacrificed; to indifference or cupidity; indeed, it is only of late years that any steps were taken to preserve them from the coarse hands of the destroyer; and even now restraint is often absolutely required to protect those that remain in all parts of the British Islands. We may thus interfere with the vested rights of stone-masons and road-makers; but the country will be grateful to Sir John Lubbock for standing in the breach for their protection. It would be difficult to show how a sum of money could be better laid out.

THE CHALDEAN ACCOUNT OF THE DELUGE.—Messrs. Mansell & Co., of No. 2, Percy Street, have just published the Chaldean account of the Deluge, as translated by Mr. George Smith, of the Oriental department of the British Museum. The narrative is inscribed on tiles of *terra-cotta*, of which photographs by Mr. S. Thompson are given; the tiles are unfortunately mutilated, inasmuch as to have caused much trouble to the translator, who tells us that he had to search among many thousands of fragments, but at last succeeded in selecting about eighty fragments, from which he was enabled to perfect the legend of the flood. The tablets were originally twelve in number, the story of the flood being written on the twelfth, and their date is considered to be about six hundred and sixty years before the Christian era. The original text, according to the statements on the tablets, appears to have been written in, or translated into, Semitic Babylonian at a very early period, so proving its high antiquity. Mr. Smith observes, that on examining the composition of the text, there occur also some marked peculiarities, which confirm the great antiquity of the narrative. This is contained in two hundred and fifty-two numbered lines, or verses, and the description is very clear and emphatic. This narrative will be regarded by archaeologists as wonderful in placing in the category of yesterday and to-day works which have properly been considered as highly venerable. On the other hand, with all respect for the antiquity of the narrative, it will be regarded by the Biblical student as a contribution in confirmation of the truth of the Holy Scriptures.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.—Mr. H. T. Wyatt has been recommended by the Council of the Institute as the recipient of the Gold Medal for the present year.

THANKSGIVING DAY PICTURED.—It is very gratifying to know that the picture, described in the *Art-Journal*, of the procession arriving at the foot of Ludgate Hill, on Thanksgiving Day, has given entire satisfaction to her Majesty; and that her Majesty has commanded a companion, picturing the interior of St. Paul's, when the royal party passed up the aisle to their allotted seats. We accorded high praise to the production of Mr. N. Chevalier; it has since received the warm approval of other critics.

HAMPTON COURT.—Nearly all the members and associates of the Royal Academy, headed by Dean Stanley, honorary member, have signed a memorial to Earl Granville, and through him addressed the House of Lords, praying for the rejection of a Bill, which threatens to erect an "unsightly and repulsive" embankment, "twenty-seven feet high, and upwards of half a mile in length," directly opposite the Palace at Hampton Court. A more scandalous attempt to interfere with public enjoyment, and impair the effect of our glorious river at its most interesting point, was never even contemplated.

No doubt in our next we shall have to report that the Peers did reject the Bill. The project had not even the poor excuse of being expedient, much less a necessity. The Chelsea Water Works Company is degraded for having made it.

MR. HENRY TIDEY.—An exhibition of works by this deceased artist was held at the rooms of the Society for the Encouragement of the Fine Arts, at the end of January. The walls were hung with a number of his most famous water-colour pictures, such as 'Queen Mab,' 'Darthula,' lent by the Duke of Manchester, and others. Some unfinished works of high promise, and sketches in chalk, &c., proved very attractive to the visitors. A memoir, with critical remarks on the genius of the artist, was read on the occasion by Mr. T. R. S. Temple: the paper proved an eloquent and genial tribute to the man and the painter. The pictures and sketches left by Mr. Tidey are to be sold at Messrs. Christie's on the 28th of this month, when collectors will have the opportunity of procuring some excellent examples of his refined pencil. It may not be out of place to remark here that one of his brothers, Mr. Alfred Tidey, during a recent visit he paid to Wiesbaden, had the honour of receiving from the Crown Princess of Prussia a commission to paint a water-colour portrait of her daughter, the Princess Victoria.

THE GALLERY, 5, WATERLOO PLACE, is now open with a collection of drawings in water-colours. It is a gathering of the rarest treasures that British Art can supply in that department, comprising examples of all the great masters of the school—and in most instances the very best of their works: Turner, Copley Fielding, Prout, David Cox, Stanfield—all the foremost masters of a time not long gone by, in association with those who are most famous at the present moment. The exhibition is under the auspices of Messrs. Agnew; they have peculiar facilities for bringing such specimens together—a large connection, long experience, unlimited capital, a thorough power to appreciate excellence, and, especially, the knowledge as to what artists are, and ought to be, most in favour with collectors. The exhibition was not opened until too late in the month to secure adequate notice in our columns; the pleasant duty of describing it must therefore be postponed.

SIR DIGBY WYATT has lent, for exhibition at the Crystal Palace, a series (amounting in number to one hundred) of pen-and-ink sketches made in 1869, during a tour in Spain. They are of great interest and of some value, although little more than memoranda of objects and places he considered worthy of record in his note-book. These sketches consist chiefly of columns, capitals, windows, staircases, court-yards, &c., most of them dilapidated into the picturesque, illustrating the architecture of several periods, and, no doubt, of use to the artist as well as the architect. They are relics of once grand and glorious, but now degraded, Spain. The places in which Sir Digby Wyatt has gathered his Art-treasures are Salamanca, Valladolid, Cordova, and Barcelona.

PICTURE CLEANING.—We find the following paragraph in the *Building News*; it the discovery will bear the test of trial, it cannot be too widely known, and, therefore, give it the aid of our circulation:—"According to *Galigiani*, a new process of cleaning pictures has been discovered. The great difficulty has always been to get off the old varnish, which by length of time has become almost incorporated with the colour underneath, so that any method employed to

remove the upper surface is pretty certain to carry off with it the delicate lines below. Some picture-dealers use corrosive substances, which make the matter worse. The new system just discovered at Amsterdam consists in simply spreading a coating of copahu balsam on the oil-painting, and then keeping it face downwards over a dish of the same size filled with cold alcohol at an altitude of about three feet. The vapours of the liquid impart to the copahu a degree of semi-fluidity, in which state it amalgamates with the varnish it covers, and so admits of easy removal. Thus the original brilliancy and transparency are regained without injuring the oil-painting, and when the picture is hung up in its place again two or three days after, it looks as if it had been varnished afresh. The inventors have given the public the benefit of their discovery."

ENGRAVING IN RUSSIA.—We have seen a fine engraving of the picture, by A. Caracci, of 'Christ bearing his Cross,' in the St. Petersburg Museum, that demands more than a cursory notice. It is the work of M. Pojalostine, a Russian engraver, who has received the gold medal from, and been elected a member of, the Royal Academy of St. Petersburg. The history of the engraver recalls that of Giotto. He was a poor serf in one of the remotest provinces of Russia, barely able to earn subsistence. He had a native passion for drawing, and at last made his way to St. Petersburg, to see the Art-wonders of which he had dreamed, and to show some of his own attempts. Such was the promise he gave that Professor Jordan, known by his line-engraving of 'The Transfiguration,' took him as a pupil, in the hope that the grand art of line-engraving should not die with himself. How worthily this hope has been fulfilled will be felt by those who examine this very fine engraving.

MR. H. W. B. DAVIS'S notable picture 'A Panic,' exhibited in the Academy last year, is, we understand, to be engraved by Mr. Charles Lewis. It may be presumed that this work contributed not a little to the painter's recent election as an Associate Member of the Royal Academy.

THE MAIDSTONE MUSEUM having recently obtained a large accession of rare, valuable, and suggestive Art-works, collected by Julius Brencchley, Esq., results of his travels "over the globe," the trustees resolved to place a bust of the liberal donor in one of the principal rooms, and have commissioned Mr. J. Durham, A.R.A., to do the work. He has done it, and done it well; there is no living artist who could have done it better; fortunately, his subject was a good one for the art. Mr. Brencchley has been an exhaustive and industrious traveller in many parts of the Old and the New World. His collection comprises specimens in botany and natural history—productions of the South Sea Islands, and a vast number of other places. He has done more than that: he has partly restored the old Tudor manor-house at Maidstone, purchased the ground appertaining to it, laid it out as a public-garden, rebuilt the chapel and the lodge, and presented the whole to his native town.

THE CRYSTAL PALACE LOAN GALLERY will, during the season, be opened with about one hundred paintings of scenery and character in Central Asia—the part of the old world that is now specially interesting to England. They are the works of a Russian artist, M. Vereschagin, who has much well-earned renown in his own country. We may, therefore, congratulate Mr. Waas on this important acquisition.

REVIEWS.

MANUAL OF BUHL-WORK AND MARQUETRY. With Practical Instructions for Learners. By W. BEMROSE, Jun. Published by BEMROSE AND SONS, London and Derby.

ONE cannot expect to see buhl-work and marquetry taught as an accomplishment for ladies; nor even, like wood-engraving and wood-carving, as an art by which females may earn a livelihood; but, nevertheless, it is one whereby many young men may do well for themselves. Within the last few years the manufacturers of cabinet-work have turned much of their attention to it; but their difficulty has been to find English workmen capable of executing it; the result being that they have had to employ foreigners. Now, considering what advance we have made of late years in every kind of Art-workmanship, there is no valid reason why this beautiful style of ornament should be left, almost solely, in the hands of continental executants; and it is with the view of stimulating our countrymen to pursue it that Mr. Bemrose has issued this manual of instruction. The information it gives as to tools, methods of employing them, &c., is brief, but, it may be presumed, ample; and it is aided by illustrations of these tools, benches, &c. And then, by way of supplying examples in the form of designs, there is a large number of plates, from the most simple ornament to the most complex, and adapted to almost every description of object to which the art may suitably be applied. We cordially recommend the book to all who possess cultivated taste, and a disposition to try their hands at the work, whether as an amusement or for really practical purposes.

THE DECAMERON: or Ten Days' Entertainment of Boccaccio. Published by J. CAMDEN HOTTON.

THOMAS WRIGHT, F.S.A., has written an introduction to this book, and a memoir of its author, since whose death five centuries have passed. Mr. Wright tells us all that is known, or perhaps ever can be known, of his life, and traces some of his stories to their sources. All readers know the foundation of the Decameron: how, in 1348, when the plague was raging in fair Florence, "a party of ladies, tied together by the bonds of friendship, agree to avoid the danger by retiring together into the country, and to occupy their leisure in this retirement by telling, each in her turn, a story for their amusement." Three male friends were of the party; that fact should be borne in mind, for some of the tales cannot be read aloud in modern drawing-rooms—could not have been, perhaps, at any period of earth's history. We know that, ever since his time, the stories of Boccaccio have largely aided all writers of fiction; that, indeed, to quote two lines of Milton—

"Hither, as to their fountain, other stars
Repairing, in their golden arms draw light."

It is needless to say a word as to the surpassing beauty of these tales; they are well known, especially those which the reader is not called upon to skip over, or, at least, concerning which we need say nothing. They are all in this edition. Nearly as well known are the delicious illustrations of venerable Stothard, full of grace and feeling and thorough comprehension of Art; perhaps they are the best examples we possess of the genius of the great artist.

The book is therefore a very attractive, as it is sure to be a very popular, volume. It has been compiled and arranged with much careful industry—not merely a reprint; Mr. Wright has added greatly to its value, and it is well printed and bound.

A DICTIONARY OF ROMAN AND GREEK ANTIQUITIES. By ANTHONY RICH, B.A. Third Edition; Revised and Improved. Published by LONGMANS & Co.

Increasing demand for this book, which has become a standard work of reference, and which, without any concert with its author, has been translated in French, German, and Italian, has induced Mr. Rich to put forth a third edition, to

go carefully over its pages, making such changes or improvements as seemed requisite since the original publication. These have reference rather to the manner than the matter of the work; as, for example, in giving clearness to passages which may have appeared somewhat obscure; while the Greek Synonyms and the Index to them have received considerable additions. It is quite unnecessary, for the book speaks for itself, to commend it to the notice of artists, archaeologists, and others, as a most valuable manual for reference; containing, as it does, nearly two thousand illustrations to aid in explaining the text.

RECOLLECTIONS OF CANADA. By LIEUT. CARLISLE, R.A., AND LIEUT.-COL. MARTINDALE. Published by CHAPMAN AND HALL.

"THE Dominion" has never been so pleasantly brought under the notice of the mother-country; we have a brief, succinct, yet comprehensive description of Canada, and a somewhat elaborated picture of Quebec, bound up in a graceful volume, with five-and-twenty good outline engravings, the productions of military amateurs who are also artists, as so many of our soldiers nowadays are. We have the comic as well as the serious in these sketches—humorous delineations of character and portraits of places made famous in history. The officers have passed their time pleasantly and profitably, and produced a work calculated to amuse and interest many, and gratify all, readers.

'SUNDAY AFTERNOON,' engraved by F. STACK-POOLE. 'A WEE BIT FRACIOUS,' engraved by W. H. SIMMONS. From paintings by T. FAED, R.A. Published by PILGERAM AND LEFEVRE.

TWO pleasant, more interesting, or better engraved prints than these have not been published for a very long time. The pictures are among the best of the eminent Scottish painter (who is, however, and rightly so, a member of our Royal Academy, as well as of that which does so much for his own country), and the themes communicate incidents prominent in, if not peculiar to, domestic life in Scotland; they are, however, highly poetical in treatment, and illustrate passages taken from two Scottish poets—Graham and Ballantine. 'Sunday Afternoon' pictures a young mother, her child by her side, and 'A Wee Bit Fracious,' the mother striving to calm the little ailing maid. They are simple stories of simple life, but such as cannot fail to give a sense of pleasure to all who see them. Such works are always welcome, giving enjoyment without much thought—transcripts of pure, though common nature, not of a high class of Art, but of an order which has attained large popularity; such subjects will be favourites so long as the heart can be reached by the artist.

LIFE AND REMAINS OF JOHN CLARE, "the Northamptonshire Peasant Poet." By J. L. CHERRY. With Illustrations by BIRKET FOSTER. Published by TAYLOR AND SON, Northampton.

SOME of those who are not young may remember the humble peasant of Northamptonshire; his somewhat ungainly body and large head; the sad expression of a brooding countenance, that, even in comparative youth, gave indications of the melancholy fate that Wordsworth shadowed forth in two often-quoted lines—

"We poets in our youth begin in gladness,
But thereof come in the end despondency and madness."

It was in a lunatic asylum poor Clare passed all the later years of his life; and there, in May, 1864, he died. Scant were the boons he received from "patrons;" grim want stared him in the face from childhood to manhood, and worse than poverty haunted his after-life. Yet he wrote better verse than Bloomfield; far better than the footman, John Jones, whom good, generous, and sympathising Southey took out of the slough of despond—yet not to make him happier, perhaps; and among uneducated, or rather self-educated poets, he will always hold a foremost rank.

Mr. Cherry has collected his poems, and gathered all that could be known concerning him; he is a resident in the neighbourhood of the poet's birth-place, working-place, and death-place; and his labour has been a labour of love. He has done his work thoroughly well; with just and generous appreciation, but without exaggerating zeal. The book is written in the best spirit; the facts are carefully condensed, and skilfully put together. It will be read with deep interest—with sorrow, it may be, yet not entirely with pain; for the unhappy poet had friends who kept him from a pauper's home and grave, made provision for his widow after his death, and during his long affliction cared for his needs.

OUR SAILORS: AN APPEAL. By S. PLIMSOLL, M.P. Published by VIRTUE & Co.

THIS volume comes at an apt time; it would seem as if the good man who wrote foresaw the terrible catastrophe that sent to death three hundred men, women, and children, when life was richest in promise of a prosperous and useful future. Mr. Plimsoll has taken as a text that "many hundreds of lives are lost annually by shipwreck, and by far the greater part of them from causes easily preventable." He makes out his case so convincingly and conclusively as not to leave a shadow of doubt on the mind of any reasoning and thoughtful reader. His work is entirely a work of mercy: the book is very costly, containing nearly a hundred photographed or engraved illustrations, and he can be repaid his outlay only by the consciousness that he has given large, valuable, and effective aid to the cause of humanity. We say effective, for it is impossible to believe that his labour can have no result; it must force consideration upon all who, in these sea-girt islands, are interested in our ships and those who man them; and Mr. Plimsoll may live to find he has not worked in vain, but that his "Appeal" will be the means of saving hundreds of lives out of the many who are in daily peril of death, by clearly showing the "causes easily preventable."

He has entered into the subject thoroughly: treating it in every shape and form in which it could be presented, and exposed with masterly mind and skill pen the wholesale sacrifices for which some persons are responsible—heedless, careless, or culpable.

It is impossible to review the important work at length; no doubt it will be placed before all at most concerns; we refer to it chiefly to express grateful thanks for a volume of vast value, which may be, and we verily believe will be, the means of saving many lives "annually" for years more than can be counted. To the storm of controversy, and it is but just to add, contradiction, to which it has already given rise, it is not our business to refer.

BILLIARDS. By JOSEPH BENNETT, ex-Champion. Edited by CAVENDISH. Published by DE LA RUE & Co.

THIS admirably "got up" volume will interest hundreds of thousands; it thoroughly exhausts the subject; the origin and history of the game and all its details; illustrated and explained not only by clear and comprehensive letter-press, but by two hundred engravings. Messrs. De la Rue have published also a treatise on the game of chess; another on the game of bezique; and their little instructor on whist is an authority to all players. That is as it should be, for their playing-cards are so infinitely superior, to those of any other maker, that we believe they are in almost universal use.

LINEAR PERSPECTIVE. Part I. By HENRY HODGE. Published by COLLINS AND SONS, Edinburgh and Glasgow.

THIS work, by one of the masters of the Winchester Training College, is stated to be "designed especially for the use of those who are preparing for the second-grade examination of the Science and Art Department." It appears to be sufficient for its purpose; but we can see nothing in it differing essentially from numerous other treatises on the same subject.



LONDON: APRIL, 1873.

THE ANCIENT STONE CROSSES OF ENGLAND.

BY ALFRED RIMMER.

A TRUE picture of England as it existed in the fourteenth and fifteenth centuries would now be regarded as the dream of an antiquary or an enthusiast. Abbeys, churches, and crosses bristled over the land, and though for three centuries cruel war has been waged against them, there are yet remains of English architecture in its glory sufficient to show any one who will take the pains to consider what a wealth of grandeur and beauty has been swept away. Mr. Ruskin says even of the present day that "the feudal and monastic buildings of Europe, and still more the streets of her ancient cities, are vanishing like dreams; and it is difficult to imagine the mingled envy and contempt with which future generations will look back to us, who still possessed such things, yet made no effort to preserve, and scarcely any to delineate them."

As an instance of the value of design that has been lost, we may mention that of those most beautiful crosses, the Queen Eleanor memorials, only three are left, one at Geddington, one at Northampton, and one at Waltham, twelve having been destroyed; and these three have furnished the design for nearly all modern memorial crosses. Some very good ones have doubtless been built, after the model of Waltham, such as the Martyr's memorial at Oxford, Ilam drinking-fountain, and Bishop Fulford's monument in Montreal Cathedral Close; and it is no disrespect to the architects to say that their success has been exactly in proportion to the fidelity with which they have adhered to their originals.

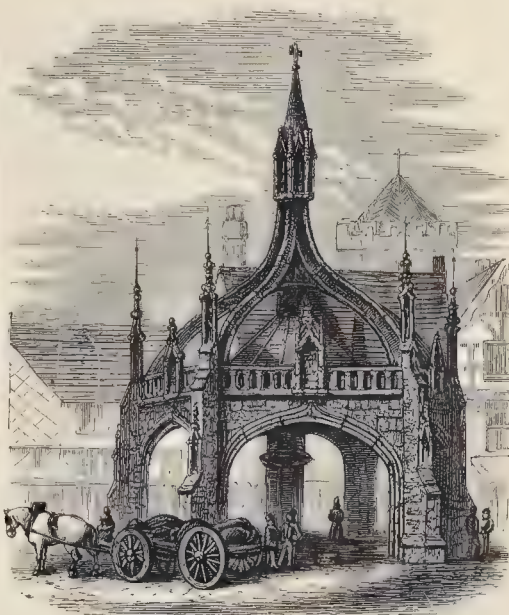
Yet the variety of design in the few crosses that are left to us is surprising, and will form the subject of future consideration. If native English talent had only been encouraged, and if in place of modern tombs we had only adhered to ancient English types, our cemeteries and graveyards might have been solemn, peaceful places, wherein we could have walked without being shocked at every step. Nothing is more impressive than a recumbent knight, or lady, lying on a tomb, with their hands folded as in prayer, like we see in almost any old parish church in England; and the tall, graceful crosses that were swept away by the Puritans are just such monuments as would make a graveyard beautiful. Statues and sensational classic groups succeeded recumbent effigies, and disfigured England during the reigns of the Georges, at enormous cost; while graceful crosses were superseded by unsightly and unmeaning obelisks. The vast number of monuments in Westminster that were erected during the reigns of the Georges are notorious for bad taste. Heroes and statesmen, with a fair accompaniment of heathen deities, would seem to be holding high revel in the venerable walls; and a stranger, seeing the Abbey for the first time, would be apt to say with Macbeth—

"Charnel houses and the graves must send
Those that we bury, back."

There is a small cemetery at Overton, overlooking a beautiful bend of the river Dee, which is really in excellent taste. The proprietor, it is believed, exercises a censorship over the tombstones; and though these are plain and simple crosses the effect

is good. Indeed, one only regrets the more that the genius of those who designed the Eleanor crosses has so completely perished out of the land.

The ancient crosses of England have been divided into memorial, market, boundary, preaching, and weeping crosses. The market-cross of Winchester, which forms the subject of an illustration, is a structure of great grace and beauty. It has always been called the "Butter Cross;" and indeed some kind of distinctive name is often applied to local market-crosses; thus that at Salisbury is called the "Poultry Cross." Milner considers it to have been erected in the reign of Henry VI., but it probably dates back as far as Edward III. Britton, writing of it only some forty years ago, says it was suffering much from the "wantonly careless practices of boys and childish men," and it is hardly credible that even in his time so meek a plea was urged for the preservation of national monuments. "This, as well as all other practices of public folly and mischievousness, should be decidedly discountenanced," he says; "for when curious memorials of antiquity are once



Salisbury Market-Cross.

destroyed they cannot be replaced, and almost every person, sincerely or affectedly, regrets their annihilation." This cross is about forty-five feet in height, and is now well preserved.

But Winchester is only an example of a much more capacious style of cross: it afforded accommodation for but a very few persons, and that imperfectly; the really valuable and useful crosses are those which, in a much larger area, could shelter a crowd of market-people from the wet, as the crosses of Malmesbury, or Salisbury, or Chichester do at the present day. True it is they are only a partial shelter, and singularly inadequate to the requirements of an ordinary market-town; but the circumstances have changed much; fewer persons used to attend, and round the market-cross booths were erected if space fell very short. These were always to be had in a town—much more readily, indeed, than we could get them now, and the proprietors rented them as stalls at Leadenhall are rented at the present time.

Nothing can exceed the picturesque beauty of Salisbury Cross. The stone it is built of is a warm grey, and it stands in a nook in the market-place. The sun lights it up fairly and well,

and on a busy day it contrasts quaintly with the groups of market-carts and country people. It belongs to the few canopied crosses that are left us, and differs from Chichester and Malmesbury in many important particulars. These market-canopies were at one time built of oak—in counties where such a commodity was cheap,—and abundant pains will be taken to find if any old oak specimens are still remaining. They may have been taken down and used for porches, or embedded in more recent buildings; but if any remains of such exceedingly interesting structures exist they will show for themselves, and they shall be duly recorded. It is certain that four were standing early in this century; and it is a matter at all times of sincere congratulation to find that one more cherished relic of the past can be added to the Art-treasures of the nation; indeed, it is not too much to hope that even some of the stone crosses may be unearthed as Chester has



Winchester "Butter" Cross.

been; and a very few fragments would suffice, if not to restore, at least to suggest, some new combinations and forms to modern architects. Chester market-cross was demolished at the general destruction of crosses, when the Cromwellites, following the example of the destroyers of monastic buildings, crusaded against every object of beauty. The remains were buried near St. Peter's Church, in Chester, and about seventy years ago conveyed to Netherleigh House, where they were made into a sort of Rockery in the grounds, and before the present proprietor came into possession, they suffered even more mutilation; enough, however, remains of them to guide us to a probable restoration, with the assistance of a rude drawing made by Randal Holmes and preserved in the Harl. MS. The street scene is as Chester is at present, though, of course, it differs from the appearance of the city when the cross was

standing. There was happily a limit to the lust for destruction that prevailed during the period we have alluded to, and looking at some of the obvious relics left, we are led to fancy that even the soldiers of Cromwell experienced something like satiety in breaking down excellent carved work with "axes and hammers." The stone of which Chester Cross was built is very perishable, quite as much so as the Cathedral, and when Randal Holmes made his drawing it was more than two hundred years old. Under the shelter of this cross, the annual riot, we are told, took place when the mayor left office. An account of one of these riots is preserved by Randal Holmes, and reflects much credit on the mayors for the conscientious way in which they prosecuted the duties of their office. In 1619, we are told that the energies of the mayor flickered up, as it were, with his expiring dignities, and seeing a tumult, he "could not forbear, but he went in and smote freely among them, and broke his white staff, and his crier Thomas Knowsley broke his mace, and the brawl ended." The name of the dignitary, on reference to a list of the Chester mayors, seems to have been Sir R. Mainwaring. There were other crosses, however, in and round Chester at the time, which are occasionally alluded to in the earlier records of the city.

Market-crosses originated in towns where there were monastic



Glendower's Cross, Merioneth.

establishments, and the "Order" sent a monk or friar on market days to preach to the assembled farming people. The effect was, doubtless, good, and the theme dwelt on was continually that they should be true and just in all their dealings. Milner, in his "History of Winchester," says, "The general intent of market-crosses was to excite public homage to the religion of Christ crucified, and to inspire men with a sense of morality and pity amidst the ordinary transactions of life." These relics also gave the religious house a central point to collect the tolls paid by all farmers and dealers in country produce for the privilege of selling their stuff in the limits of the town; and until very lately this same tax was held by certain families in England, who exacted a toll from each head of cattle that was brought into the market-town for sale; indeed, it probably exists in some few remote country places at the present time. The original form of market-crosses, according to that most patient and careful investigator, Britton, was simply a stem like Chester—a tall shaft on steps; but in order to shelter the divine who, with his collector, officiated on market-days, a covering was added, and this seems to have been literally the way in which Cheddar Cross in Somerset was built. Of course these small covered crosses were the origin of covered markets. There are several ancient market-places almost of a transitional kind,

like the one at Shrewsbury, which was built in 1596, and affords space for a hundred people with their produce.

The cross at Corwen, which is there called Glendower's Cross, is clearly of a much earlier date than the chieftain it is named after, and there is a curious dagger cut in relief on one face which so far has not been at all accounted for. It probably terminated in a sort of Greek cross like the one at St. Columb, which is here illustrated. This form is common, and abounds in Cornwall and Ireland. It has been supposed to represent wicker-work, but the intersecting circle which is finely shown in the low cross at St. Columb, was not improbably a very material attempt to signify a halo. The halos round the heads of saints in pictures even, were very solid-looking affairs indeed. One or two more crosses of this description will be alluded to hereafter, where there is a slight variety, but as a general rule there is much sameness, and consequently only a modified interest in them.

They were introduced originally, it would seem, in the southern and western parts of the island, and travelled slowly, and by no means uniformly, to the north. Mr. Blight has illustrated the antiquities of Cornwall in a very careful manner. His work has been noticed in the *Art-Journal* already, and he seems to say that crosses are more common in the west of this county in consequence of the earliest preachers having come from Ireland; while in the northern parts, which were visited by Welsh missionaries, they



St. Columb Cross, Cornwall.

are scarce: at any rate, the similarity between the Cornish and Irish crosses is very striking.

The earliest preachers of Christianity do not seem to have made any violent attack upon the creeds and beliefs of their converts. Their preaching more resembled that of St. Paul at Mars Hill: they pointed to their groves and holy wells, and dedicated them in another name; cross-roads also were held peculiarly sacred in the early times, and even as far back as the period of the Druids they were marked by upright stones, not dissimilar to those we see at Stonehenge, though, of course, much smaller, and these stones were chiselled on the upper part with a cross in relief.

When these ancient crosses are near a well, as at St. Keyne, they often become picturesque objects; but the picturesqueness is owing, generally, more to the surroundings than to any merit in their design, and the number of them near ancient wells is very great indeed. We are led by a consideration of the Cornish crosses to speak of those at Sandbach, among the most perfect and the oldest examples of crosses in England. They are situated in the eastern part of Cheshire, and were erected at an early period of the Saxon rule; these will form the subject of future investigations. There are carvings on them, in a good state of preservation, that illustrate interesting events in Saxon history. They were demolished with much pains some time during last

century, great violence being necessary to break them down; but fortunately the remains, which had been dispersed and used to ornament grottoes and doorways, were collected in 1816, and re-arranged according to the able advice of George Ormerod, quite in accordance with their former appearance.

In taking a rapid glance in this introductory chapter, we can easily see that market-crosses resembled the "Preaching-crosses" before alluded to. There are still some beautiful remains of the latter, which seem to have been designed for the preacher to address congregations in summer weather in the open air. St. Paul's Cross, which was destroyed by order of Cromwell, was the most celebrated preaching cross in Europe, and it was too often used for political purposes. There are remains of this kind of cross at Iron Acton, and Disley, in Gloucestershire, and several



Chester "High-Cross," restored from old fragments at Netherlegh.

in Hereford; formerly they were abundant, but they commonly shared the fate of St. Paul's.

Boundary crosses were a very important item in determining the limits of parishes and manors. There are many remains of these round Chester; sometimes they also performed the important office of being sanctuaries also. Near Delamere forest, in the middle of Cheshire, are several ancient crosses that tradition asserts were for the convenience of travellers who had to pass through the dense woods, where even robbers respected them, provided the former could only reach the cross first. Memorial crosses have been already alluded to and will form the subject of careful investigation; we have in England two of the finest, if not the very finest, in the world. Weeping-crosses were built for the resort of those who were compelled to do penance by the parish clergyman. There is an example of one of these in Flintshire,

not far from Holywell. It goes by a Welsh name which signifies the Cross of Mourning, and was formerly supposed to mark the site of some lost battle or other calamity.

We see, then, from the time when crosses were introduced by the earliest preachers of Christianity into England, as also from the time when Justinian ordered them to be placed in all Christian churches, to the time when they were deliberately demolished by act of Parliament, they were applied to many purposes, and branched out into endless forms and devices; and as for those which adorn the gables of churches, there

rings or Roman pavements, yet as they are hardly less interesting and much more beautiful, we may fairly hope that an impetus will be given to their preservation, and we may avoid the well-merited "envy and contempt" with which Ruskin has threatened our memories, by looking well to them in time.

ROYAL SCOTTISH ACADEMY.

FORTY-SEVENTH EXHIBITION.

THE Royal Scottish Academy opened its forty-seventh annual exhibition on the 15th of February. On the previous evening, the President, Sir George Harvey, occupied the chair at the inauguration dinner. In replying to the toast of her Majesty's Ministers, the Lord Advocate took occasion to refer to the present remarkable prosperity of the Scottish nation, as well in the increased means of education as in the diminution of pauperism and crime. He added that while Scotland had many reasons of satisfaction in her sons, in no walk of life were they more distinguished than in their successful pursuit of Art.

Mr. Herdman, when proposing the University of Edinburgh, made the important intimation that through the munificence of Mr. Watson (brother of the late President, Sir J. Watson Gordon) a chair of Fine Art was to be endowed in the college. This chair, which could not be established till the demise of the donor, would owe its foundation entirely to the liberality of Mr. Watson and his sister. Not a farthing would be asked from Government; and while the "title" would be fixed in the University Court, the patronage would be aided by the voice and vote of the President of the Royal Scottish Academy.

Glancing at the catalogue for the year 1873, one is struck by the number of pictures that have been previously exhibited elsewhere—chiefly in London. Conspicuous among these are Frith's 'Marriage of the Prince of Wales,' Millais's 'Chill October,' T. Faed's 'From Dawn to Sunset,' and Sir N. Paton's 'Christ and the Sleeping Disciples.' There are besides numerous works more or less known, formerly noticed, and now become private property: such as T. Faed's 'Ere Care begins,' Orchardson's 'Forest Pet,' and J. Ballantyne's 'From the Table of my Memory, &c.' last year shown in the Royal Academy, London, and now in the possession of the Association for the Promotion of the Fine Arts in Scotland. Erskine Nicol's oft-seen pictures, 'His Ba'bees' and 'A Country Booking-Office,' are also here. Now, though there is no doubt that the beauty and value of the exhibition are vastly enhanced by this plan of reproduction, the necessary consequence being to detract from the novelty of the whole, must render the custom questionable. It is, moreover, if we mistake not, an infringement on the old rule, which forbade any work previously exhibited to be admitted to the Academy. But still, if, for good reasons shown, this rule is departed from, would it not be wise to place all the pictures lent by their proprietors in a separate room, so as not to interfere with the advantageous position of the marketable products? We are led to throw out this suggestion by the unusual display of loans on the present occasion. The number of portraits, too, is exceptionally large,

and these, saving in rare cases, do not possess the interest which warrants the space required.

Among Scottish Academicians, commencing with the PRESIDENT, we have, with two characteristic portraits, 'Threave Castle,' where the subject, good in itself, is pervaded by much beauty of sentiment. The sky is finely in keeping with the ancient tower; but the water is surely too darkly deep to admit of the fisher standing safe and at ease on the level beneath.

JAMES ARCHER indulges in too green a tint in 'Hambleton, Surrey.' His 'Late Colonel Sykes, M.P.' is a vigorous portrait that at once proclaims the excellence of the likeness. HUGH CAMERON is rich in quality and quantity. Perhaps his best specimens are 'The Camellia,' where the dusky mass of the girl's dress is admirably contrasted with the delicacy of the flower in her hand; and 'A Lonely Life,' in which a friendless old woman, lifting the latch of her poor cot, tells very touchingly the story of home desolation. Besides the portrait of a venerable divine, painted with rare breadth of hand and purity of colour, we are much pleased with G. P. CHALMERS'S 'End of the Harvest.' The last stacks of the yellow corn, ranged in the foreground with the belt of woodland beyond, the rooks swaying and swinging on their homeward way, and the sweet fading light in the horizon, are all rendered with perfect harmony of tone. E. T. CRAWFORD is free and dashing in his 'Boat Shore, Cockenzie,' which instantly seizes the eye as a living transcript. There is a deep wail of sentiment in a quiet interior by W. F. DOUGLAS, entitled 'When the Sea gives up her Dead.' The two females, one covering her face despairingly with both hands, while the other draws aside the window-curtain, disclosing the ocean-waste, are tenderly suggestive of a grief above and beyond tears. JAMES DRUMMOND, whose name is redolent of historical delineation, introduces us to a worn-out white-haired pony, misnamed 'Rosinante,' whose proportions, we mean in the original animal, were surely far larger, albeit somewhat bare and angular. Some rusty armour in front and a quaint figure in the background complete the scene.

To one or two pictures shown last year in the Royal Academy (London), by JOHN FAED, he here adds a small but highly elaborated example, called 'The Old Brocade,' a female displaying a richly draped figure, reflected—rather strongly perhaps—in the opposite mirror. If the best proof of an artist's merit lies in a ready purchase of his works, chief among these, in the landscape department, stands WALLER PATON. His 'Summer Evening, from Penleste Glen, Arran,' extolled in the *Art-Journal* last year, is here supplemented by eight other contributions, most of them already bought. The 'Entrance to Cuiraing, Skye,' is one of those freaks of nature's handiwork that, by its grand and weird-like features, takes one by surprise, so that the breath is sensibly interrupted. At first sight the prospect is more like an imaginative drama than a *bona-fide* leaf out of creation's book. And yet, though the eye is bewildered with the bold and novel *proscenium*, the mind's amazement gradually relaxes, till it comes to grasp the whole as a grand reality. In the 'Wood at Seafeld, Fife,' there are lovely touches of sunlight, with trees and the distant river; while Mr. Paton's water-colour drawings, though leaning occasionally to an extravagance of gold and purple, are delicate in manipulation and delightful to the sense.



Stalbridge Cross, Dorset.

is hardly any limit to their variety and beauty. They mark each period with precision and so great was their number that the remains which were spared are numerous.

The monuments of the nation that are included in the excellent Bill of Sir John Lubbock number only seventy-seven as yet, but these it is proposed to preserve at the public expense and with the co-operation of the three Royal Antiquarian Societies; and though abbeys or market-crosses can hardly be expected to stand on the same footing as their more ancient neighbours, the stone

ALEX. FRASER enters not so much into the sublimity, as he seeks to revel in the cheerfulness, of the outer world. He paints the moorland, the gleaming water, and the rustic bridge, with rain clearing off from the heavy clouds; and the freshness of his fancy dallying with the green and russet of the varying seasons attains to very attractive results. In the 'Jeanie and Effie Deans' of R. HERDMAN, we confess to partial disappointment; for though Effie is beautiful, the animation in her face is feeble; and Jeanie shows little of the mental elevation of one who could dare so nobly in another's cause. In other respects,—grouping, detail, and general feeling of the situation—the picture is excellent. Mr. Herdman's portraits are fresh in colour, pleasing, and powerful. CHARLES LEES, who has greatly varied his range in later times, plays a winning card in his 'Fishing Village, Buckhaven, Fife.' The houses lining the shore, and standing out in the full blaze of noon, are capriciously caught. There is nothing special in KENNETH MACLEAVY's work this season: his style is more suited for water than oil. The 'View in Perthshire' is firmly yet softly treated; and his 'Donald McPhail' is a veritable Celt, with all the craft and humour of his hardy race on his weather-beaten features: both are in water-colours. W. M'TAGGART—this artist is distinguished for versatility, with a certain *abandon* of touch with which accuracy of drawing and finished detail do not always keep pace. Witness 'Something out of the Sea,' where, if we except the urchins in the foreground, the vast expanse of ocean and sky is scumbled to positive confusion. 'Among the Best,' in which a group of children go tumbling over sandy knolls, interspersed with seagrasses, is more tangible and distinct. A. PERIGAL has lost none of his industry by his migration to Rome: and though his old mannerism is still visible, the novelty of the scenes in the sunny South has given impulse to his efforts. His eight contributions are all Italian, and if we still miss that freedom, for want of which we can never get rid of the idea that we are not really looking at nature, but on a picture, the 'Lago Maggiore' and the 'Grand Canal, Venice,' have less of this defect; and in the latter the details are carefully wrought to very satisfactory results. J. PETTIE, whom we have frequently commended, does not appear to have taken a firm enough hold of his brush, in the young lad who carries 'The Milking-Pails' for his lass. The colour is thin and sickly. We admire the vigour of R. T. ROSS in 'Baiting the Line.' The figures are natural, the sea boldly rendered, and the upturned boat, which forms the fisherman's shieling, looks telling and romantic, suggestive of Peggotty, in the immortal "David Copperfield." By-the-way, while speaking of Mr. Ross, we would offer advice to R. ROSS, Junior, not to work up his colours to sensational pitch, as shown especially in 'The Swallow's Return.' In the otherwise clever picture, 'Been for Rhubarb,' this defect is less apparent; but surely never rhubarb grew of size so gigantic. 'Leading to the Rescue,' by GOURLAY STEEL, where a dog of marked intelligence looks wistfully at a pendent rope, indicative of some danger at hand, is spirited and suggestive. 'Revising his Title Deeds' is an excellent example of W. SMELLIE WATSON. The *pose* and general expression are eminently characteristic of the engrossing occupation of the sitter.

The Associates of the Academy muster strong. Of S. BOUGH we have a noble specimen in 'The Western Shore of Iona.'

Most of his other landscapes exhibited are private property. Of W. B. BROWN'S contributions, we would particularise 'The Birchwood,' a beautiful glimpse of a delicious autumn evening, rich in mellow tints; and, better still, 'Ripe Oats,' a charming sea of waving grain, with a skilful foreground of brambles and poppies leaning and nestling against an old paling, fresh and luxuriant. We have seldom seen JAMES CASSIE to more advantage than in 'Sunrise, looking out to Sea.' The holy calm of morning, always delectable, is here portrayed with a tenderness and fidelity that win a deep response from the spectator. Somewhat daring in the choice of subjects, T. CLARK evolves happy issues in 'St. Michael's Mount, Cornwall,' which is most effective. His 'Easdale Farm, Westmoreland,' has a dash of originality in the arrangement of the water gushing over the hills, while a delicious ambiguity of light—half day, half moonshine—is beautifully managed. The figures in 'O carry me back to old Virginie,' R. GAVIN, are pleasantly grouped. He who plays the banjo is evidently a hero in the eyes of the female mulatto audience, though we should have wished an increase of animation in their countenances. JOHN CLASS, to whom dilapidated houses are "a joy for ever," follows the massive colouring of the old masters in his clever picture, 'The Watering Place.' We regret to find K. HALSWELLE represented by one picture only, 'Osteria,' a charming study of the Italian peasant *dolce far niente* life, with the lazy, sunny adjuncts appropriate to the *locale*. We have seen more important works from G. HAY, but 'Sunday at Home,' as well as 'Expected,' are both marked by careful finish, neat, and unpretending. 'Duart Tam,' by J. HOUSTON, the same whose 'Réveillé' appeared last year in the Royal Academy, is a striking instance of the *multum in parvo*, the wild and romantic in combination with the sweet and soft. There is attractive variety in W. E. LOCKART: whether we regard his 'Spanish Gipsy,' trilling on her mandolin, with a face and air in which indolence and sauciness are amusingly commingled; or turn to the holy 'Padri,' sauntering by the cornfield in confidential talk anent mother Church; or contemplate the original study of 'Anita,' holding out the simple flowers in which her own simplicity revels, we feel always satisfied with the author's capabilities. There is sublimity in 'The Clansman's Grave,' J. MACWHIRTER, secluded in the lonely hollow guarded by a rampart of cold, slaty mountains. It is finely toned; a slight hardness is, however, perceptible in the outlines. We congratulate J. B. MACDONALD on his appearances. 'Through the Drift' exhibits a sturdy yeoman plodding over the hill-side amid the wind and driving sleet; a masterly performance. In a totally opposite vein we have the aged woman with her common surroundings, "At her old house, her dress, her air, the same," enjoying in peace and comfort the quiet cup of tea which is her life's best solace. JOHN SMART grapples boldly with nature in the 'Summer Spate, Glen Lochay, Perthshire.' The water rushes headlong with reckless assumption, bearing devastation in its track, till we almost feel the shock dashing in our ears; and in 'Ben Venue' (a water-colour drawing) we have grandeur in repose, full of fine feeling. With much to commend, we find one fault with J. C. WINTOUR. Why do his landscapes ever and anon remind us of composition, while we are delighted with the execution of the work? Is nature as *she* is not sufficiently varied and beautiful,

that man must needs *pose* the objects in new combinations to suit his fancy? This idea strikes us forcibly in his rendering of 'Ayton, Berwickshire,' where—

"Towers and battlements it sees
Bosomed high in tufted trees."

We are informed that his 'The Trooper's Leap on the Gary' was painted, "on the spot," so conclude we dare not hint at composition here, though, sooth to say, are rather tempted to do so. At all events, it is a strange, romantic place, richly coloured and skilfully adjusted. A. LEGGETT'S solitary contribution, 'John Pounds and his Ragged School,' is excellent: the old cobbler plying his humble craft, and glancing meantime with keen interest at his tattered pupil, is a fine lesson of hard-working philanthropy. In juxtaposition with the preceding, the eye is caught by R. GIBB'S illustration of 'The Death of Marmion,' noteworthy for the judicious *pose* of the *dramatis personæ*, and the tender fading light that plays about the dying head. The rude cross to the left is happily introduced as appropriate to the incident. There is much sweetness in R. SANDERSON'S contributions. 'Holiday Rambles' is a charming episode of child-life, plucking wild flowers by the cornfield and the hedgerows. 'Keckie Bo,' too, the earliest sport of the baby tribe and a common subject, could scarce have found a more worthy expositor. J. FARQUHARSON'S 'Asleep' represents a wearied girl resting on a sofa, accompanied by one or two pet dogs, while a warm drowsy atmosphere pervades the apartment. W. F. VALLANCE brings us rich fruits of his Irish travel. He is chiefly successful in the 'Blind Arch, Galway,' a bit of most picturesque architecture; and in 'Time and Tide,' where the boats are hurriedly seizing the critical moment for setting forth. We turn with pleasure to 'Chivalry,' W. F. HOLE. Here a young Don Quixote carries an old woman on his horse over the ford, to the manifest admiration of two noble ladies who are promenading on the bank, followed by an obsequious attendant arrayed in glaring and fantastic garb. The fair female faces are in beautiful contrast with the aged crone being borne *en croupe*; and the *tout-ensemble* is a rare leaf from the book of good olden time. A touching little picture is W. MACDUFF'S 'Plea for Ragged Schools,' showing a poor orphan boy who has thrown himself down on a cold outer step, while the snow falls thickly round him. There is excellent promise in A. D. REID: his 'Herring Harvest,' requiring, as it does most essentially, very correct drawing and perspective, is by no unskilful hand. The tone is, perhaps, a degree too sombre. Somewhat analogous are two fishing-scenes by J. CHALMERS, 'Herring-Fishing in Loch Fyne,' and 'Tarbert,' both with a fine blue grey distance and admirable perspective. S. EDMONSTONE gives 'The Ocean Foundling,' a fisherman showing a dead sea-bird to a child—agreeably painted. J. NESBITT, whom we are bound to consider a true artist from the sensitive eye he brings to bear upon nature, has enchanted us with an illustration of Charles Kingsley's song of the three fishers who went sailing 'Out into the West as the sun went down.' As a mere seascape it is inimitable; the water and sky alone are a feast of freshness and beauty; the waves literally dance and quiver beneath the radiance of the dying day. But the human interest introduced by the fishing-boat with its brown sail, and the gallant fellows on board going out—alas! to find a watery grave—give point and solemn suggestion beyond the reach of words. "Tween the

gloamin' and the mirk,' by OSWALD STEWART, owes its charm to the faithful rendering of the witching hour: the figures tell no tale, but the atmospheric effects are pure, potent, and all-pervading. Mrs. CHARRETTE has an elegant method of delineating ladies and interiors, and finishes her work with the dainty elaboration of miniature. Though rather chalky in colour, grace and refinement are in her 'Alice Lee;' but this artist's faces generally bear too close resemblance to each other. A passing encomium on J. C. NOBLE: the two monks standing by the foot of the turret-stair, the one with resolute face clenching his argument into the ear of the other, whose attitude expresses reluctant acquiescence, speak volumes to the truth of the motto—

"A man convinced against his will
Is of the same opinion still."

A good subject finds a talented exponent in H. FRIER'S 'What's in there?' children peeping eerily under a dark grass-grown arch. Miss J. BOWKETT'S 'Ophelia' announces the personality at once without appeal to the catalogue, and this is no mean praise, considering how few ideals have any marked character. 'A Stroller,' J. B. GRAHAME, shows a dog standing with uplifted paws at the door of a country house, while his master awaits the result of the appeal. It is simple and touching.

The foreign element is not conspicuous in the galleries. PORTAEL'S 'Judith' is a large canvas, full of elaborate drawing and rich massive colour; but the countenance lacks to our mind the sublime determination of the old Jewish heroine. With a style inclining to hardness, there is power in CARL HASCH, of Vienna—a name new to Scottish catalogues. His dealings are with rocks and fortresses in Styria and other distant regions: 'Der Grün-see with the Precipices of the Priozitz Mountain, Styria, by Sunset,' has a romantic magnificence quite sufficient to cause regret that the landscape is hung too high for examination.

The portraits are very numerous. D. MACNEE, besides many others, exhibits the Rt. Hon. the Lord Justice Clerk, the Rev. Dr. Hannah; but he shows his very best manner in Dr. Carruthers, for forty-three years editor of the *Inverness Courier*. J. M. BARCLAY has a number of excellent full-lengths of gentlemen of position. N. MACBETH sustains his reputation specially in 'E. S. Gordon, Dean of Faculty, M.P.,' and 'Dr. Wilson, of Bombay.' J. ARCHER'S 'Miss Broadwood' is simply charming; H. COLLINS contributes the 'Provost of Dundee;' and G. REID the same dignitary of Aberdeen; while OTTO LEYDE covers some large canvases with attractive likenesses of children pleasingly grouped. JAMES IRVINE deserves mention for his 'Curator of the Montrose Museum,' a man full of character, as the portrait amply verifies.

Water-colour pictures abound—many being by those of whose oil-paintings we have already spoken. Where the field is so vast we can but plead that our space is incommensurate. Sufficient guarantee of merit lies in the contributors' names, as J. Marquis, A. Stanton, W. Miller, T. Clark, T. Moore, C. Monro, M. Macleay, Woolnoth, &c. A word for R. M. BALLANTYNE'S 'Biding his Time,' a delicious glimpse of peace, where the fisher holds his rod in the reedy stream, while the air is moist with the summer balm. 'Summer Roses' lose none of their loveliness in the hands of Miss J. CRICHTON. The power of intellect shines pre-eminent in the Greek head of 'Eury-

cleia,' by Miss PHILLOTT. Miss TRUEFIT'S work is unequal, requiring more study in drawing; yet she is painstaking and earnest, and we wish her success. The fine feeling shown by C. STANTON, 'In dim Cathedral Aisle,' with the kneeling devotee, whose soul is wrapt in heavenly aspiration, can scarcely be exaggerated.

The sculpture comprises specimens of C. MARSHALL, in his 'Ruth,' already known in London; several capital busts by W. BRODIE, superadded to the fine marble statuette of 'The Blind Girl reading;' 'Nina,' a Roman study, J. HUTCHINSON, full of classic dignity, purchased by the Association for the Promotion of the Fine Arts in Scotland. 'The Nymph at the Stream,' D. W. STEVENSON, executed in marble, is the most conspicuous piece of sculpture in the exhibition. It is a lovely work, the limbs, softly rounded, are delicately manipulated, and the whole expression is feminine and graceful. G. WEBSTER sends a very pleasing statuette of Margaret Elginbrod, taken from George Macdonald's story; and the *alto-relievo* of Christ and the Two Disciples, that gained the Stuart prize. Among ladies, Miss WHITE has a model for Tennyson's 'Merman Bold,' a vigorous head crowned with sea-fish and shells, original and striking; and Miss GEIKIE, a young aspirant, attains a qualified success in a bust and medallion of Professor Geikie, which promises better things with increase of experience. Mrs. D. O. HILL makes a variety of appearances;—in a sweet statuette of 'Highland Mary,' holding to her bosom the Bible she has just received from her poet-lover; a speaking bust of Robert Burns himself; a characteristic head of the late Dr. R. Chambers; and a spirited transcript of the American, Stanley.

FAMOUS JEWELS.

WE propose in the present paper to describe some of the famous jewels and historic gems in the cabinets of Europe. Specimens of ancient jewellery are very rare, and we will first consider some examples of early crowns. About ten years ago no less than eight Hispano-Gothic crowns were found near Toledo, the intrinsic value of which could not be less than £2,000. These are now to be seen in the Hôtel Cluny, Paris. They are of the latter part of the seventh century (649–672), and were *votive* crowns, presented, as M. Lasteyrie suggests, on the occasion of the institution of the Feast of the Expectatio Partus by the Tenth Council of Toledo (656), and probably buried at the invasion of the Moors in the beginning of the eighth century. The largest is the crown of King Reccesvinthus, consisting of a broad circle of gold, set with thirty large pearls, and as many fine sapphires. From twenty-four little chains hang these letters of gold encrusted with *cloisonné* enamel (one of the earliest examples of that style of enamel), "Reccesvinthus Rex offert." Also a beautiful Latin cross, four inches long, considered the finest example of ancient goldsmith's work in existence, set with eight large pearls and six large sapphires. Mr. C. W. King says the pearls are as big as cherries, the sapphires of the best colour (those in the middle row as large as pigeons' eggs), all *cabochons*, that is, *not cut*. The second, or queen's, crown is set with fifty-four emeralds, sapphires, opals, and large pearls. The other crowns were, perhaps, the coronets of contemporary counts and barons. Among the valuable stones with which these crowns are set, are pieces of

mother-o'-pearl. In the Middle Ages this was thought second only to actual pearl, and is mentioned in the list of the jewels of Henry III. Charlemagne's crown is now preserved in the Imperial Jewel Office of Vienna. It was made in 800, and is octagonal, formed of eight *plaques* of gold, each alternate one bearing the figure of a saint in enamel. The front is set with large stones, and above all is a Greek cross set with precious stones. Frederic Barbarossa, in 1166, took the treasure from Charlemagne's sepulchre.

The crown of Hungary, though now hidden, was a very curious piece of workmanship, formed of a broad flat band of gold, whence springs an arch supporting a cross. It was sent, in 1072, by the Emperor Michael Ducas to Geisa, the first Duke of Hungary. On the springing of the arches we have enamel portraits of Geisa, Constantine, Porphyrogenitus, Ducas, and our Saviour. The whole is ornamented with rubies, sapphires, and pearls. Constantine, on his copper coinage, appears in a helmet studded with gems set close together, the origin of the crown imperial in its present form. The Romans used gems in the most prodigal manner. Pliny says that he has seen Lollia Paulina, once the wife of the Emperor Caligula, covered with emeralds and pearls strung together, the value of which, put together, amounted to 40,000,000 sesterces (£400,000), a value she was ready to attest by producing the receipts.

The Imperial State crown of England was made in 1838, by Messrs. Rundell and Bridge. The large sapphire in the front was purchased for the crown of George IV. In front is the famous ruby, said to have been given to Edward, Prince of Wales, the Black Prince, by Don Pedro, King of Castile, after the battle of Najara, near Vittoria, in 1367. This ruby was worn in the helmet of Henry V. at the battle of Agincourt, in 1415. It is pierced through after the Eastern custom, the upper part of the piercing being filled up by a small ruby. Though called a ruby it is probably a large spinel, a softer stone than the ruby. The monster ruby of Charles the Bold, set in the middle of a golden rose for a pendant, captured by the Bernese after his rout at Granson, turned out to be false, but had probably come down to the Duke's times from the Romans. The cross on the summit of the imperial crown has a rose-cut sapphire, said to have come out of the famous ring of Edward the Confessor, so long treasured upon his shrine, and the heritage of which gave his successors the power of blessing *cramp rings*. Mr. King says, in a list of Henry III.'s gems collected for the shrine is entered a sapphire of 52 dwts. = 312 carats. Professor Tennant, F.G.S., observes the crown contains 16 sapphires, 11 emeralds, 4 rubies, 1,363 brilliant diamonds, 1,273 rose diamonds, 147 table diamonds, 4 drop-shaped pearls, and 273 pearls.

The famous Alfred jewel was found in the Isle of Athelney, in Somersetshire, in the seventeenth century, and now preserved in the Ashmolean Museum, at Oxford. It is 2½ inches long, of gold, and contains an Anglo-Saxon inscription—"Elfred me hæc gewercan" (Alfred had me wrought); and the enamel (an interesting example of the *cloisonné* class) represents a male figure holding a *fleur-de-lis* in each hand, perhaps St. Neot, the king's patron-saint. The outline was produced by attaching thin disconnected fillets of metal to the surface of the plate on which the colour was laid. The coronation spoon (which, with the *ampulla*, or vessel for the holy oil, is all that is left of the ancient regalia) is ornamented with this enamel. These have

been used in the coronation of our kings since the twelfth century.

Some fine examples of church plate remain in various parts. The writer has seen many fine specimens, but none struck him more than the magnificent altar at St. Ambrogio, Milan. On three of its sides it is sheathed in silver parcel gilt, on the west in purest gold, everywhere sprinkled with precious stones and bands of elaborate *cloisonné* enamel. Between the limbs of the large cross on the western front of the altar are wrought the chief events in the life of our Lord in gold, and on the eastern side the subjects are taken from the life of St. Ambrose in silver parcel gilt. On one of the panels the saint is represented standing, before an altar, over which hangs a crown, an interesting exemplification of the use of the Gothic crowns found at Toledo, before mentioned. Other crowns were found after at the same spot, and are to be seen at Madrid. The crown given by Queen Theodolinda, we should have before mentioned, to the church at Monza, may still be seen in that edifice. In the middle of the east or silver side of the frontal is a figure of the artist, with the inscription, "Wolvinus magister phaber." Dr. Rock says no doubt Wolvin was an Anglo-Saxon. (To be continued.)

MESSRS. AGNEW'S EXHIBITION OF WATER-COLOUR DRAWINGS.

WHEN merchants open their storehouses, when bankers display their bullion-cellars, and when diamond-dealers dazzle us with their handfuls of priceless stones, the mind is so overwhelmed by such a flood of wealth that it becomes almost torpid from surprise; but in their little gallery at Waterloo Place, Messrs. Agnew, with a refinement of temptation at once subtle and seductive, present only a choice gathering from their collection of works of Art to us at once. Just now their gallery is hung with the *crème de la crème* of water-colour Art, and there is hardly half-a-dozen among the well-nigh two hundred works which adorn its walls that would not be anywhere noteworthy drawings. The range taken by the exhibition is a wide one, in point of time extending from the period of Nicholson, of Robson, of Varley, and the other early founders of the modern school of water-colours, to the works of rising younger artists of the present. Each change and varying sentiment which has come over the spirit of water-colour painting is found reflected here. How great that change has been, and how varied that sentiment is, will be seen by glancing from the carefully drawn and minutely painted 'View in Windsor Deer-Park,' where Old Evans, of Eton, shows his able tree-drawing, and the almost-forgotten Robert Hill paints deer as he loved them, to the broad, dashing, rollicking touch of F. Taylor. In early days an artist never finished his drawings until he had spoiled them; now he spoils them by having no time to finish them. Then the artist sought to woo our sympathy with gentle tints and delicate handling; now he would compel us to admire him by dint of furious brush and violence in colour. Between these two extremes there was a medium; it was the time in which the best work of David Cox, of De Wint, and of Turner was done.

In the drawings of this epoch the present little exhibition is particularly rich, and the specimens which illustrate it are all typical examples of the respective artists. Some of these, indeed, are their masterpieces, nor could we find a water-colour drawing of Turner's worthy to hang as fellow to the glorious view he has given us of 'Kilchurn Castle,' on Loch Awe. The grand buttresses of the hills spring in rhythmic sequence from the plain, and the fir-woods nestle in their craggy crevices, sending out scattered skirmishers of verdure into the

barren higher land, where nothing save the brown heather flourishes. At their base all is precise and cultivated, the very trees grow properly and prim, and the deep blue loch blends itself into the faint blue hills which hedge about the horizon. Treated with all that poetry which Turner's work ever has, this drawing is a representative one of him at his best, for here his genius is curbed by reason, and his art owns nature's sway. The colour, though perhaps somewhat blackened, is rich without being violent, and the manipulation is complete. The goats, and the brambles in the foreground among which they browse are most careful studies, and were it not for the conventional rainbow—that feature no man can truly paint, but at which all try—this drawing might be considered one of the finest renderings of nature the English school of water-colour painting possesses.

There is a commendable early work of Turner's here, entitled 'A Rocky River-Scene,' which is of much interest in the history of the art, and also are a few of his sketches in his later manner. Some of these, indeed, as his 'Cedars of Lebanon' and 'Jerusalem,' are highly wrought; but in them the frenzy of the artist is more patent than the poetic lover of nature, and we prefer the earlier phase.

Of David Cox are many examples, so many that we could almost from them select sufficient to illustrate his artistic history. Some take us back to his early studies round about his native Birmingham, when Art was seducing him from the ways of a whittsmith. Had he resisted the siren he might have died a millionaire, and had his gallery dispersed at Christie's. As it was, he did nothing but paint pure air, fresh, breezy hay-fields, and enable us to bring a bit of the purity of God's country into man's town. How refreshing is his glorious 'Hay-Field,' painted in 1853, and what a thoroughly English bit is that 'Driving the Flock,' painted in 1854; while as a vigorous study in colour there is nothing in the collection finer than this artist's broadly treated sketch of 'Penmaenmawr,' painted in 1855.

The work of De Wint is excellently set forth in six of his drawings, some of which have darkened a little; but there is one of them, 'A View on the Nant Francon Road,' which is an exquisite exponent of all his beauties. The rain has just fallen, the clouds are yet scudding away from us, darkening the horizon, and wreathing the hills with their vague indefinite forms, and the pastures glow with a lustrous freshness, the legacy of so much darkness. It is a grand sombre passage ably treated, and ranks as one of the most prominent works by "deceased masters" in this interesting collection.

Of Copley Fielding there is one most excellent example of his marine-painting, when a fresh morning breeze sets into 'Portsmouth Sound,' and in which the wave forms and their translucent colour are equally true to nature. Very interesting too are some of his other and earlier works, showing how he was gradually emancipating himself and his art from the traditions of the "classical" school of landscape-painting.

Prout is, of course, largely present, his rapid mechanical mode of production having given him the means of doing the greatest possible quantity in the smallest possible time; but there are some of his works here which rise to a higher level than ordinary *Art-manufacture*; and his 'Bridge of Sighs' is a drawing of high artistic quality. Broadly treated, it exhibits all his mastery in light and shade; and, while not attempting much colour, it is refulgent with sun-light, forming a highly favourable illustration of his work.

As Prout enlarged the rôle of English water-colours in light and shade, so W. Hunt opened out all its resources of colour; and of this we have some choice morsels in his wondrous fruit and flower subjects, perhaps the richest being his study of an orange, and its reflection in a steel jug. What wonderful tones of colour are there! All the gems of Golconda would pale before the hues which Hunt made manifest in the commonest object; and though his manipulative excess may have had a momentary influence for evil on the practice of English painting, yet the analysis of colour he taught will hold a lasting influence for good, and has already raised the

general standard of our English water-colour school to a very high pitch.

The dead must not, however, engross all our attention. It is true, we should like to linger longer over the works of G. Chambers, of Varley, of Robson, and those other pioneers which Messrs. Agnew display before us, but our space bids us curtail the luxuries of memory, and mingle with the active living workers of the present. Of these courtesy calls us first to note those works of foreign artists whose labours are so welcome, as affording a point of comparison by which to judge the progress of English Art. Firstly, by virtue of her sex, as well as her Art, comes Rosa Bonheur, by whom we have one of those quiet morning-scenes at Fontainebleau, of which, of late years, this lady has given us so many. There is a dewy freshness in it which presents all the pleasures of early rising without the trouble, and the fair artist's industry would form a most plausible pretext for its possessor's idleness. Next comes a very clever study in black and white by Edouard Frère; for him it is a large composition and unusually full of action. The cottage fire-side, the quiescent mimicry by children, and the peaceful pleasures of peasant life generally, find a poetic response from his pencil, but here the bustling stir of a mimic battle is portrayed by him in 'Snow-balling.' The action of the figures is full of life, and the quaint old church with its raised *parvise*, the coign of vantage of the defenders, is admirably drawn. Madou, the newly added honorary member to the Society of Painters in Water-Colours, is represented by a vigorous interior with Dutch figures; Bido, in his study of 'Turkish shaving,' demonstrates how carefully foreign artists work up their sketches. Marie, in his 'Chinese,' or rather Japanese, 'Ladies fishing,' shows us to what extremes eccentricity in subject and in colour may often be carried; whilst for dexterity of brush-work there is nothing in the gallery equal to the wonderful 'blotting,' of Simonetti. How it is done is puzzling, and the only approach to it we know is the work of Maccari in the present Dudley Exhibition, which it is so like as to give evidence that a common origin exists between them. It is wonderfully clever as trickery, but we fear it may seduce unwary artists into vain repetitions.

Clays gives us a bit of his much-loved and much painted Scheldt, and Lessore pleases us less on paper than on pottery; while Heilbuth, who has devoted himself to studying cardinals and their lacqueys at Rome, excels himself in that excellent drawing wherein the scarlet-clad dignity takes his thoughtful walk. His *pose* is excellent; he is a grave and reverend signior, if not a potent one, in these days of change, and the times seem to thrust a burden on his bent shoulders he finds somewhat difficult to bear.

Of our living English artists we have a varied exhibition, Millais being represented by a somewhat hard little girl in the brightest of scarlet, preparing with bashful trepidation to dance a "minuet." A powerful study of 'Chabot reading the Act of Accusation to Marie Antoinette' comes from E. M. Ward, in which the expressions, conceit, and resignation are well and skilfully opposed, but in which the colour is somewhat crude and forced. E. A. Goodall takes us into the bright regions of the East with his wonderfully atmospheric pencil; and Carl Haag lands us in the ruined theatre at Syracuse, or hurries us away at daybreak from the ruins of Baalbeck, in a grandiose sketch of great technical and artistic merit. The beauties of our own landscape are set forth with rare fidelity of expression in S. S. Warren's 'Caversham Church, from the Thames,' and in a couple of excellent drawings by J. Linnell; and one of George Fripp's finest works gives a new glimpse of the oft-painted but ever-varying scenery of North Wales. Sir John Gilbert invests the Middle Ages with a new interest by the living semblance he gives to its scenes, and his 'Council breaking up' is a splendid study of character and colour. 'Marmion's Defiance' is rather of the Astley type, and the eagle his horse bears on the *chamfron* of his harness is of very modern mould; but it is a grand statuesque composition nevertheless. Statuesque and grand, too, but in a widely differing sense, is Mr. Knight's 'Breton Peasant,' who goes forth to do

his daily service armed with his spade; and Mr. Shields paints the virtues of fortitude and endurance in his 'Bread-Watcher,' who, from her snow-drifted hut scares away the rooks from the cornfield. We would willingly linger longer over the works of Topham, of Harper, of Birket Foster, and of others of those more than eighty artists who are here before us. Almost all of them are of the highest quality; indeed, if anything good is to be obtained, Messrs. Agnew take care to secure it, and from their well-filled store they place before us this rightly-named "Exhibition of Selected High-Class Water-Colour Drawings."

By such exhibitions as these, held not only in London, but in Liverpool and Manchester, Messrs. Agnew are spreading Art-knowledge broadcast throughout the land, and richly deserve a large share of the harvest which must follow it.

SOCIETY OF LADY-ARTISTS.

THE exhibition of this society is now open at the gallery, 9, Conduit Street, Regent Street: it consists of a collection of 460 works in oil and water-colour. Looking at these as a whole there is certainly a greater proficiency among the figure-painters than among those ladies professing landscape-painting; but with regard to the former it must be observed that the studies are principally directed to the head; and the lower extremities, wherein lie the real difficulties of the drawing, are neglected. Of flowers and fruit there are some admirable examples; while certain of the exhibitors excel in animal-painting.

'The Lily of the Valley' (27), Mrs. Paul Nafel, is a head and bust of a fair young lady, who is in the act of placing a bunch of lilies of the valley in the bosom of her dress. The head is elegant in conception, but there is wanting that firmness of execution which bespeaks, on the part of the artist, the power of adequately expressing her ideas. Mrs. Backhouse exhibits 'A Child of the South' (56); a study of a dark girl, pale, sentimental, but entirely devoid of the sparkling qualities of colour which distinguished her earlier and more childish subjects. This lady exhibits also 'The Little Housewife' (12) and the 'Jour de Fête' (59), whereby we are reminded of those brilliant effects which characterised her earlier drawings. From all these, which are studiously simple, we pass to 'A Venetian Musical Party' (65), Helen Thornycroft; a composition much in the feeling of Giorgione, into which it may be that the clavicord, at which the conductress presides, is somewhat too modern. The drawing exhibits much good taste in ancient costume. 'The Dream of Kriemhilde' (from the *Nibelungen*) (75), by A. L., is a subject so difficult that it can be treated successfully only by a painter accomplished in all the craft of the art; hence the treatment is weak and is deficient in those licences which the poem suggests. Mrs. E. M. Ward's little shivering embodiment of 'Winter' (297) comes more sensibly home to us; and, with the really clever productions of this lady's two daughters, Eva and Flora Ward, respectively—'The Legion of Honour' (136), and 'The Queen's Beech, Knole Park' (404), forms a triad of little pictures, characterised by more variety and spirit than are commonly seen in the works of one family. 'A Swiss Market-Girl, Chamouix' (87), Miss Backhouse, is a very substantially painted figure carrying a basketful of grapes. The head is careful, and the features are full of appropriate expression. 'Salutations, Rome' (121), Elizabeth Thompson, is, as to the mere incident, a curious subject to entertain, as showing a cardinal and his attendants met by a soldier in undress, who salutes the cardinal in passing (with the wrong hand, it may be observed). This idea is left in the condition of a sketch, but with qualities which would have justified the artist in working it into a highly finished picture. 'Little Nell' (170), Adelaide Claxton, is a profile study of a fair child, to which the artist has communicated an intensity of expression almost unbecoming the character. The

head, however, is effectively drawn. By the sister of this lady are three heads, called respectively 'Morning,' 'Noon,' and 'Night' (337), bright in colour, to a certain extent successful in expression, but careful to hardness in execution. 'A Devonshire Haymaker' (204), Rebecca Coleman, is by no means so attractive as the other subjects painted by this lady; the shading is black and heavy. There are a few copies which serve to divide the water-colour drawings from the pictures in oil. These, generally, must be mentioned in terms of commendation, as 'The Princess Mary, Daughter of Charles I., after Vandyke' (230), Eliza Sharp; 'Mrs. Bouverie and Mrs. Crewe,' after Sir Joshua Reynolds' (231), Eliza Sharp, also 'The Earl of Warwick and Family, after Romney' (232), by the same. The following heads and studies will be found worthy of notice:—'Far from Home' (233), A. E. Burrow; 'A Portrait' (248), Susan C. Domett; 'Sunshine' (249), S. M. Louisa Taylor; 'Bessie, Daughter of Henry Dunning MacLeod, Esq.' (250), Susan C. Domett.

The miscellanies of the exhibition are of course variously qualified. In landscape the collection is strong only in numbers. We may, however, mention with respect the works of Mrs. Marzale, who contributes not less than thirteen drawings, certain of which are conspicuous by points of telling effect; also 'Twilight, near Oban' (20), Miss Kempson; 'An Ancient Palace in Venice, taken from the Ponte del Erbe' (30), Ann Ashley Hall; 'Red, Purple, and White Grapes' (39), Charlotte J. James—very fresh and full of natural truth; 'Fruit' (392), A. M. Fitzjames; and by the same artist, 'Greengages and Grapes' (408), in which appear some of the very best points of fruit-painting; 'Fresh-gathered' (54), Emma Walter, and 'Scarlet Geraniums' (43), by the same hand; 'Sunset on the Wey' (80), Miss S. S. Warren; 'Sea, Hastings' (91), Madame Bodichon. This last picture presents simply a breadth of broken water on shore, which is presumed to tell us of underlying rocks and shoals; but the forms of the water are not those of a broken sea; indeed, to vocalise the spray and foam of the "ever-toiling sea" is a gift not liberally bestowed by nature on marine-painters. 'Digonia' (98), Madame Hegg, is a small group of leaves and flowers skilfully drawn and elegantly grouped: by the same lady are other compositions, all got up with much graceful effect. 'Azaleas' (184), by Emily Austin, are very effective. 'St. George's Chapel, Windsor' (203), Louise Rayner, is an extremely elaborate and highly successful drawing, being a view of the nave, from the entrance, to the high altar, and the painted window. Worthy also of high commendation are 'Marshal MacMahon' (211), Lady Coleridge; a portrait of a dog, a drawing worthy of a much better place than that in which it is hung. 'Canaries' (217), Mrs. Withers; 'Entrance to the Monastery of Santa Caterina—Lago Maggiore' (240), Mrs. J. E. Benham Hay; 'My Pets' (237), Louisa B. Swift; 'Sunshine' (249), S. M. Louisa Taylor; 'The Gipsy' (251), Miss W. Burgess; 'Mrs. Thornycroft' (261), Miss Alyce Thornycroft; 'Do I like Butter' (269), E. Hunter; 'The Farm-yard' (273), Mrs. J. F. Herring; 'Fruit' (287), Miss E. Stannard; with others by Mrs. J. W. Brown, Mrs. Brownlow King, Mrs. Gustave Frank, Ellen Partridge, Maria Gastineau, Adelaide A. Maguire, Mrs. Withers, Miss Lane, E. Lane, A. M. Fitzjames, Mrs. Harrison, &c.

THE NATIONAL GALLERY.

THE Report of the Director of the National Gallery for the last year has been issued. It notes as bequests to the collections a picture, 'View at Chapel Fields, Norwich,' by J. Crome, bequeathed by Mr. H. F. Chorley; Sir Charles L. Eastlake's 'Lord Byron's Dream,' left to the nation by Mr. Thomas Howard; and 'A View on the Nullah, near Rajemehal, Bengal,' by T. Daniell, R.A., bequeathed by Mrs. W. Mansfield. Some pictures have undergone

repairs: H. P. Briggs's 'First Conference between the Spaniards and Peruvians, 1531'; 'The Town-Hall, Utrecht,' by G. Jones, R.A.; 'Entrance to Pisa from Lephorn,' by Sir A. W. Calcott, R.A.; and Filippina Lippi's 'Adoration of the Magi.' During the year eight pictures have been covered by glass, three foreign and five British, thus bringing up the total number of works so protected from surface-dirt and moisture to 305; being one-third of the entire collection, besides 202 frames of drawings and sketches.

The number of persons who visited the galleries in Trafalgar Square and South Kensington—assuming that all who attended the Museum on the public-days went into the picture-galleries there—amounted to 1,963,580, namely 797,512 at Trafalgar Square, and 1,156,068 at South Kensington. By the way, we are rather at a loss to know by what means the number of visitors to the galleries in Trafalgar Square is ascertained, for there is no turnstile, as at Kensington, nor any other method of indication that we have ever noticed. It is somewhat remarkable that the month of June, when London is at the height of the season, shows a very low number of visitors to both places by comparison with other months; and in that of May there is a diminution of more than 6,000 visitors to Trafalgar Square, and of about 16,500 to South Kensington; in April the latter has an excess of more than 90,000.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF JOSEPH LOVEGROVE, ESQ., ELTON HOUSE, GLOUCESTER.

THE QUARREL OF WOLSEY AND BUCKINGHAM.

S. A. Hart, R.A., Painter. W. Greatbach, Engraver.

IT was very soon after the exhibition of this picture at the Royal Academy, in 1834, that Mr. Hart was elected an Associate-member of that institution: the work, it may be said, was the cause of the honour being conferred on him. The subject is taken from *Henry VIII.*, and the scene represented occurs in an apartment of one of the royal palaces, in which are met the Duke of Norfolk, the Duke of Buckingham, and Lord Abergavenny, who have been discussing, in most uncomplimentary terms, the pride and tyranny "of the right-reverend Cardinal of York."

While the trio are in conversation, Wolsey, in almost regal dignity, enters the room, on his way to the King's council-chamber to denounce the Duke, and passes him. Shakspeare's text, however, as appended by him to the title of his picture, does not correspond with the treatment of the subject. Our readers must refer to it to the play.

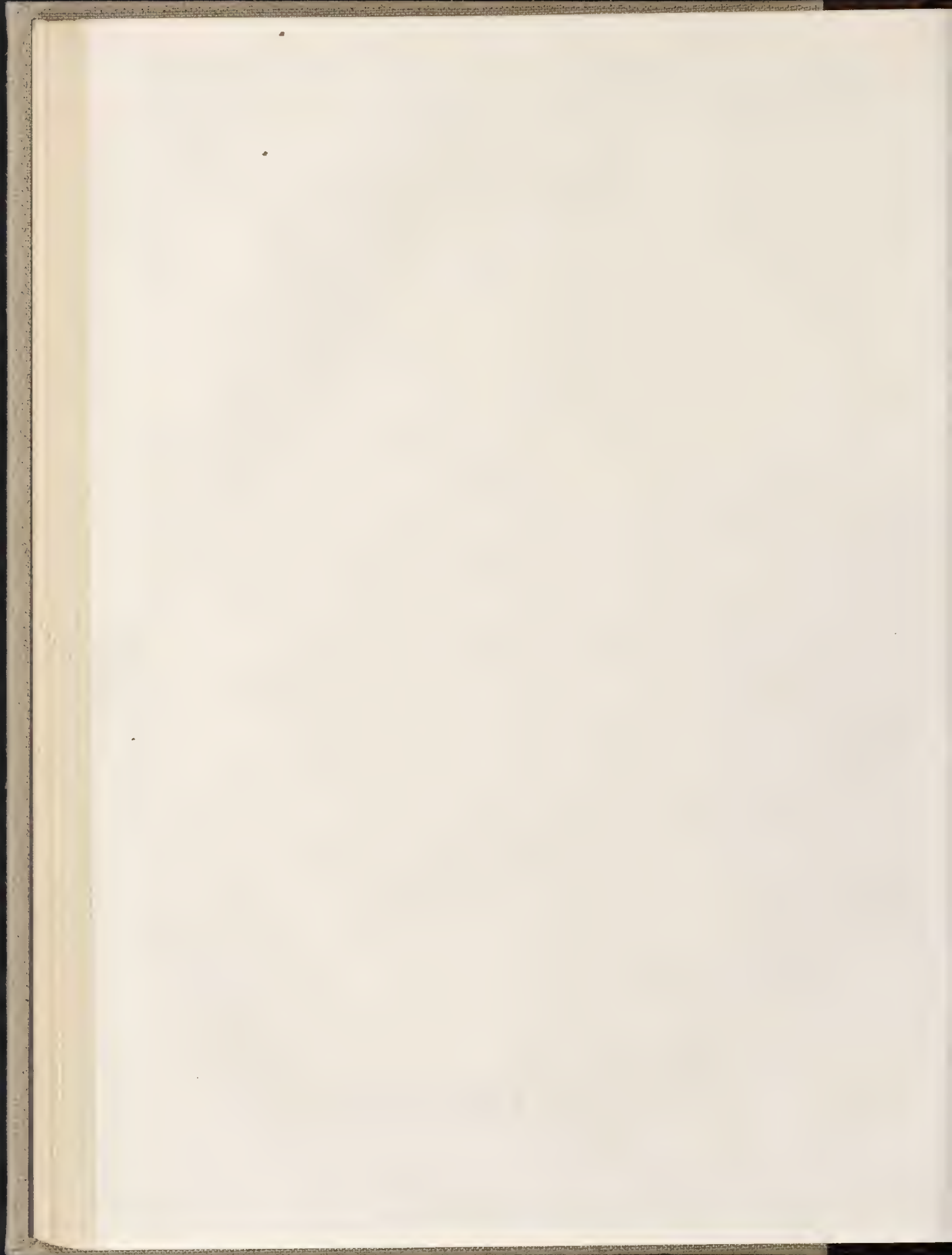
It may be presumed that Mr. Hart introduced the extract merely for the purpose of showing who some of those forming the procession are—the secretary, for example—and the ill-feeling between Wolsey and Buckingham, which soon ended in the death of the latter. What he has only aimed at representing is the official state of the proud cardinal, and their mutual hatred. Norfolk is behind his friend Buckingham, endeavouring to check the wrath of the latter; while Abergavenny stands by, evidently regarding Wolsey with no love, yet deferentially, as if fearful of his power, and of his unscrupulousness in employing it when it suited him to do so.

The two principal figures tell their story plainly enough—especially so does that of Wolsey, which is dignified, pompous, and vindictive in its expression.









THE WORKS OF
FORD MADDOX BROWN.

PEOPLE who acquire their knowledge of our school of painting merely from what they see in the annual exhibitions, will have learned little or nothing of the works of Mr. Maddox Brown, which for nearly twenty years have been absent from the Royal Academy, the Walhalla of our artists, and from all other public galleries, except the Dudley, to which he has occasionally contributed—chiefly water-colour pictures. And yet there is scarcely a living painter of our own country whose productions have been subjected to so much criticism as his—and this on account of certain assumed peculiarities. Notwithstanding all said and written adverse to the style of Art he thought fit to adopt almost from the outset of his career, he has pursued his course, contented to leave the issue in the hands of that part of the community who will take the trouble to analyze the mind and spirit of a picture, instead of being captivated by its external graces, which constitute with the multitude the only sure passport to popularity. The works of Mr. Brown supply ample materials for very lengthened discussion, but the space to which this notice is necessarily limited leaves only room for briefest remark—much less than they deserve.

The parents of FORD MADDOX BROWN happened to be residing in Calais when he was born, in 1821. His grandfather was a Scotch physician of high repute in the last century, some of whose writings, from the novel theories propounded, caused as much controversy in the medical profession, both here and on the Continent of Europe, as the grandson's pictures have done in the Art-circles of Great Britain. During his early years the future painter was moving about with his parents—sometimes on the Continent, and sometimes in England, but always attracted by anything in the form of a picture, and trying to copy whatever came within his reach. This Art-tendency was evidently so strong that it was thought wise to foster it, and at the age of seven a master initiated him into the first principles of drawing; this was at Calais. Seven years afterwards he was placed at the Academy of Bruges, then under the directorship of Gregorius, who had been a pupil of David; but his more serious studies commenced a year afterwards at Ghent, under another of David's scholars, Van Hanselaer. At the age of seventeen he removed to Antwerp, and entered the studio of Baron Wappers, director of the Academy in that city; here he remained two years, and painted several pictures, one of which, 'The Giaour's Confession,' was exhibited at our Royal Academy in 1841. There can scarcely be a doubt that Mr. Brown's residence in Belgium, where so many of the works of the old Flemish



Drawn by W. J. Allen.]

Haidee and Don Juan.

[Engraved by J. D. Cooper.

painters are yet to be seen, had considerable influence on his future style, whatever the teachings he received may have been; but it is Baron Wappers whom he acknowledges as his chief guide and instructor.

Leaving Antwerp he came to England for a short time, where he painted several portraits; he then went to Paris, and stayed

there three years. It was at this time that the Royal Commission for decorating the Houses of Parliament with paintings and sculptures issued its invitations for artists to compete. Mr. Brown replied by contributing three cartoons—'Adam and Eve,' 'Finding the Body of Harold,' and 'The Spirit of Justice;' the last of these was most favourably noticed in the columns of the *Art-Journal*.

In 1845 he proceeded to Rome, for a few months ; less for study, however, than on account of the delicate state of his young wife's health, whom he had the misfortune to lose, in Paris, on the homeward journey. While in Rome he designed his picture of 'Chaucer reading,' subsequently exhibited at the Royal Academy. Having reached London once more, he has since made it his residence.

The first important painting Mr. Madox Brown exhibited in

London was 'Wickliff reading his Translation of the Bible to John of Gaunt in the presence of Chaucer and Gower,' which he sent, in 1848, to the new gallery opened at Hyde Park Corner under the title of 'The Free Exhibition.' The picture was thus spoken of in the *Art-Journal* of the time :—"This is a beautiful and valuable production, brought forward in the manner of fresco, with a marked feeling for the style of the early Florentine school." After



Drawn by W. J. Allen.]

Romeo and Juliet.

[Engraved by J. D. Cooper.

describing the composition, the writer adds :—"It is the most entirely successful production we have ever seen in this manner of Art. The aspirations of the old school are inimitably rivalled, and, we confidently say, are surpassed in qualities at which they only aimed. Higher praise on a work of Art we cannot bestow." To the same gallery he sent in the following year 'Lear and Cordelia ;

representing the scene at Dover, where the old king is put to sleep, while Cordelia, with many others, stands watching to see what effect the strains of music may have on his maddened brain. It is a picture of unquestionable power and most absorbing interest ; and, like the other, manifests a Pre-Raphaelite tendency. It is now in the possession of Mr. Leathart, of Newcastle-on-Tyne.

With the exception of 'The Giaour's Confession,' which I have already mentioned, the only pictures Mr. Madox Brown has exhibited at the Academy are 'Geoffrey Chaucer reading at the Court of Edward III.,' contributed in 1851; 'Christ washing Peter's Feet,' and 'The Pretty Baa-Lambs,' in 1852; and 'Waiting,' in 1853. The 'Chaucer' picture is a very large canvas, showing a numerous assemblage of figures, life-size—"a truly magnificent essay, it has abundance of every quality necessary to constitute excellence in Art; it is original and independent in everything." The Liverpool Academy awarded to it, in 1859, a prize of £50. 'CHRIST WASHING PETER'S FEET,' forms one of our illustrations; it also gained a similar prize at Liverpool, in 1856. If we remember rightly, when the picture was in the Academy the person of our

Saviour was represented nude, in conformity with the scriptural narrative recorded by St. John, that Jesus, "rising from supper, laid aside his garments." Subsequently the artist worked upon it, altering it in many respects, and clothing the figure of Christ: this change is far more consonant with one's feelings in contemplating the work, however opposed it may be to the statement of the Evangelist, as this is often understood.

But the public has not been without an opportunity of forming an estimate of this painter's works, for in the year 1865 he collected nearly one hundred of his pictures—the majority being lent for the occasion by their respective owners—and exhibited them at the Egyptian Hall. Here were gathered the results of more than twenty years' study and labour—historical subjects, sacred and



Drawn by W. J. Allen.]

Christ washing Peter's Feet.

[Engraved by J. D. Cooper.

secular, *genre*-pictures, landscapes, and portraits—a diversified gathering, and one which could not be seen without interest being awakened by it, nor without admiration of the man who had worked out so diligently and practically his ideal of Art, however one might differ from his principles. In the room hung his 'Chaucer,' 'Wickliff,' 'Cordelia and Lear,' 'Christ washing Peter's Feet,' 'Parting of Cordelia and her Sisters,' 'Willelmus Conquisator,' a duplicate of the cartoon exhibited in Westminster Hall, under the title of 'The Body of Harold brought before William the Conqueror,' 'King René's Honeymoon,' 'The Death of Sir Tristram,' from the *Mort d'Arthur*, 'Parasina's Sleep,' 'Manfred on the Jungfrau,' 'The Transfiguration,' a cartoon-design for a stained-glass window,

'The Infant's Repast,' 'Oure Ladye of Good Children,' 'The Pretty Baa-Lambs,' 'The Last of England,' engraved in the *Art-Journal* for 1870, 'An English Fireside in the Winter of 1854—55,' 'The Prisoner of Chillon,' 'Toothless,' &c., &c. Among the landscapes were 'Windermere,' 'An English Autumn Afternoon,' 'Carrying Corn,' 'Winandermere,' 'The Hayfield,' 'Southend,' 'On the Brent, Hendon,' 'Walton-on-the-Naze,' with several others. But the picture which attracted, as an individual example, the greatest attention from the mass of visitors, was called simply 'Work,' a composition so full of material that an entire page might be devoted to description and comment without exhausting the subject: it is in itself a "work" showing a high development of

thought combined with great and varied execution.

Among the numerous criticisms this exhibition called forth, an essay by Mr. W. M. Rossetti, in *Fraser's Magazine* for May, 1865, takes a most comprehensive view, both philosophically and artistically, of Mr. Madox Brown's genius. He remarks that the painter has passed through the three "successive main currents of influence to which the British school of Art has been subjected within the last thirty or forty years: the first beginning in 1842, with the exhibition of cartoons and frescoes in Westminster Hall; the second dating from the introduction of Pre-Raphaelitism, six or seven years later; and the third commencing at the time of the Paris International Exhibition in 1855, when the example of foreign schools, and especially that of France, found entrance into the studios of many of our painters." He notes, however, that Mr. Brown has rather led than followed each successive movement; and all who have studied this artist's works and marked their dates, must acknowledge such to be the case.

To the list of pictures given above may be added others of more recent date, of which one or two only have been exhibited in London—"The Coat of Many Colours," painted in 1866 for Mr. Rae, of Birkenhead, exhibited at Mr. Gambart's gallery, and also at Leeds; 'Cordelia's Portion,' a large water-colour picture, painted in the same year for Mr. Craven, of Manchester, exhibited at the Dudley Gallery and at Leeds; 'The Entombment,' 'Jacopo Foscari,' and 'Sardanapalus and Myrrha,' all three water-colour drawings, painted for Mr. Craven; the last was exhibited at Liverpool this autumn; it is a small work, but the artist ranks it among his best; 'Elijah and the Widow's Son,' another commission from Mr. Craven, and painted from the finished sketch exhibited at the Egyptian Hall in 1865; a replica of the 'Chaucer' subject, with alterations, painted for Mr. Leyland, of Speke Hall; for whom also the 'DON JUAN and HAIDEE,' here engraved, is intended. The other illustration, 'ROMEO AND JULIET,' is from a picture painted in 1870, for Mr. Leathart.

The pictures engraved here are simple compositions compared with several others where very numerous figures are introduced; still, the least pretentious of his works must convince any unprejudiced mind that he is an artist of great intellectual grasp, bringing the powers of a thoughtful and vigorous mind to bear upon his subject in a spirit that sets at nought all prettinesses; a realist rather than an idealist, carrying out his theories in a manner the reverse of conciliating the mere dilettanti, yet commending itself to all who can penetrate through the surface of a picture into its motives and expression, even though its individual characters are occasionally found to be clothed in a garb of mediæval quaintness, and personal beauty is sometimes necessarily disregarded.

JAMES DAFFORNE.

SOUTH KENSINGTON MUSEUM.

ACQUISITIONS DURING 1872.

THE steady progress of the Museum at South Kensington in public estimation is a fact now patent to all. Carplings, quibblings, and fault-finders notwithstanding, sometimes rightly and sometimes wrongly, the institution progresses; and ere long, we understand, the new courts which have been erected on the ground formerly occupied by the original iron-building—all of which, except the portion left to shelter the Museum of Patents, does duty at Bethnal Green—will be added to the many attractions of the establishment.

We propose now to go over the leading features of the acquisitions of the last year, many of which, if not of a large and imposing character, are of the greatest possible interest and value in an artistic sense. We shall commence with the additions to the now valuable and highly instructive series of Carved Ivories, supplemented as these are by an admirable series of casts treated with stearine, and usually called "fictile ivories." These latter are, undoubtedly, of great value when the originals are not obtainable or accessible, and supply their place in a most efficient manner.

The Webb collection, so long on loan in the Museum, has again been placed under contribution for the permanent acquisition of important objects. First among these are a small but exquisite series of carved ivories. There are three carvings in the "round." One is a group of four boys, Italian sixteenth century, arranged in the manner, so to speak, of a tripod, the fourth and smallest boy being borne on the shoulders of one, supported by the other two. The expression of each boy is admirably given, and the treatment of the whole is much less conventional than most works of the same class and period. A statuette of a boy seated is very clever, and approaches the old Roman type in the treatment of the draperies. The boy holds out a scroll in the right hand, which is extended; in the left, which is resting at his side, he has a garland of flowers. Under the feet, in the angle formed by the vertical line of the seat and the horizontal of the base, is a conventional representation of clouds on which the feet rest. The pose and spirit of the figures are admirable. Another statuette, a Virgin and Child, is said to be English of fourteenth century. It is an interesting little work; the infant Saviour is held much higher than usual, and his right arm goes round the neck of his mother. The drapery of the Virgin has been coloured.

A plaque of eleventh century Byzantine is a remarkable example of its class, although a little coarse in execution. There is an archaic simplicity about portions which give it a great charm. It is divided into two compartments, an upper and lower. In the upper one the Crucifixion is represented, and in the lower the Deposition and the Entombment. The general effect is thoroughly characteristic of the eleventh century.

There are three other plaques, all of which have probably been book-covers. They vary very much in character. One is also Byzantine and of eleventh century, but differs very much from that just noticed. It is particularly broad in treatment, fine in design, and full of subject. It consists of three compartments, representing the Crucifixion, Resurrection, and Ascension. The proportions of the figures are generally admirable, the drawing archaic in the character of the outline, while the effect of the whole is rich and sculptural. One of Irish or Anglo-Saxon origin, also of eleventh century, is a great contrast to the last named. The subject is the Deposition, but the proportions of the figures are extravagant, and the gestures distorted. It is remarkable that the extremities of the cross are marked with A and Q. These, however, have been thought to be of later date than the work itself. The surrounding border of the plaque is a fine example of ornamentation, alike in design and treatment, and very characteristic of the best period of Anglo-Saxon Art. The third plaque represents our Lord in glory, seated in what may be considered as a substitute for a vesica. The emblems of the evangelists

fill the angles. The work is spirited and effective, but the figure of the Saviour is inelegant in its proportions. The execution is very skilful. The work is said to be French of twelfth century.

A shrine, also French, but of fourteenth century, is a very elegant and suggestive object, in spite of the errors of proportion in the figures making up the details of the subjects represented. It consists of a centre-piece with two folding shutters on each side, and the subjects illustrated are from the lives of Christ and the Virgin. The figure of the Virgin in the lower central compartment is elegant, and in tolerable proportion, but those on each side of her, and the figures on the shutters, especially the latter, are exaggerated in height. The two central compartments are in very high relief, and admirably executed.

One other ivory-carving must be noticed from its excellence and rarity of preservation. It is a mirror-case with an excellent rendering of the popular subject of the period, "The Castle of Love." This represents the "siege" of the castle, and in some respects resembles in general appearance another ivory mirror-case acquired in 1855, on which is depicted the "assault." In the latter the armed knights have taken the castle by mounting the walls, and some of them are already among the dames who occupy its towers and balconies. In the "siege," however, the knights are still outside, while two heralds summon the castle to surrender by sound of trumpet. The treatment of costume and armour of the knights in the ivory recently acquired, is of singular breadth and excellence. There is great squareness in the forms and relief, which is considerably under-cut in parts. The condition of this ivory, except in colour, is wonderful, considering that it is of the fourteenth century, French.

The admirable collection of *Maiolica* belonging to the Museum has also received a few important additions from the Webb collection. One plate is probably as remarkable an example of Gubbio lustre as any in existence. The subject is Medea and her children. It is dated 1528, and signed on the back by Maestro Giorgio. The treatment is very peculiar. Pencilled lines are carried throughout the subject, which, looked at direct, have the appearance of a rich brown, giving a fine tone to the surface, but, when seen under the angle of incidence, these lines give a most brilliant pearl-lustre of the richest possible character. A *fassa* plate, painted in the centre with the 'Devotion of Curtius,' the general tone being blue with a little colour, is redeemed from looking weak by a border of arabesques with a rich blue ground, the effect of the whole being very pure and elegant. The date is about 1526-30, and Italian (Faenza). A small ewer, also Italian (Urbino), date about 1550, is a very good example of rich and effective colour, very harmonious in tone, while the form is admirably adapted to use. The subject of the painting is Roman male figures in a landscape. A large and important vase must close our notice of these additions to the *maiolica*. It is egg-shaped in the body, and divided laterally by bands. The inter-spaces are covered with elegantly designed and admirably painted ornaments of the grotesque character of the *cinquecento*. It has serpent handles with raised masks at the sides. This is now one of the most important and suggestive specimens of its class in the Museum.

We can only notice two other acquisitions from the Webb collection, although others deserve attention. One is a very interesting and valuable example of the high class goldsmith's work of fifteenth century, German. The background of the central portion is diapered with blue enamel, on which is a group of figures, representing the Adoration of the Magi, under an ornamental architectural canopy in high relief. Below this are groups of figures and animals. A silver-gilt rim ornamented with a border of leaves and seed-pears surrounds the whole, which is not more than five inches in diameter. The treatment of this jewel is at once very delicate and effective, and holds out a valuable lesson to all workers in the precious metals who care to study it. Nothing seems to have been overlooked which would in any way enhance the beauty and perfection of the work;

£350 was the price paid for this remarkable object, and it is a bargain for the nation at that sum. At Christie and Manson's, or the Hotel Drouot, it would probably have fetched twice, or even thrice, the amount. A gold cover of a goblet is the other specimen. This is a rich fragment of the gold-work of the Byzantine age, eleventh or twelfth century. Some of the details are exquisite in their high finish and precision. It is unfortunately a good deal mutilated in parts, but is a valuable and suggestive relic of the Art of the period, and, therefore, of high historic interest.

In the loan collection of 1862, among the many precious objects then contributed by private owners, few exceeded in beauty and interest a remarkable silver-gilt cup or beaker, of thirteenth or fourteenth century design, probably Burgundian. It was lent by Mrs. Paul, and has been recently purchased by the Museum for £400, a price much below its real value. It was for several generations in the possession of the family of Merode, and so remained until 1828. The body of the cup widens upwards, and is ornamented with pointed windows, each having three lights filled with translucent enamel. An elegant scroll ornament on a green ground runs from window to window in a band of enamel. The surface of the metal is covered with a pattern of birds and scrolls running over the whole. The cover is ornamented at the obtuse point of the cone of which it is formed, by a Gothic finial of elaborate foliation, and the sides of the cone are filled in the same manner as the body, with enamelled window-tracery, bands of enamel, and scrolls on the metal surface; a narrow band of open twisted ornament runs round it, and this band is repeated in the foot. A circular medallion in very vivid colours representing flowers and scrolls is in the bottom. The great peculiarity of this fine example of medieval metal-work is that it is *cloisonné* enamel without backgrounds, a process known as "*émail de plique à jour*," and thus the enamel is transparent, the outlines being formed by very delicate gold bands. The colours are chiefly green, blue, and white, with small portions of yellow and an opaque red. It is one of the most valuable specimens of its class in the Museum, and unique in its special characteristics.

A pax of silver-gilt, formerly lent to the Museum by Count Aglié, and recently purchased from him, is another interesting example of working in precious metals. The design, as a whole, is that of the *façade* of an altar. The frieze of the architrave and of the truncated pediment which surmounts the whole is covered with exquisitely designed and wrought filigree-work in silver on a gold ground. The panelled decorations, both of pediment and base, as also of the pilasters at the back of two supporting columns or *ante fixe*, are exquisitely wrought in high relief. The columns are very suggestive in design. The metal-work serves as a mounting for paintings on glass executed in gold-leaf etching and varnish-colour. The principal subject forming the centre of the whole work represents the Adoration of the Magi. A smaller painting occupies a panel in the base under each column. One represents the Virgin kneeling, and the other the Angel of the Annunciation. The paintings are remarkably rich in colour and skilful in treatment. There are two circular spaces, one in the pediment and the other in the base, now filled with *plaques* of agate, which have at one time, no doubt, been occupied by other subjects painted on glass.

We shall only call attention to one other specimen of silver-work. This is a cup and cover, silver-gilt, which formerly belonged to the Weaver's Company of Augsburg, and was presented to that worshipful guild by a member of the Fugger family. The work is German (Augsburg), of the early portion of sixteenth century. The body is of the pineapple type of decoration, but not in form. The cone is surmounted by a figure, armed, kneeling and holding an enamelled shield, the edge of the cover being surrounded with *trefoil* ornaments. The foot is decorated with a pierced band of *quatre-foil* within lozenges, and is lobed in general form. This cup is an admirable example of its class, and is in excellent condition.

The specimens of iron-work in the Museum are generally of a most interesting and suggestive character, but the growth of such a collection is inevitably slow. A few recent acquisitions add considerably to the interest of this section of the Museum. One example is a shrine of German work, probably the front or covering of a recess for depositing the host. It is of fifteenth century, and was formerly in the Château of Ottoburg, near Innsbruck. It is in three compartments, the centre one having a door which opens outwardly, the side compartments being placed at an angle of 45° to the line of the framing of the door. The decorations are of tracery which, when not composed of geometric diaper, is *flamboyant* in character. This tracery is constructed of thin perforated plates of iron, having the completing details in high relief riveted to thin plates. The treatment of the minute parts of the work is very skilful. The crocketings and pinnacle-work are very simple in detail, but are made to look very rich by repetition—a point which is too frequently overlooked by modern metal-workers.

There are shields riveted to the base of the five principal buttresses, which have been, in all probability, emblazoned with the symbols of the Passion. Triangular buttresses of open work occupy the centre of each side-panel, and give great richness of effect to the design. No two of the details of the panels of these buttresses are of the same design.

When first acquired by the Museum, this fine work was painted blue and picked out with gold. The barbarism which thus disfigured, happily preserved it from oxidation, as it is practically in perfect preservation.

A large and important bracket for the suspension of a shield, or probably a sign in front of a city hall, or *rath-haus*, is another acquisition of importance. A wrought-iron bar to be placed vertically against a wall or upright standard has a projecting horizontal rod about 10 ft. long fixed at right angles to it. At the end of this is suspended the shield or sign, composed of two plates of iron perforated to a design in which two lions *rampant regardant* support a crown or coronet, below which are the letters G. R., and date 1635. The whole of this hammered work has been gilt, together with a border, and is of bold and skilful execution. The horizontal bar is supported by another bar forming the hypotenuse of the triangle, and hooked into both the vertical and horizontal rod. In the centre of this rod an admirable ornament of scrolls and foliage breaks the line, and composes well with a similar arrangement of foliation and scrolls adapted to the angle formed by the two main rods. As a specimen of German seventeenth century iron-work, as adapted to a specific use, this example is very interesting and especially suggestive.

A second example worth quoting is a monumental cross. This is of sixteenth century German work, and an excellent specimen of foliated work. The arrangement and distribution of the scrolls and foliage are quite a lesson in ornamental design of this class. The details are wrought with great skill, the scroll stems being chiselled with great intelligence, thus continuing the rich broken effect of the hammered foliation. A candle-holder or stand, ecclesiastical in character, and probably used in front of some shrine, is another example of well-distributed scroll-work. The quantities are admirably divided, and the whole design is suggestive of a cross, and is eminently artistic in effect, although the workmanship is rude and unfinished in comparison with the usual examples of this class of sixteenth century German work. The tripod base is evidently of later work and by a different hand, and is by no means equal to the body of the object.

The only example of carved woodwork which calls for special notice is an altar-piece of small size, but great interest. It is triptych in form, but fixed on a plane, which is no doubt a mounting of more recent date than the figure-groups which form the subjects of the work. These are about the year 1490. The central group is a Holy Family composed of several figures: the Virgin seated holds the Infant Saviour on her knee, and opposite to her is seated Elizabeth. There are four men in the

background. On each side, forming the two other groups, are families which may be taken to denote the Eastern and Western Churches, from the character of the costumes. Each represents a father, mother, and young child, reflecting in humanity the spirituality of the more sacred group. The quaintness, truth, and simplicity of treatment in the whole work is very charming, and the expression on some of the faces, with the intensity of character given in all, renders the work, small as it is, one of great value.

Among the musical instruments which now form an important and increasing class of objects in the Museum, is an Italian spinet, made at Murano, near Venice. The date is about the latter part of sixteenth century, and it is said to have belonged to Elizabeth, Queen of Bohemia, daughter of James I. The key-board of forty-five keys, together with other portions in the front of the instrument, are enamelled in blue, with silver ornaments of exquisite design upon the enamel as a ground. There are panelled decorations in the inside of the lid of the instrument. In each panel is an illustration of some classical story—such as Daphne, Andromeda, Acteon, Narcissus, Argus, and others—executed in relief in a curious style, in coloured glass of Murano. The more ornamental details are, however, the most interesting and skilful portion of the decorations. These are admirably designed for the purpose, and executed with great dexterity in varied coloured glass. This is carried throughout, and the general effect of the whole work is harmonious and pleasing, the variegated glass contrasting admirably with the copper-enamelled plaques in blue and silver.

A guitar, stated to be French, of sixteenth century, although in many respects very much like the work of Joachim Fielke, of Hamburg, who flourished at the end of that century, is a very decorative instrument, and interesting as suggesting the combination of such materials as ivory and tortoiseshell with etched lines of gold, as applicable to many purposes in the decorative arts.

We had noted some Japanese objects, of which, at present, the Museum is weak in number, if strong in the excellence of those it possesses; as also some Talavera ware, Spanish, of the seventeenth century, but space will not permit us to go into details, as it is necessary to conclude with a very interesting addition to the collection of oil-paintings and water-colour drawings of the British school. There are some charming illustrations of that thoroughly English artist, Philip De Wint, presented to the galleries of the Museum by his daughter, Mrs. Tatlock. The little collection consists of five paintings in oil and twelve instructive studies in water-colours from nature.

The oil-paintings are very remarkable examples of the powers of the artist in this medium, and will astonish many persons who only associate his name with water-colour art. Two are of considerable size. One of them is a 'Corn-Field,' and it is a work to be proud of in a national sense. It is thoroughly characteristic of De Wint's best manner in water-colours, and although in oil, is painted with singular force and power. Here is the long line of horizon he loved and treated so well, the loaded wain, the shocks of wheat, the foreground dinner-party, and the usual accessories of De Wint's harvest pictures. The sky, though a little cold, is full of light and atmosphere, while the eye is carried miles into the picture towards the distant low-lying hills. The other large work of the same size is a woody landscape, through the centre of which a river gleams in dots of light at intervals. A sandy road is in the foreground, up which a horseman leads a brace of greyhounds, admirably put in. Docks, foxgloves, and brambles are in front; a group of tall trees on the left of the spectator leads the eye down to a dark wood near the centre, and this is 'flecked' with wood-pigeons in flight. The horizon, which is high up in the picture, is flat, but very tender in colour; and there is an indication of a sudden rise of ground above the level of the distant river, which is suggestive of Nottingham. This picture, though a very different work, and not so characteristic of De Wint's usual manner, is

quite as fine as 'The Corn-Field.' Two smaller pictures in oil are very interesting and clever examples of what De Wint could do in this direction.

The twelve studies from nature in water-colours are all of the highest interest to students of this method of painting, and lovers of De Wint. One, 'A View near Salt Hill, Bucks,' is a magnificent specimen of effective treatment and colour. 'Hay-making, near Lincoln,' is also very fine, as also is 'Stacking Hay.' These are all thoroughly characteristic of the best qualities of the artist, and Mrs. Tatlock may be congratulated on being able to pay such a tribute to her father's memory and reputation by presenting such pictures to the South Kensington Museum, as the nation may be congratulated upon obtaining them.

This notice would be incomplete without mention of an important acquisition, by purchase, of a small but very interesting picture of the English school, by a master much too little appreciated, Julius Caesar Ibbetson. This artist was well known at the latter end of the last century, and there were already two oil-paintings and a water-colour drawing by him in the Museum galleries. The new acquisition is in oil, and is entitled 'The Mermaid's Haunt.' It represents an enclosed nook on a river, in which nymphs are bathing. The grouping and drawing of the figures show a perfect mastery over the subject, which is treated with elegance combined with power. Ibbetson's known skill as a landscape-painter is shown in the background and sky, which are very effective.

MARINE CONTRIBUTIONS TO ART.

BY P. L. SIMMONDS.

NO. III.—PEARLS AND THE PEARL FISHERIES.

HAVING treated of Mother-of-pearl and its applications, we are necessarily led next to the consideration of the much-prized pearls themselves, which are held in such high estimation for personal decoration by ladies, and even by the stronger-minded sex in the East, where Indian princes are radiant in pearls, and the trappings of their elephants are profusely covered with these gems of the ocean. The native princes, in their interview with the Viceroy of India at Barwal, in December last, had their elephants beautifully caparisoned with masses of pearls on the head. Holkar had his chest completely covered with strings of pearls and emeralds. This much-admired ornament has been found in all parts of Eastern Asia, from the Himalayas to the Pacific, and from Manchuria to the Straits, being in requisition for the decorations of shoes, girdles, ear-rings, necklaces, and head-dresses, and for the embellishment of popular divinities. The frequent mention of pearls in Chinese history shows the value set upon them by the imperial court, and by all who were ambitious of adorning their persons. Pearls of two and three inches in circumference are spoken of. Mingti, a Chinese monarch of the early part of the tenth century, celebrated for his extravagance, had such a profusion of pearls ornamenting his canopy, the trappings of his horses and chariots, and decorating his person and the persons of his nobles, that the road was often strewn with the gems which the gorgeous *cortège* dropped in its train. A custom was prevalent, termed "scattering in the palace," in which embassies from tributary States strewed pearls about in abundance; indeed, on one occasion, a garment composed of strings of pearls was thus presented.

It is debatable ground whether pearls come strictly under the term "gems," but they are, at least, very precious in price and general estimation. The value of the pearls owned in Europe, America, and India must be considerable, if we consider what must have been the accumulation of ages, how eagerly the search for them is still prosecuted, and how anxious those having wealth at command are to possess the choicest of their kind. We have but very imperfect data on

which to frame any reliable estimate of the Western commerce in pearls. A large dealer has assured me that from £100,000 to £120,000 is about the annual value of those received here. If we examine the official Board of Trade returns we find that the declared and computed value of the pearls, set or unset, imported into the United Kingdom in the eighteen years ending with 1870, exceeded one million sterling.

This, be it remembered, is much under the true value, and relates only to Great Britain, whilst quantities are brought in unrecorded. If we consider also how many are sent to the East, and are sold on the Continent and in America, we may be able to form a slight conception of the great importance of pearls in an artistic and commercial point of view. The ten fisheries for pearls carried on, on the coast of Ceylon, between 1833 and 1863, brought into the Ceylon Government £300,000, but what the speculators made by the pearls they obtained it is quite impossible to state.

The ordinary pearls of commerce are an excretion of superimposed concentric *laminae*, of a peculiarly fine and dense nacreous substance, consisting of membrane and carbonate of lime. The best are obtained from bivalves, but some are formed by univalves, which are more curious than valuable.

In the class of *Mollusca* which inhabit the seas and fresh waters, most of those with shells secrete a horny and calcareous substance, that is combined animal and mineral, formed on the interior of the shell during their growth, and they also form that admired substance known as mother-of-pearl. The superabundance of this secretion is often produced in drops, balls, or tuberosities, adhering to the interior of the valves, or lodged in the fleshy part of the animal. In the latter instance they are of a spherical shape, and increased annually by a layer of pearly matter; they remain brilliant, translucent, and hard.

At the Maritime International Exhibition, which was held at Naples last year, the various ocean treasures employed in Art were displayed in great profusion and magnificence. Even the Italian journals became poetical and enthusiastic upon the manifold attractions of the hall of pearls and coral. Marchisini, of Florence, showed a wonderful collection of pearls; among others, a brown pearl, valued at £16,000, and three necklaces of large white oriental pearls, finished and ornamented with brilliants, &c. To this exhibitor was awarded the great gold medal, not for finish as works of Art (for those of Francoini and R. Phillips, of London, which were far superior, were passed over), but merely as the most rare and valuable collection of pearls shown.

Bellega has a high reputation for Italian jewellery. His collection at Naples also received a medal from the jury, and included a diadem of pearls, turquoises, and brilliants, and a variety of other objects.

Phillips, of Cockspur Street, exhibited a very large and curious-shaped pearl, tastefully mounted and set as a triton.

The best pearls are of a clear, bright whiteness, free from spot or stain, with the surface naturally smooth and glossy. Those of a round form are preferred, but the larger pear-shaped ones are esteemed for ear-rings. According to the position the pearls occupy, they partake of the character of the shell near which they are formed. Thus the pearls from the centre of the nacreous shells are of the usual pearly structure of those shells, while the pearl formed on or near the outer coat of the *Pinna squamosa* are of the same brown colour and prismatic texture as that part of the shell. Those from the *Placuna placenta* are of a lead colour, while even from the true pearl oysters (*Margarita margaritifera*) they are frequently of a light semi-transparent straw colour. Those formed on the part of the common mussel-shells are of a bluish colour.

The dark-coloured pearls are usually little esteemed; in general they are obtained from the black-edged or smoky mother-of-pearl shell. Pearls of a considerable size are sometimes found attached to the shell, and being carefully removed and filed, are strung with the perfect pearls, as the convex part of the pearl which was in contact with the shell is often of the

same size and perfect form with the part which projects beyond the surface of the shell.

Pearls of this description, but not so perfect at the point of contact with the shell, serve the jeweller equally well for the purpose of setting as the perfect pearl. Some of those on the shell and others detached may be seen in the fine collection of Mr. Beresford Hope at the South Kensington Museum. Mr. Beresford Hope's pearls have already been noticed in the January number of this *Journal*, p. 28. Mr. Hope possesses the largest known pearl, weighing 3 ounces, or 1,800 grains, its length is 2 inches and circumference 4½ inches. The drawers and cabinets of pearls of Messrs. Hunt and Roskell are a wonderful sight to inspect.

The Duke of Abercorn has a wonderfully fine pearl drop. The beautiful *parures* of pearls of the Countess of Dudley won the admiration of the thousands who visited the London Exhibition of 1872. One necklace alone of singularly fine pearls was valued at £30,000. Many other remarkable sets of pearl ornaments belonging to the nobility and gentry were also shown there.

Although fine pearls are for the most part strung pure and simple, requiring nothing to add to their intrinsic value and beauty, yet occasionally the taste and art of the jeweller are called in to combine them into graceful forms of ornament with the addition of diamonds for ear-rings, brooches, and head-ornaments.

Very often in purchasing job lots and miscellaneous collections of rough pearls, some extraordinary finds are made. Thus among some apparently of small value from Australia, bought by Messrs. Hunt and Roskell, one was discovered which sold for £800; and several fine large pearls had been destroyed in colour and value from the Aborigines having roasted the oysters which contained them. Frequently a very fine pearl will be found attached to the mother-of-pearl shells, which the pearl-workers purchase at the London sales in bulk. When carefully detached, high prices have thus been frequently obtained. The natives, when the oysters are collected, generally drill a hole in the mother-of-pearl shell, or break it up to get out any real pearls there may be in it, but occasionally they miss one, and Mr. Wright, a pearl-button manufacturer, states that about fifteen years ago, a workman in Birmingham found, in one of the shells he was employed upon, a very large and perfectly-formed pearl, which he disposed of for £10, and which was afterwards resold for £200. Small pearls are frequently found in this way, some perfect, and others only of irregular formation. In the instance referred to, the pearl was perfect in form, and of the shape and size of a small damson.

The jeweller will often split a pearl, which serves for setting solid. The Scotch river pearls are very frequently set with a solid mass of gold.

The Russian Cabinet, which purchases largely for the Czar, possesses a magnificent and valuable collection of pearls. The late Emperor shared with his wife a fancy for choice and fine pearls, and had them sought for all over the world. They had to fulfil two conditions rarely to be met with. They must be perfect spheres, and they must be virgin pearls, for he would buy none that had been worn by others. After twenty-five years' search, he at last succeeded in presenting his empress with a necklace such as the world had never seen before. The Crown Prince of Prussia presented his bride at her marriage with a splendid necklace, of thirty-six fine pearls, which excited the envy of many a lady who saw it. This admiration for fine pearls has been a common weakness in all ages and in all countries; and pearls are repeatedly cited in Holy Writ, for the most solemn comparisons, and to denote the highest degree of perfection.

It was long supposed that pearls were only formed in bivalve shells, and it was therefore difficult to understand what shell it was that yielded the pink pearl, for no known bivalve of any size has such a coloured inner surface. It is now ascertained that the pink pearl is produced, among others, by one of the porcellaneous or chank-shells (*Turbinella scoolymus*). All doubt on this head is set at rest by a specimen of this shell in the British Museum, where

a fine large pink pearl has been caught and embedded in the shell, near its aperture, just as it was about to escape. The pearl is exactly like the internal surface of that shell. These pink pearls are also produced by the common fawn-shell of the West Indies (*Strombus gigas*), and are known in commerce as conch pearls. Some very fine pink pearls were shown from the Bahamas at the London International Exhibition of 1862. These pearls, however, fade, as do the pink cameo brooches. The giant clam (*Tridacna gigas*), the common oyster (*Ostrea edulis*), the horse-mussel (*Modiola vulgaris*), and many other bivalves, yield pearls, but they are generally opaque and valueless.

Although pearls are obtained in the seas and rivers of many parts of the world, yet the fisheries have been prosecuted on a large scale, for the purposes of commerce, in only three or four localities,—in the Gulf of Manaar, on the pearl banks of Ceylon, Aripoo, and Tuticorin in Southern India, in the Persian Gulf, off the Island of Bahrein, in the Bay of Panama, and the Gulf of California, and about the Pacific Islands.

I will commence with the Ceylon pearl fisheries, although more has been written about that locality than, perhaps, any of the other fisheries.

In a lecture which I delivered at the Society of Arts on the 19th of January, 1870, when Professor Owen presided, I entered somewhat fully into the subject of the pearl fisheries, and it will be found published *in extenso* in the eighteenth volume of the Society's Journal. The revenue derived from the pearl fishery in Ceylon is uncertain and precarious, but worth fostering. The Dutch had no fishery for twenty-seven years, from 1768 to 1796, and they were equally unsuccessful from 1732 till 1746. Under the British Government, the right of pearl fishing was let to Mr. John Jervis, a merchant of the East India Company, but Mr. Jervis got nervous and allowed some natives to go in for the chances at £60,000, who are said to have cleared three times the amount by this adventure. The fishery right, in 1797, was purchased by Candappa Chetty, a native of Jaffna, for £110,000; but the fishery was prolonged, and on counting up, the net profits were found to be £144,000. The same renter purchased the fishery of 1798 for £140,000. The fishery was again prolonged, and yielded a clear revenue (including other gains) of £192,000. The banks having been exhausted, the proceeds of the fishery in 1799 fell to £30,000. From 1799 till 1802 inclusive, the average yearly produce ranged from £12,000 to £55,000 per annum; in 1806, £35,000; but in 1814, the proceeds were £105,187. There was no fishery from 1820 to 1827. In the next five years, from 1828 to 1833, it averaged about £39,000. In 1834 there was no fishery. In 1835 it brought in upwards of £40,000. In the next two years it declined to £25,800 and £10,600 respectively; and then the fishery was not resumed until 1855, when about £11,000 was realised.

The pearl fishery of 1859 was, as regards revenue to the Government, the most successful that has taken place since the fisheries were resumed. It realised £48,216; and but for the change of weather which set in at the end of March, and the outbreak of cholera which ensued, there is every reason to believe that the proceeds would have reached £60,000. The great increase in the selling price of the oysters was owing to the profit (which could not have been less than 300 per cent.) made by the speculators in 1858. The fame of this brought all India into the field as competitors. Money was as plentiful as buyers, and the same oysters which averaged £1 19s. a thousand in 1858, in 1859 produced an average of £4 10s., the highest rate paid being no less than £8 8s. The two later fisheries realised still higher prices. There is no reason to doubt that, even at these prices, large profits were made.

The fishery of 1860 produced £36,682 to the Government, the average price paid per thousand for the oysters being as much as £13 4s., the highest price given being £18 per thousand. In the fishery of 1863 the sum realised was a little over £51,000, the average price paid for oysters by speculators being £6 14s. per thou-

sand. There has been no fishery since, as the banks are exhausted. Experience has shown that but few pearls, and those of but slight value, can be looked for in oysters under five years old; from the fifth to the sixth year, however, the pearl oyster doubles in value, and again doubles should it survive to the seventh year. If removed too soon the pearls are imperfectly formed, and, on the other hand, if allowed to remain too long, the fish dies and is lost.

The Ceylon pearl fishery usually lasts for a month or six weeks, commencing about the second week in March, and is carried on to the middle or end of April, when the sea is usually calm and the currents least perceptible. The following is from an account of the fishery which I published in my "Technologist," vol. ii. p. 546:—"The boats employed are divided into two squadrons, each consisting generally of sixty or seventy boats. The squadrons fish alternately. Each boat has its company, five diving stones, and two divers to each stone. All the men are numbered as well as the boat, and in the government shed or platform there are divisions with corresponding numbers, so that each boat knows the precise spot where its oysters are to be deposited.

"The squadron starts usually between eleven and twelve at night, so as to reach the fishing ground by sunrise. The banks are about twelve miles from the shore. As soon as the boats have arrived the signal is given, and the diving stones go over the sides of the boats with a low rumbling noise. One diver goes down with each. The other holds the signal rope, watches the motions of his comrade, draws up first the stone, then the net in which the oysters are lodged as torn from the bank, and then the diver himself. Each pair of divers keep their oysters separate from the rest in large nets or baskets, so that luck and labour determine the remuneration of the pair.

"When one man is tired the other takes his place; but they do not dive alternately, as too much time would be lost by changing. The man who has been down, after remaining a minute or so upon the surface, during which he either floats without apparent exertion or holds on by a rope, descends again, and repeats the process, until he requires rest, when he takes his turn on board. This continues without interruption for six hours. Indeed, the stimulus of self-interest brought to bear upon all is so great, that as the time approaches for striking work, the efforts of the men increase, and there is never so much activity as when the heat is most intense, the sky without a cloud, the sun glaring brightly, and the sea like molten lead. At last the second gun is fired; every stone goes down simultaneously for one more haul, and then every hand is employed in making sail, and each boat has her head to the shore. When they reach the beach, in an instant the divers are in the water, and each pair carries the results of a day's work to the shed. Then they divide the oysters into four heaps. In two hours the whole of the boats are unloaded, unless delayed by contrary winds. The divers' share removed, and the three-fourths belonging to Government left in the shed, divided into heaps of 1,000 each, the doors are locked, guards stationed, and everything is in readiness for the public sale.

"This system appears peculiarly well suited to the country, and to the objects in view, by bringing to bear upon the daily results of the fishery the largest amount of private interests and the smallest amount of Government control. No man could be forced into doing what the divers do voluntarily. No fixed payment would induce them to dive as often in the day, or to unload their boats with equal dispatch."

The market is a curious sight, always full of people bargaining, purchasing and selling a variety of things. Spectacled Moormen from the coasts of India, with tiny scales and weights before them, and brass pans for sizing the pearls, looking at one strangely from their little huts as he passes by, with that expression of cunning and cleverness at driving a bargain so characteristic amongst their class. Money-changers and petty shop-keepers with their money and wares spread out on white cloth line the streets.

The Tuticorin fishery, on the Madras side of

the Strait, yielded, in 1861, about £10,000 revenue. In the middle of the last century the fishery here brought into the Dutch East India Company a yearly tribute of £20,000. On the Tinnevely side the Dutch fisheries were also incessant, almost annual. After the English occupation of Tuticorin there was a fishery in 1822, which yielded a profit of £13,000 to the Indian revenue. Another in 1830 netted £10,000. Between 1830 and 1856 there were 13 examinations of the banks, and on each occasion it was found that there was not a sufficient number of grown oysters to yield a profitable fishery, and none was attempted again until 1860. In that year the sale of the Government share of oysters by public auction began at 15 rupees, and gradually rose to 40 rupees (£4) per 1,000. As many as 15,874,500 shells were sold, realising upwards of £20,000 as the net result to Government, exclusive of all expenses and of the shares allowed to the divers. In 1861 the results of the fishery were equally satisfactory. The price began at £7 to £8 per 1,000 shells, and afterwards sank to £4, £3, and 34s. In 1862 the banks were found to be in a most unpromising state, and no fishery has been attempted since.

After the pearls are collected they are classed, weighed, and valued. The method of classing them is by passing them through a succession of brass cullenders, called baskets, of the size and shape of large saucers. There are ten, and sometimes twelve, of these cullenders: the first has twenty holes in it, and the pearls that do not pass through these holes, after being well shaken, are called of the twentieth basket. The succeeding baskets have 30, 50, 80, 100, 200, 400, 600, 800, 1,000 holes; each basket giving the name, corresponding with its number of holes, to the pearls that do not pass through; so that there are pearls of 20th, 30th, 50th, and so on, to the thousandth basket. The pearls which do not pass through the eleventh or twelfth baskets, when they are used, are called "masie." The pearls having been sorted into ten or twelve sizes by means of the baskets, are carefully examined in regard to their beauty of shape and colour, and each size, except the masie, is susceptible of seven distinct descriptions. After being classed, they are weighed and valued according to their respective qualities. The price of pearls is expressed at a certain rate per "chow," which term has reference to the quality ascertained from the size, the form, the colour, and the weight.

The number of pearls which are valuable as gems, and permanently retained as such, is limited; the larger proportion of the small seed pearls, and of the defective ones, are used as ingredients of a highly prized native electuary; and occasionally the extravagance is committed of reducing them to "chunam," or lime, to be used with betel-leaf and areca-nut as a masticatory. The pearl-powder of the apothecary was even a sovereign remedy for many diseases in this country a century ago; but whether it were made of pearls is questionable.

The next large Eastern fishery is that in the Persian Gulf. Colonel Pelly, in an official report to the Bombay Government in 1863, stated that the pearl-oyster beds extend at intervals almost along the entire length of the Arabian coast of the Gulf. No person other than the coast Arabs is considered to have any right of diving; and it is probable that any intrusion on the part of foreigners would create a general ferment along the coast-line. The richest banks are those of the islands of Bahrein. They are found at all depths, from a little below high-water mark down to seventeen and eighteen fathoms. It is probable that there are beds at a much greater depth. It is held as a rule here that the lustre of the pearl depends on the depth of the water—the greater the depth, the finer the lustre. There does not seem to be any known law governing the more or less sphericity of the pearl.

The diving period is from the warm spring in April to the end of the hot summer months of August and September. There are generally from 4,000 to 5,000 fishing-boats along the entire coast, each boat containing from 10, 20, to 32 men. Of the above number of boats about 1,500 will belong to Bahrein.*

* To be continued.

ART IN CONTINENTAL STATES.

PARIS.—The Fine Art tournament of Vienna, and its challenge to all comers, seem to have been met with a general, jealous chivalry. All the schools are hot for the encounter. Such is the strong rumour that is abroad. It is to be hoped that this may be true, with regard to England—that a lesson may have been taken to redeem her feebleness in 1867, and that, having an auxiliary range into the past, she may be led effectively to sustain the honours of her artistic idiosyncrasy. France, which, in the last year, made so spirited an effort to shake off the malign influence of her recent misfortunes, will now throw out all her force to be herself again. Her ambition to assume and maintain the lead among the many contrasted and thoroughly emulative schools of Europe, urges her into every exertion to meet this great occasion of competition. Not only are her best artists zealously toiling over new creations, but strong appeals are made to the individual owners of remarkable works, in painting and sculpture, of recently past years, to fill up the ranks of this review with their precious favourites. The standing orders, too, of the Luxembourg Museum, which strictly forbid the temporary alienation from its walls of their *chef-d'œuvre*, are suspended; and a carefully selected *file* of canvases is to be transferred to the Vienna Prater. The various provincial museums throughout France are called on to proceed in the same spirit. The managers of the Fine Art department in the Vienna Exhibition seem most liberally prompt in responding to this promised redundancy. The structure for the *Beaux-Arts* will be divided into eight principal halls, lit from above; to each of which will be attached a gallery of inferior dimensions and height; these will be lit from the side: they can be divided into compartments and be, in many respects, extremely convenient. Austria has, for her own part, a special arrangement. But of these eight halls, and their collateral galleries, four are devoted to France—in other words, as a French writer observes, France finds herself mistress of accommodation equal to the whole of that assigned to all the other exhibiting guests. The same writer adds, with infinite modesty, that the Austrian commissioners yielded to all the demands, on this head, of the French chief-commissioner, M. du Sommerard, under the salutary conviction that if the French withdrew from this exhibition it would become totally unimportant in the history of Art. Let us overlook this boasting, and, as neutrals, yield a sympathy to the national yearning, which obviously transpires, in the land of Frank and Gaul, to meet Germany on her own ground, and, in the great struggle of artistic rivalry, to set off against the recent national humiliation an exemplary intellectual victory.

The Restoration of the Hôtel de Ville.—The first positive proceeding towards the reconstruction of the buildings which Communist *pitroles* reduced into ruin, throughout Paris, has assumed a practical aspect. It is found to be absolutely necessary that the municipal palace and *bureaux* should resume its existence. The necessary steps have been taken. Invitations to send in designs have been issued, and a jury of non-competitors has been appointed. One important controlling condition was laid down regarding the designs; viz., they were to take, as a common centre, the central *façade*, which descended from Boccadoro's sixteenth century plan. Certain modifications of this were permissible, while the wings and remaining disposition of the *corpus* of the proposed building were left to the invention of the architect.

It is affirmed that several hundred designs were crowded in upon the committee. Sixty were allowed to come into competitive array. On a second scrutiny, forty of these received their *congé*, and the designs and plans of the fortunate twenty, from whom the victor is to be chosen by final award, have been opened to public inspection in the *Palais de l'Industrie*. These are all more or less of interest, some extremely masterly in detail. The central guide involves different material for picturesque architectural effect, such, for instance, as an ample range of statues, a most graceful campanile, and

those lofty roofings to which the French have been especially addicted, and which, when judicious, can be rendered so strikingly ornamental. It were vain to indulge in imagining to which of the twenty the happy distinction of the prize will be awarded. The *fat* will be accompanied by a settled remuneration of 5 per cent. upon the expenditure, from first to last, *ab ovo usque ad mala*. Intelligence on that point cannot arrive before our present number is at press.

The question of expense is one which must influence the jury; but, on the other hand, there is a strong feeling abroad that this is an especial occasion, when the prevalent rule of rigid economy should be freely relaxed. In Paris, the *Hôtel de Ville* represents their high mightinesses the people—and, apart from its municipal avocations, is the spot where the cloth of gold is laid down to receive in hospitable welcome all princes and potentates who may have occasion to visit the matchless capital of *La Belle France*.

The New Opera House.—It will be remembered that, among the allegorical groups of sculpture, erected at the basement *façade* of this edifice, there was one, from the chisel of Carpeaux, illustrative of 'The Dance,' of so indecorous an aspect, that it drew down upon itself the critical visitation of having a bottle of some black liquid fractured against its marble surface. The result of this proceeding was a general commotion throughout Paris, and, very strange to say, a prevalent indignation against the peccant Carpeaux. The authorities were compelled to notice this, and take the delicate affair into their hands. The result was an announcement that the *parlieux* Graces were condemned to be transported from the pedestal on which they stood, not to be consigned to realms of sewerage, but (*credite poster!*) erected in pride of place and protection in the interior refreshment and promenading saloon of the building. It was also signified that a group "more classic" to replace it, should forthwith be intrusted to M. Gumery, a trustworthy sculptor. "*Motos prestati componere fluctus.*" Public indignation was calmed, waiting for the sequel. A long interval has elapsed without change, when, in a recent number, the *Patris* proclaims, and assumes all responsibility of the statement, that M. Gumery having died without having even commenced his work, the group of Carpeaux is to remain in its place unprovisionally—a rollicking embodiment of vulgar vice—an insult to common decency.

It is to be hoped that this nice incident in the Presidential reign of M. Thiers, will come fully to the knowledge of that accomplished amateur (who has already paid a visit of inspection to that noble structure, the New Opera House), and subtly sage old gentleman, for we must feel assured that then, of a surety, the 'Dance' of Carpeaux will be off-hand devoted to a dance of destruction. That such a consummation is deeply to be desired, nobody (except the delinquent) can deny.

At the recent sale, in Paris, of pictures belonging to an anonymous collector, Monsieur S., the following works, among others, were disposed of:—'Spring in the Woods,' César de Cock, £150; 'Spring-time,' Corot, £398; 'Entrance to the Wood Coubon, Spring Morning,' Corot, £488; 'Gipsies,' Corot, £240; 'Environs of Elretat,' Corot, £204; 'The Willows,' Corot, £202; 'Interlaken,' Courbet, £324; 'An Approaching Storm,' Diaz, £240; two paintings, 'Landscape with Animals,' Ch. Jacque, £268 each; 'Entrance to the Port of Varengeville, Normandy,' Isabey, £360.

VIENNA.—The sale of the Sedelmeyer collection of pictures by old and modern painters recently took place in this city. The principal modern examples were—'A Waterfall,' A. Achenberg, £912; 'A Forest, with Animals,' Calame, £320; 'The Farrier,' F. Chenu, £316; 'Horace and Lydia,' Couture, £288; 'The Banks of the Oise,' Daubigny, £110; 'Charity,' Delacroix, £252; 'A Chasseur,' Decamps, £232; 'Landscape—Storm,' Diaz, £328; 'Landscape,' J. Dupré, £320; 'Scene in Brittany,' E. Feytaud, £218; 'Fantasia,' Fromentin, £680; 'Banks of the Nile,' Fromentin, £528; 'The Witch,' Guillemin, £256; 'Plundering,' H. Ten

Kate, £273; 'Maternal Kindness,' L. Knaus, £1,440; 'A Wintry Landscape,' Koekkoek, £380; 'The Bird-Charmer,' E. Lévy, £196; 'A Gentleman of the Time of Louis XIII.,' Meissonier, £800; 'The Departure,' Mouchot, £284; 'Landscape—Morning,' Th. Rousseau, £472; 'The Sacking of Rome,' Robert Fleury, £388; 'The Artist's Studio,' A. Stevens, £820; 'A Flock of Sheep,' Verboeckhoven, £480; 'An Embarrassing Choice,' Vibert, £300; 'A Rural Scene,' Waldmüller, £184; 'A Mother's Prayer,' Willems, £388.—The ancient pictures included—'The Holy Family,' Bonifazio, £1,640; 'St. John Baptist preaching,' Breughel, £156; 'Preparations for Supper,' G. Dou, £372; 'The Toilet,' Le Ducq, £184; 'View on the Guelder,' Everdingen, £280; 'A Stormy Sea,' Van Goyen, £280; 'A Dyke,' Van Goyen, £344; 'Ruins on the Banks of a Canal,' Van Goyen, £340; 'Portrait of a Man,' F. Hals, £468; 'The Violin-Player,' F. Hals, £460; 'A Cottage,' Hobbema, £400; 'View in Holland,' P. de Koningh, £224; 'The Flight into Egypt,' Murillo, £344; 'Moonlight,' Vander Neer, £340; 'Travelling Musicians,' A. Van Ostade, £800; 'A Wayside Hostel,' A. Van Ostade, £156; 'A Dutch Fair,' I. Van Ostade, £160; 'A Dutch Interior,' I. Van Ostade, £156; 'Scène Galante,' J. B. Pater, £528; 'A Young Dutch Girl,' Rembrandt, £800; 'A Forest of Oaks,' Ruysdael, £656; 'Reaping,' J. Ruysdael, £656; 'Flemish Interior,' S. Ruysdael, £1,440; 'Bowl-Players,' Teniers, the younger, £206; 'The Messenger,' Terburg, £780; two sacred subjects, by Tiepolo, a Venetian artist of the last century, £448. The whole collection realised about £30,000.

SUNRISE.

FROM THE SCULPTURE BY F. J. WILLIAMSON.

ARTISTS are sometimes seen to adopt an unusual, though perfectly legitimate, practice to render their works attractive, either in the subjects of them, or in the manner in which they are treated. Novelty of any kind has a certain power in drawing attention, and if kept within proper bounds, is generally successful. As a rule, the sculptor is far more restricted in the means at his command for such purpose than the painter, and cannot, therefore, pass far beyond the recognised conditions of his art. Yet we see in Mr. Williamson's *alto-relievo* of 'Sunrise' that an original idea may be lawfully, and pleasantly too, carried out with the chisel as well as with the pencil. It shows a young child in the act of holding aside what appears to be the curtains of her bed as the morning sun peeps through the window—or what may stand for a window—telling her that it is time to rise. It is a pretty fancy, worked out with much spirit and child-like expression; the sweet and chubby face, wavy hair, and well-rounded limbs—half-hidden as the latter are by the night-dress—make up a most attractive sculptured picture of young life roused from its quiet slumbers, and looking out, as it were, on the landscape, where the dew-drops yet glisten in the beams of the morning sun, and on a sky whose light clouds are tinted with gold and vermilion.

We may remark that the head of the figure—which is life-size—shows remarkably bold relief; it projects almost to the "round." The work was exhibited at the Royal Academy in 1871: it is in marble.

* We doubt the authenticity of this picture, though it is so assigned in our contemporary, the *Athenæum*, whose report of the sale we follow. In the first place, Solomon Ruysdael, elder brother of Jacob, was a painter of landscapes, and not of interiors; and, secondly, his pictures have always been valued at a very low estimate: they are not considered to rank above mediocrity.

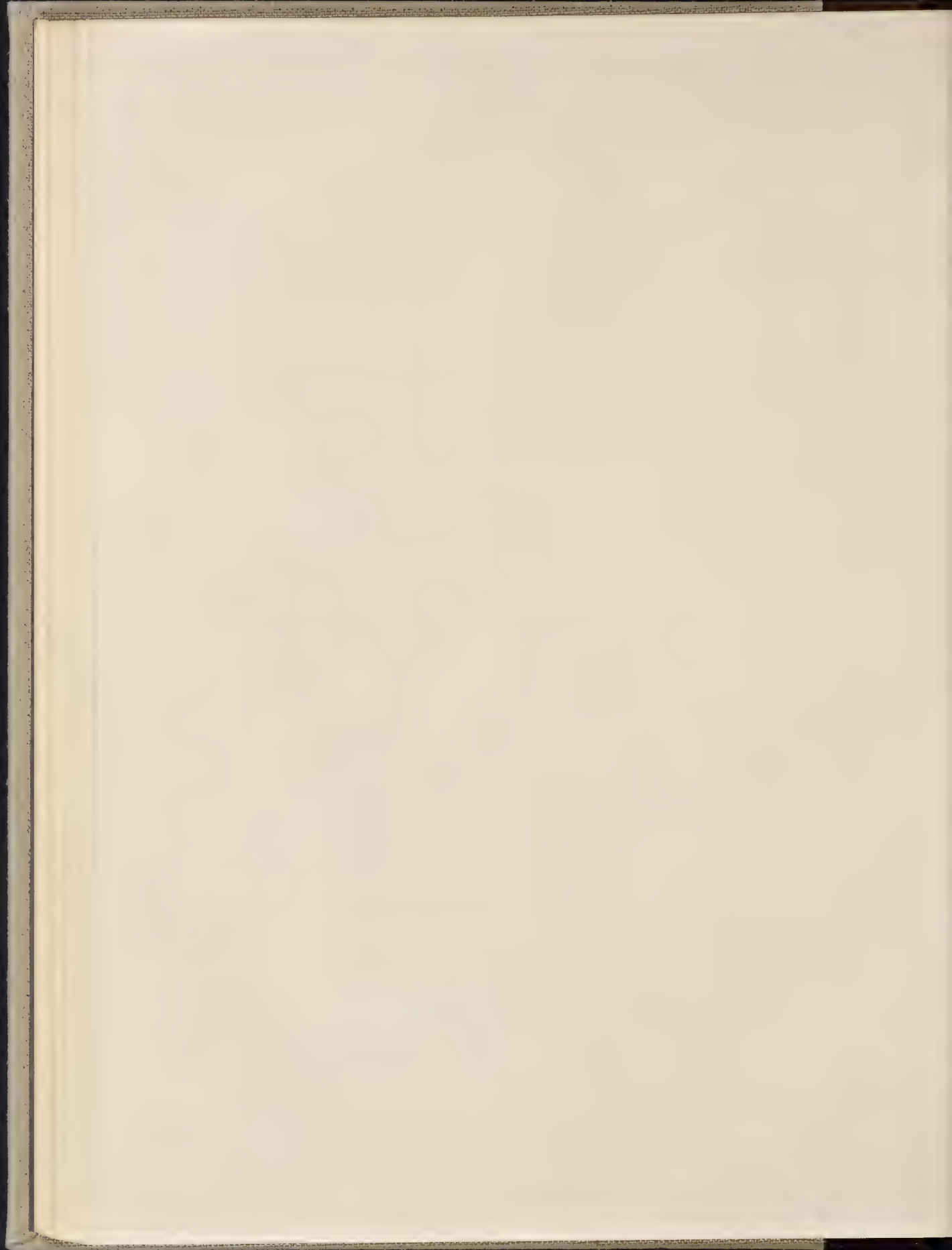




PLATE 11

THE PUTTO IN THE NICHE, BY ANTONIO CANOVA

PLATE 12



ART IN THE BELFRY:

A BRIEF ACCOUNT OF
CHURCH BELLS, THEIR HISTORY, ART-
DECORATIONS, AND LEGENDS.*

BY LLEWELLYNN JEWITT, F.S.A.

WE are told that the inventor of the improved gallows—the “new drop,” as it was called—was the first to be hanged upon it; that the builder of the first Eddystone lighthouse was the first to lose his life there; and in many other cases, of a similar fate attending inventors of one kind or other. The



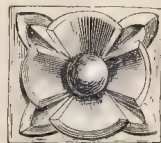
Angel of St. Matthew, Impington.

same fate, tradition tells us, attended the inventor of bells, who is said to have been a monk in the monastery of St. Gall, whose name is stated to have been Tancho. “Having produced the first bell, its sound was so sweet and solemn that it was at once adopted as an indispensable portion of the ornament of church and chapel, and soon after of that of the religious services themselves. Charles



Lion of St. Mary, Impington.

magne hearing it, and perhaps believing that an increased value in the metal would produce a richer tone, sent him a sufficient quantity of silver to form a second bell. The monk, tempted by the facility of turning the treasure to his own use, brought forward another specimen of his skill, but of a mixed and very inferior material.” “At the first swing of the clapper,” and before



the just and severe emperor was aware of the fraud, “it broke the head of the dishonest founder, who had apparently gone too near to witness the action of the tongue; and the bell was thenceforth looked on with veneration as the discoverer and punisher of the unjust manufacturer.

There is no end to the legends connected

with bells, and many of them point to their power of punishing wrong-doers. Among them the retributive story of the bells of Thim may suffice. Peter Gyldenstierne, in the course of a successful war with the Swedes, was so struck with the sound of the bells in one of the towers, that he determined to carry them off as trophies and



From Bapchild.

hang them in his own country. The difficulty was, how to get them down from the tower without injury to them or to the building. None of the conquered but patriotic villagers would assist him; but at length “a [countryman presented himself



St. John the Baptist, Bapchild.

before him, saying, ‘Provide for my wife and children, and I will show you how to manage the matter.’ Peter consented. The peasant caused two lofty hillocks of sand to be erected, and then, cutting the chain, let the bells fall gently down, one after the



Mermaid, Appleby Magna.

other. The plan succeeded, and he claimed his reward. ‘Yes,’ answered Peter Gyldenstierne, ‘I will perform my promise, and provide handsomely for your wife and

children; but, for yourself, a traitor to your country, you shall take the place of the bells,’—so he strung him up in the church tower.” One of the abducted bells was carried away in safety, and hung up in the tower of Thim Church; but the other was shipwrecked on the passage, at Missum Fiorde. “It fell, however, tongue uppermost, and lies imbedded in the sand. When the tide is low on a summer’s eve its music may still be heard by the fishermen who ply their crafts in the water; such music, so beautiful, they say, the like was never heard. As for the other bell, her



Eagle of St. John, Impington.

tones are sad and melancholy; no wonder—she wants to come down to her sister.”

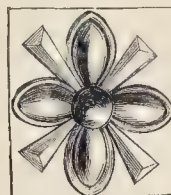
But it is not only under water that lost bells are supposed to give forth their sound, but under land as well. In Nottinghamshire “there is a valley said to have been caused by an earthquake several hundred years ago, which swallowed up a whole village, together with the church. Formerly it was



Bull of St. Luke, Impington.

a custom for the people to assemble in this valley on Christmas Day, to listen to the ringing of the bells beneath them; this, it was positively asserted, might be heard by putting the ear to the ground, and hearkening attentively.” The same belief obtains at a place called “The Church,” near Blackpool.

Another wildly pretty story is told of the



Jersey bells as follows:—“Many years ago the twelve parish churches of Jersey each possessed a beautiful and valuable peal of bells; but during the civil war, the states determined on selling these bells to defray the heavy expenses of their army. The bells were accordingly collected and sent to

* Continued from page 84.

France for that purpose; but on the passage the ship foundered, and everything was lost, to show the wrath of heaven at the sacrilege; since then, before a storm, these bells ring up from the deep, and to this day the fishermen of St. Ouen's Bay always go to the edge of the water before embarking, to listen if they can hear 'the bells upon the wind;' and if those warning notes are heard, nothing will induce them to leave the shore; if all is quiet, they fearlessly set sail:—

'Tis an omen of death to the mariner,
'Who wearily fights the sea,
For the foaming surge is his winding-sheet,
And his funeral knell are we:—
His funeral knell our passing bell,
And his winding-sheet the sea."

A similar story is told of Crossmere, in Shropshire, where a little chapel is said to

have been submerged, and where the bells are still constantly to be heard ringing under the water. At Bottreaux, also, in Cornwall,

a goodly ship within sight of the town, when, as a punishment for the blasphemy of the captain, it was driven on the rocks, wrecked, and the bells, and ship, and all on board sunk. The bells, it is said, however, still ring beneath the surge as a warning among the breakers.

The same idea is carried out by the German, Uhland, as translated by Lord Lindsay:—

"Oft in the forest far one hears
A passing sound of distant
bells;
Nor legends old, nor human wit,
Can tell us whence the music
swells.
From the lost church 'tis that
soft thought
Faint ringing cometh on the
wind:
Once many pilgrims trod the
path,
But no one now the way can
find."



Border, from Darley Dale, &c.



Border, from Darley Dale, &c.



Border, from Elton.

referred are very numerous and curious, and tell of mournings and rejoicings, sacred ceremonies and profane merry-makings. In some instances a single bell recounts, in epigrammatic style, these various offices; in others, a whole peal is used for continuous versification. One of the longest of these is the following, at Bakewell:—

1st Bell.

"When I begin our merry din
This band I lead, from discord
free,
And for the fame of human
name
May every leader copy me."

2nd Bell.

"Mankind, like us, too oft are
found
Possess'd of nought but empty
sound."

3rd Bell.

"When of departed hours
we toll the knell,
Instruction take and spend
the future well."

4th Bell.

"When men in Hymen's
bands unite
Our merry peals produce
delight;
But when Death goes his
dreary rounds,
We send forth sad and
solemn sounds."

5th Bell.

"Through Grandsires and Tripples with pleasure
men range,
Till Death calls the Bob, and brings on the last
change."

6th Bell.

"When Vict'ry crowns the public weal,
With glee we give the merry peal."

8th Bell.

"Possessed of deep sonorous tone,
This belfry king sits on his throne;
And, when the merry bells go
round,
Adds to, and 'mellows, ev'ry
sound.
So in a just and well-poised
State,
Where all degrees possess due
weight,
One greater pow'r, one greater
tone,
Is ceded to improve their own."

And one of the shortest and most epigrammatic is at Darley Dale, close by. It is simply:—

"SACRA CLANGO
GAVDIA PANGO
FUNERA PLANGO."

A few other examples may be quoted:—

"By Wolsey's gift I measure time for all,
To mirth, to grief, to church,
I serve to call."

"Lord, quench this furious
flame;
Arise, run, help, put out
the same."

"I to the church the living
call,
And to the grave do sum
mon all,"

is very commonly found,

with slight variations:—

"My roaring sounde doth warning give
That men cannot heare always lyve."



Border, from Elton.



Border, from Darley Dale, &c.

7th Bell.

"Would men like us join and agree,
They'd live in tuneful harmony."

"Our voices shall with merry sound
Make hill and valley echo round."

"I sweetly tolling men do call
To taste on sweets that feed
the soul."

This frequently reads "meats"
instead of "sweets," and is of
common occurrence.

At St. Peter's, Nottingham,
are the following five verses:—

"Our voices shall with joyful
sound,
Make hills and valleys echo
round."

"We celebrate th' auspicious morn
On which the Son of God was born."

"Our voices shall in concert ring
To honour both of God and King."

Our sounds are emblems of hearts in love
combined."

"I toll the funeral knell,
I hail the festal day,—
The fleeting hour I tell,
I summon all to pray."

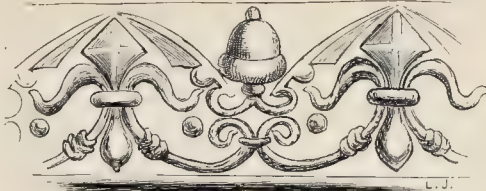
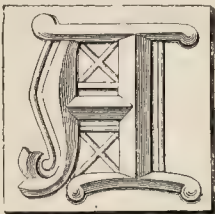
On a peal at Thame, in
Oxfordshire, the bells thus tell
their own tale:—1st, "I as
treble begin;" 2nd, "I as
second ring;" 3rd, "I as third
will ring;" 4th, "I as fourth
in my places;" 5th, "I as fifth
will sound;" 6th, "Richard
Keene cast me, 1664."



Stop, from Bonsall.

"The bride and groom we greet in holy wed-
lock join'd,"

"I ring to sermon with a lusty boome,
That all may come, and none may stop at home,"



Border, Appleby Magna.



1st Bell.

occurs at Banbury; and at Frome—

"When I do call, come serve God all."

At Coventry is a continuous example on
a peal of ten cast in 1774:—

"Though I am but light and small,
I will be heard above you all."



Border, from Brassington.



Border, from Bonsall.

2nd Bell.

"If you have a judicious ear,
You will own my voice both sweet and clear."

9th Bell.

"In wedlock's bands all ye who join
With hands your hearts unite;
So shall our tuneful tongues combine
To laud the nuptial rite."

10th Bell.

"I am and have been called the common bell
To ring, when fier breaks out to tell."

On another in the same town, dated 1675,
is:—

"I ring at six to let men know
When too and from their worke to goe."

At Broadchalk the first bell says:—

"I am the first, and though but small,
I will be harde above you all."

And the second:—

"I in this pleace am second bell,
Ile shurly doe my parte as well."

Other, but shorter, examples are as follows:—

"Mentes tollite vos gaudia re dimus."

"Voco ad Templum et Sepulchrum."



3rd Bell.

"Such wondrous power to music given,
It elevates the soul to heaven."

4th Bell.

"Whilst thus we join in cheerful
sound,
May love and loyalty abound."

5th Bell.

"To honour both of God and King,
Our voices shall in concert ring."

6th Bell.

"Music is medicine to the mind."

7th Bell.

"Ye ringers all that prize
Your health and happiness,
Be sober, merry, wise,
And you'll the same possess."

8th Bell.

"Ye people all who hear me ring
Be faithful to your God and King."



Lettering, from Beeley.

At Bromham:—

"I sound to bid the sick repent
In hope of life when breath is spent.—Memento
Mori."



"Sum vitæ mortis temporis atque tuba."

"Laus et Gloria Deo."

"Gaudeo cum gaudentibus fleo
cum flentibus."

"Mors Vestra Vita."

"Ego sum vox clamantis parate."

"Jubilare Deo vox Harmoniæ."

"Vox Harmoniæ et Amoris."

"Laus Domini nostra mobilitate
viget."

"Prosperity to those who love the
bells."

"When you me ring I'll sweetly
sing."

"To means of grace to life I call;
The news of death I bring to all."

"I am little, smart, and small,
Luck made me concord to all."

RECORDS OF THE ROCKS.*

THE volume which comes before the reader under this name, in its evidences of patient research, long-continued personal observation, and careful comparison on the part of the writer, has established a well-grounded claim to bear its title. It is written by one who, though he styles himself an amateur, has pursued the investigations of geology, not now and again with the spasmodic interest of an occasional student, but with the devotion of a lover of the sciences, and the still deeper devotion of a lover of nature in all her teachings and beauties. The book contains descriptions and conclusions drawn from notes accumulated during geological wanderings spread over many years, throughout the districts of which it treats. It refers for the purposes of comparison, but does not dwell, on other tracts of country beyond the limits of Great Britain; but enough to convince the reader that an experience, wider than that drawn from the districts immediately under consideration, and derived from personal observation equally careful and minute, has been brought to bear on the elucidation of local geology. As the writer's footsteps track the changes of strata by quarry and cutting, river-gorge, bluff headland, and broken cliff, he argues from the fossils which his active hammer disentombs the sequence of the strata in which they have lain hid—nature's cuneiform inscriptions of a long-lost history, now but lately deciphered, yet decipherable with no doubtful interpretation. But he does not omit the opportunity to remark all that the locality affords note-worthy, whether it be to record the

pleasure of watching some rare beauty from among the fragile lepidoptera, of lighting on the nook which forms the habitat of some relic of a Flora almost extinct, or of dreaming amongst the ruins of old castles, frowning in their lonely rocky solitudes, of a state of society scarcely less of the past than those lingering sub-arctic plants themselves. The Preface modestly says that "the book is written for amateurs who enjoy passing their leisure hours amongst rocks, old

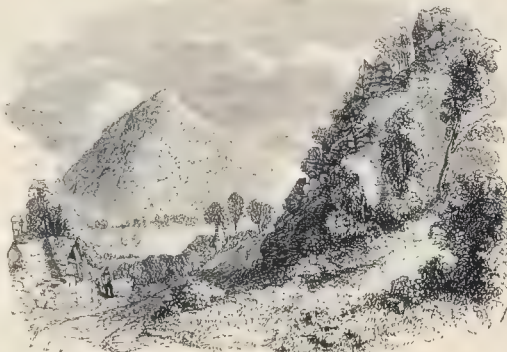
and even Churchyard in his crude, rough rhymes, are laid under contribution to give back at spot after spot the memory of the past.

It is just the book then, not for the rushing, gaping tourist, but for the real worshipper of nature and of Him whose design that nature mirrors, to put in the carpet-bag and consult at road-side inns, as a guide to the country and companion by the way. But it is time to pass on to the review of the contents and plan of the book itself, chiefly in relation to its main subject, "Records of the Rocks."

The introductory chapter rapidly discusses the connection between astronomy and geology, glances over the revelations which the telescope and spectroscope have made of the chemical composition of stars, suns, and nebulae, and of the identity of their chief components with the elementary substances which are formed in the interior of the crust of our own earth; and asks whether, with the law of gravitation impressed alike on vaporous matter in the dark profound of space, and on the planet rolling round its sun, we may not allow the speculation, that "by some similar law in the evolution of ages, the nebulae, without form and void, may have become a world, with its waters gathered into seas and instinct with existence, and with its lands glowing with life and beauty?"

Yet we must not allow ourselves to overlook the huge chasm which intervenes between this state and the very beginning of our rock records. For the gneissic bands of the Laurentians, which in upheavals the most remote have been altered until their sedimentary bedding is hardly recognisable, and formed in so hoar an antiquity that the very

castles, old authors, and the wild flowers of strange way-side places." It is not the "Chief on whom the grey stone rests," and who made Siluria his own, or the veteran and kindly Lyell alone who are lovingly quoted in this work; but Giraldus Cambrensis with his graphic exactness, Leland's quaintness, the scholarly Camden,



The Stanner Rocks.



St. Gowan's Chapel, Pembrokeshire.

phrase gives no adequate idea of the lapse of ages since, are still but the witnesses of denudation and deposition from lands of a prior existence to themselves. From the time when, if

ever, our planet was nebulous to these depositions is as vast, but less definite a gap, as that which separates the oldest castle noted in the archaeology of these pages from the period of the glacial drift.

A short description of volcanoes and earthquakes follows. The changes they have wrought and the functions they fulfil in the formation of the

earth's crust are summarized, whether through the evidences of those older Plutonic rocks, poured out under enormous pressure beneath the seas, and owing their present position to continuous and long subsequent upheavals, or of the newer Volcanic rocks, cooling and crystallized nearer to the surface of the earth. The plan of the work takes the rocks from the Laurentian to

* "Records of the Rocks." By the Rev. W. S. Symonds, F.G.S., Rector of Pendock. With numerous Illustrations. Published by John Murray.

the end of the Permian series in their ascending order, beginning with the earliest, and gives some account of their structure and fossiliferous contents; but as it is devoted especially to the promotion of physical geology, it describes principally the places *where* the rocks may be studied in the field. While then the limits of a review preclude the discussion or even the description of local details, it is this very minuteness in respect of localities which makes the work so valuable a companion for the field use of the geological student, and enables him to test the conclusions of the writer on the spots where they were formed.

The Laurentian, divided into the Lower and the Upper, or Labrador series, form the subject of the second chapter: the oldest known rocks, long thought to be Azoic, which afford evidence of aqueous deposition. They are traced in Sutherlandshire with its hills like Egyptian pyramids, to which Hugh Miller resembles them: in South Wales, where the schists of the South Stack, Holyhead, and the rocks of Bardsey are concluded to be examples; and along the axis of those Malvern Hills, which in their varied loveliness and sources of interest endear themselves to all those who, like the author, know them as home-scenes, and have whiled away the frequent day in wanderings around them.

"But whilst the Laurentian deposits are so altered, contorted, and upheaved from their original horizontal position that it is difficult to realise that their rock structure is the same as that of the newest sedimentary deposits, there can be no mistaking," says the author, "the history of the unconformable Cambrians.

"These stratified Cambrian rocks of Sutherlandshire, of the Longmynd, and of Wales, bear in their structure indisputable evidences of having been deposited by the action of waters which denuded pre-existing lands and distributed the *débris* and sediments over the beds of seas or lakes, even as now the aqueous and atmospheric forces are acting as powerful agents in changing the contour of the globe. For the solid earth we live upon is everywhere wasted, day by day and night by night, by the action of the atmosphere, winds, rain, snow, and frost. Water percolates into fissures upon the rocks of the mountains, and frost hurls enormous fragments down the glen or on the glacier, while the mass that is there detached from the mountain is in time distributed as mud, or gravel, or sand over the beds of seas, estuaries, or lakes; and the pebble we gather on the shore to-day may be the relic of a great rock that lingered upon a glacier for years or centuries. The Laurentian and Cambrian strata had a history similar to that which modern sea-beds or lake-silts have now; but what of the land from whence they were derived? What of the continents and islands the sea-waves washed, or of the rivers which rolled through them? What of the animals and plants of those lands, if such there were? Of those we know nothing, and perhaps never may" (pp. 41-42). These ancient beds subterranean movements have upheaved, but it is not these forces which have determined the present character of Highland scenery, but erosion. "Waste is the agent which has carved out the present system of glen and mountain, valley and lake. Waste by seas and currents long since passed away, waste by ice, and frost, and rains, and streams in later times" (p. 43).

At the close of the chapter on Cambrian rocks is placed the first of a series of clear and distinct plates of some of the typical fossils of each formation; while the letter-press contains, with the table of the rocks of each series, a more complete list of those earliest forms of known life found embedded in them, and admirable woodcuts of the most striking scenery enliven and diversify the pages.

The chapters on the Lower and Upper Silurian rock constitute, as from their peculiar interest they are entitled to, a prominent and central feature in the work.

Snowdonia, with its history of volcanic outbursts, following a long period of quiet depositions, and thus well-defined and separate from the earlier disturbances of Cambrian times; Bala Lake, lying along a great line of fault, passing on through Tal-y-llyn to Towyn, cannot but lure the steps of the wanderer.

May Hill, which gives its name to the Upper Llandovery rocks in the Silurian system, is worthy a visit for its noble view. The Malverns and the Silurians of Ledbury and Woolhope on the north; to the north-west the Old Red Sandstone of the Welsh mountains. Westward, the Forest of Dean with the carboniferous series on its summit; eastward, the Severn wandering by the old Norman cities of Worcester, Tewkesbury, and Gloucester, among battle-fields of centuries, by ancient cathedrals, abbeys, and churches, until it expands into its fine estuary; and far away to the south its glistening waters bordered by the Cotteswold, the Mendip, and the Quantock Hills (p. 146).

The Woolhope valley offers its instructive history, not less in the evidences of earthquake agency, which upheaved the Silurian rocks through the overlying Old Red deposits, and of the mighty forces of denudation which, leaving scarcely a fragment, have swept off the overlying crusts of the elevated strata, than in the reflection that the 500 feet thickness of the Dormington coral reef furnishes the condensed relics of millions of extinct animals: for every particle of the limestone, now utilised in so many ways by man, once passed through the laboratory of life!

The bone beds, those zones of death, which are found in the Silurian, as in strata of all ages since, probably owe their origin to the sudden destruction of fish, crustaceans, and mollusks by the action of volcanic gases, by storm, by the influx of lava or turbid mineral waters in shallow seas, or even by severe cold: several instances are quoted, to which we may add that a naval friend passed, in cruising a few miles off Hastings some years since, through a shoal of conger-eels floating dead or dying after a severe frost in spring.

The seventh chapter, devoted to the Old Red Sandstone, opens with the reasons for grouping, contrary to the high authority of Lyell, the Ledbury Passage Beds rather with the Upper Silurians than the Red Sandstone strata; for the rocks of the Silurians pass without unconformability into the Passage Beds, whilst above them there appears to be a decided break and unconformability in the strata; again, though forms of fishes closely allied to the Lower Old Red are found in them, still Silurian fossils undoubtedly occur; whilst no geologist has yet detected a single *species*, which ascends from the Ledbury shales into the Old Red Rocks above the break.

Hereford, *par excellence* the city of the Old Red, has the features of interest which lie around to the geologist, naturalist, and antiquarian fully detailed. The great change in organic remains, when, during the latter part of the Silurian epoch and throughout the Old Red, the ganoid fishes made their appearance in the rocks, is described, and the *Scaphaspis Ludensis* of the Lower Ludlow Rocks is noted, as the earliest intimation we possess of the existence of vertebrate life.

We pass over the chapter on the Devonian rocks, in which the *voxata question* connected with them are discussed with a carefulness the result of personal research, to notice some of the features of the interesting chapter on the Mountain Limestone. "Beloved by the geologist for its picturesque scenery, its caves with their stores of old bones, and the number and variety of its fossils: by the botanist for the rare and beautiful plants nourished in its fissures and on its slopes; by the archaeologist for its cromlechs, old camps, and ancient dykes; and by the historian for its memories of many a hard battle, and many a struggle for independence fought out to the death among its ravines and dingles" (p. 305).

The familiar mountain limestone masses of the Great and Little Orme's Head are dwelt on as worthy of special study, until within a late geological period separated by a narrow strait. From a survey of the Great Orme with the eroded sea-bottom on its summit, its raised sea-cliffs and other phenomena, it is evident that the whole hill was submerged during that period when the boreal marine-shells of Moel Tryfaen and Aber were deposited together with glacial boulders, on a sea-bottom now elevated nearly 1,500 feet above the level of the sea. The mountain limestone is followed, trending east-

ward [till below Oswestry. From this point, save the Cleve Hills, the mountain limestone is nowhere to be seen, till we reach the isolated outlier of Pen-Cerrig-Calch, high up on the summit of the Black Mountains, Monmouthshire, at an elevation of 2,200 feet, and distant, as the crow flies, not less than sixty miles from Oswestry, and forty from the Cleve Hills: the silent tokens of the former continuity of strata over vast tracts of country, from which all but these solitary outliers have been swept in the wondrous changes of distant ages after the strata themselves were first laid down. For these outliers are like sentences partially recovered with many a lacuna from a palimpsest manuscript, itself imperfect; or the still more fragmentary readings from the charred Pompeian rolls, an indication, but no more, of the former contents of the book.

Not less interesting is the notice in Gower Land of the masses of Millstone grit, as Arthur's Stone, stranded on the Old Red of Cefn Bryn, from which the whole series of the carboniferous mountain limestone strata have been denuded. "No human hands, no human agency transported such rocks and placed them on the sites they now occupy. They stand now, as they stood thousands, ay myriads of years ago, geological witnesses of an epoch when the waters of seas washed above the highest lands of Gower, traversed by icebergs, which, as they grounded and melted, left the rocks they had torn away. And, as at Stonehenge, these strange rock-fragments in later periods were appreciated by an early people who marked their weird characters and strange positions. Some of the smaller stones they moved into the proximity of the larger masses; and thus we have the cromlechs and stone circles, the rude religious monuments of a rude religious race, constructed of the boulders of the glacial period" (p. 333). And had the author been in Gower Land a few years later he might have witnessed the unveiling of the cemetery of that rude race. For on the greensward of the winding coomb lay a heap of stones, out of which tall trees had grown, unnoticed till wanted to form a new road hard by. Then, as it was begun to be removed, were disclosed the narrow cells, wherein, mayhap a century of generations since, the dead of the scanty tribe had been ranged, each sitting alone, as though the grave were the place of an eternal meditation.

From the summit of the Wynd Cliff, looking over nine counties, the lesson is pointed on the excavation of valleys along pristine lines of fault; for a survey of the physical contour of the country evidences that, whilst the original dislocations were caused by earthquake movements acting upon lines of fault, the fissures have been widened by marine, glacial, old-river and present-river action, as well as by long ages of subaerial denudation—ages we may never reckon.

The history of the mountain limestone would be incomplete without description of those caves, separated by a vast interval of time and change from the formation itself, which abound along its cliffs. One, known as King Arthur's Cave, the author, by the aid of a grant from the Malvern Field Club, himself investigated.

Here, not only in the upper cave-earth, but in the lower, below a floor of stalagmite about two feet thick, mixed with the teeth of the cave-lion and the mammoth, flint-flakes were disinterred. "It is not, however, the association of the bones of the extinct animals with the rude flints of ancient men that tells us, more than do other caves, of the antiquity of the history with which we have to deal.

"It is the fact of the cave-earth, with its relics of the presence and handiwork of man, and its remains of the extinct mammalia, being sealed with the thick floor of stalagmite, and the stratified sand and gravel of an ancient stream which overlies this stalagmite, and which must have been deposited by waters once flowing 300 feet above the present level of the river, which stamps the antiquity" (p. 352).

We leave this section of the work with the regret that the author's notes had not comprised the mountain limestone of Derbyshire, where sections present the amygdaloidal trap or tuff-stone, the upthrow of which has raised it, where distinct partitions of the limestone are marked by "waybands" of clay, and where, deep hid in

woods, stone circles invite the pilgrimage of the wanderer; and that it had not included as well the mountain limestone of the Isle of Man, where, in the wild scenery of Pool-vash, the Bay of Deeth, the uncompressed masses of the crumbling spue-stone indicate volcanic eruption through a thin crust, and therefore, when subaqueous denudation had well-nigh done its work, and where on the hill-tops the huge boulders of quartz rolled from the top of South Barroole have been drawn into circles round the kistsaen, of some long-forgotten chief or sacred bard.

Nor is the tenth chapter on the Carboniferous rocks less interesting; since the history itself of their composition, storing, and preservation through an interminable series of ages, gives proof of a scheme of Providence and design rather than of a blind collection of vegetable matter which grew, was accumulated, and turned into coal by chance. "For the geologist who studies the physical history of the South Wales coal-field, for instance, in the evidence of slow and gradual subsidence, accompanied by a series of pauses in that subsidence, marked by thick seams of ancient vegetation, the deposition of thick beds of strata, one above another, the conversion of the vegetation into coal, the shifting of the strata, and their re-elevation into high hills, is utterly unable to form a conception of the lapse of time occupied in their elaboration" (p. 372).

"Yet these uncounted millions of tons of carbon, the remains of millions upon millions of trees and plants, are fixed in solid masses in the crust of the planet, stored up for the benefit, as far as we can divine, of no being in the wide world save one, who should use them myriads of years afterwards, and that one, Man" (p. 376).

The last chapter, on the Permians, which the author separates from the Triassic series, adopting the view which places them as the uppermost series of the Palaeozoic rocks, does not omit to mention the remarkable fossil reptilian footprints, which Sir William Jardine has so carefully collected from the bright Red Sandstone of the quarry of Cornocockle Muir, or the fossil trees which, brought down by some current, sank eaten and water-logged in groups at Allesley, near Coventry, and are to be seen in the collection of the late rector, Mr. Bree. It adverts also to the care which has to be taken to distinguish the boulder erratics of the Northern drift stained with Permian denudation from the Permians themselves—a mistake similar to that which we remember in a map of the parish of Mells, where a considerable portion is laid down as Triassic, though, as far as we were able to discover, what was thus marked was simply drift deposition, containing boulders from the denudation of Red Sandstone of Somerset.

As the book leaves off abruptly when the physical geology of the Permian rocks has been discussed, we cannot but express the hope that there is in reserve a future volume, for which, with his parish situate on Triassic strata, whose hill-tops are capped by Lias outliers, from whence the Oolitic series are in sight, the author has enjoyed, and no doubt used, such ample opportunity of acquiring the materials.

We cannot close the review of this interesting companion of field-wanderings amongst some of the most beautiful parts of the kingdom, without endorsing from experience the advice to hard-workers, wanting rest and leisure without letting the mind go rust, to seek out old road-side hostels, such as those at Tarrington, Felindre, Gower, and elsewhere, where invigorating walks, lovely scenery, mental recreation can be enjoyed in comfortable quarters at a cost ridiculously small, compared with the enormous prices demanded in crowded lodging-houses, with their ill-trapped drains, which people force themselves to endure by way of change at swarming sea-side haunts. Thus, and thus only, can be learnt the charm of physical geology; it is an enthusiasm which cannot be caught from books, or sustained on the pabulum of museums. They may be useful as its guide or its memories; but it is only in the field, hammer in hand, communing with Nature herself, that its lessons can be read, as ever varied, ever new.

SCHOOLS OF ART.

BEDFORD.—It is proposed to establish a school in this town, in connection with the Science and Art Department.

BELFAST.—The annual meeting of subscribers to, and supporters of, this school was held on the 17th of February, when the prizes gained by the successful pupils were presented to them by the chairman, Sir Charles Lanyon. The reports of the Board of Managers, and of Mr. T. M. Lindsay, head-master, show the satisfactory condition of the school, both pecuniarily and with regard to the attendance and progress of its pupils. On the former of these two points it was stated that "the abstract of income and expenditure shows a balance of £68 13s., after payment of general expenses, and clearing off the remainder of the preliminary liabilities incurred in altering and fitting up the building in a manner worthy of a first-rate school of Art." Respecting the work of the students, it is remarked that "more than 2,000 drawings were sent up for the national competition in London, and the prizes gained by the pupils in this competition, as well as at the examinations in May, 1872, must gratify all who have interested themselves in the progress of the school." The aggregate number of pupils on the books of the past year was 431, against 397 in the preceding year. The rooms in which the meeting was held contained a large number of the students' works. The subjects generally were of a better class than those produced during the previous years; the designs for damasks, printed goods, and architectural decorations, attracted special attention.

BIRMINGHAM.—The annual meeting of the Birmingham School of Art was held in the rooms of the Royal Birmingham Society of Arts, New Street, on the evening of the 19th February last. The Marquis of Hertford in the chair. The meeting was well attended; among those present were the Mayor (Mr. Ambrose Biggs), the Rev. C. R. Evans, Colonel Ratcliff, Messrs. C. T. S. Kinnerley, John Jaffray, Esq., Mr. C. R. Cope (chairman of the school), W. C. Aitken, G. Jabet, R. F. Martineau, J. Bragg, I. S. Wight, members of committee. There was, as usual, only a very limited number of manufacturers present; among these were Messrs. Buncher, Barwell, Westwood, J. S. Stone, Norton, and Skidmore. The report showed the increasing popularity of the school, the number of students being 1,314, an advance of 100 over the preceding year; 770 of the students belong to the artisan-class. Great success has been attained by the school in the national competition at South Kensington: it had secured one gold, two silver, six bronze medals, and nine books, about one-tenth of the prizes offered for competition among the 115 schools, which comprise in all 22,000 students; and one student had obtained a national scholarship, value £52 per annum. The liberality of a few spirited manufacturers had supplied the means for special prizes for designs for objects to be manufactured. These designs were most creditable to the students, and show that under the able teacher of practical design (Mr. F. Jackson) the school was in some measure realising the intention for which it was founded. For many years it showed no evidence of its being anything more than a mere drawing-school. Thanks, however, to a little external agitation, new elements being introduced into its committee, something like activity now seems to pervade the working of the school, its masters and students. In Applied Design two designs for centre-pieces were excellent. There were clever designs for jewellery. The Japanese *cloisonné* enamelled vases, exhibited by Mr. F. Elkington, in the Fine Art Gallery, evidently bore fruit in a couple of designs well fitted for execution on the kind of enamel named. The designs for salvers were only indifferent; but the two-light gaseliers were creditable. The models for claret-jugs, to be executed by the beaten process, *i.e.* *repoussé*, were commendable; and the models from the school-casts were crisper, the forms better copied, than have heretofore been seen. There were some capital examples of chalk-drawings; and many pen-and-ink sketches of ornamental works in metal are of very great

merit. Other examples of a very artistic character gave evidence of ability on the part of the male and female students attending the "costume" class. Some admirably filled spaces, with conventionally arranged and treated flowers, deservedly attracted attention, and the mechanical drawing-class in the works of its students did credit to the teacher. The elementary outline drawings exhibited care and ability on the part of the junior pupils. Our space precludes any more detailed description as to the results of the school. Altogether, it is very evident the head-master, Mr. Raimbach, with his assistant masters, has been doing good and earnest work. Additional accommodation having been provided, the committee has incurred a debt which the non-subscribing manufacturers ought certainly not allow to remain unliquidated. A critical analysis of the subscribers to the school (there are only 152) shows they unitedly contribute the sum of £196 12s. 11d.; of that number *fifty only are manufacturers!* a state of things undoubtedly indicating the appreciation entertained by the manufacturers of a town which, above all others, depends for the sale of its metalline products on an infusion of good Industrial Art into the works sent out from its busy hives. Comment is superfluous; we content ourselves with placing the naked fact before our Birmingham readers, under the hope that on the occasion of the next annual meeting it will be our happy lot to record better things of them. Mr. H. Cole, C.B., was appointed president for the year.

EXETER.—At a recent meeting for the distribution of prizes to the students of this school, it was stated that the general progress of the pupils, as evidenced at the last government examinations, was greater than it had been for many years past. Considerable impetus was given to them by the award of £25 for prizes granted by the trustees of the "Gilchrist Fund," through the intervention of the late Sir John Bowring, who took much interest in the school. At the national competition, one silver medal, one Queen's prize, and numerous others of lower distinction, were gained. The treasurer's report showed a small balance in favour of the institution, but there was a falling off, to the extent of £20, in the fees received in 1872, attributable, mainly, to the decrease in the afternoon class for ladies, with which, it is alleged, the long continuance of unfavourable weather had much to do.

FROME.—The annual distribution of prizes to the students of this school has been made, but no report of the proceedings has reached us.

ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—The memorial of John Knox, it has been determined, is to take the form of a statue of colossal size, which will be placed on a granite pedestal ornamented with bas-reliefs of incidents in the life of the great Scottish reformer. The sum to be expended on the work is stated at £5,000.

HARBORNE.—A stained-glass window, in memory of David Cox, is to be placed in the church of this village, near Birmingham, where the remains of the distinguished artist lie. The work is being executed by Messrs. Hardman, of Birmingham.

LIVERPOOL.—The collection of oil-paintings and water-colour pictures belonging to the late Mr. John Mather, of this town, has been sold, realising nearly £5,000. The number of works was about one hundred; among them were 'England,' T. Creswick, R.A., 1,050 gs., bought by Messrs. Agnew; 'Feeding the Horses,' J. F. Herring, 310 gs., bought by Mr. H. Gaskill; 'Sheep,' T. S. Cooper, R.A., 260 gs.; 'Coast Scene,' C. Stanfield, R.A., 300 gs.; 'Expectation,' J. Phillip, R.A., 195 gs., purchased by Messrs. Agnew.

NOTTINGHAM.—A statue of Sir Robert Clifton, by Mr. W. Jackson, is to be erected in this town.

WINDSOR.—Mr. Boehm's colossal statue of the Queen, which has been for some time in the Albert Hall, South Kensington, has been removed thence to Windsor Castle.

CHAPTERS TOWARDS A HISTORY
OF ORNAMENTAL ART.

BY F. EDWARD HULME, F.L.S., F.S.A.

IV.

In every period of Art a greater or less use of inscriptions as an element in ornamental design may be met with, though it is in some cases difficult to determine how far the inscriptions are of decorative character, or, on the contrary, are to be considered merely as statements of facts alone; since even in the richest examples an inscription would hardly be worked up into the general decoration, unless it bore some significance, and added value to the work in a higher degree than as a mere aggregation of forms graceful but meaningless. Definitions, it is well known, are extremely difficult things to venture on; but in the present case we need trouble ourselves but little to draw a hard and fast line, since while it is true that examples of doubtful character may be met with, there will ordinarily be no difficulty in assigning to such instances as we may encounter their proper sphere. If, for example, we see "Dent, London" legibly inscribed on a clock-face, we realise at once that the matter-of-fact statement has no other object than to afford knowledge of certain business details; but if surrounding the dial we have a band inscribed "Time trieth, time flyeth," we realise that the designer, desiring to beautify his work, has chosen an inscription full of thought and suggestiveness, as well calculated to attain the end in view. A very good example may be seen in the motto surrounding an old clock in the north tower of Exeter Cathedral; it is placed round the circle of hours, and is as follows:—"PEREUNT ET INPUTANTUR,"—they perish and are reckoned. As we have already seen in a previous paper, that the highest kind of Art, decorative or otherwise, is that which contains the clearest impress of thought in the designer, our readers will, we trust, see that a consideration of the use of calligraphy in its varied modifications is a subject well worthy of our attention, since manner and matter in these cases may alike be good; thoughts of rich and poetic suggestiveness appealing to the mind, and clothed in forms that, from their grace, satisfy the eye. It will readily be seen on slight reflection that the decorative effect produced will be very greatly dependent upon the character employed; thus the Roman characters at present in use—though, from their clearness and simplicity of form, of eminent work-a-day utility—present but little scope to the designer, while the various mediæval alphabets, from their picturesque character and quaintness, are especially adapted to Art-purposes. It follows, therefore, that where a decorative effect is desired, as in texts for church-dressing, the Gothic character is, even to the present day, employed. This practice, though at times presenting some evident anomalies, does not seriously, we think, violate any law of artistic propriety, and more especially as it is ordinarily in harmony with the architectural features of the buildings, so long as the text or other matter is clearly legible; though it at once fails of its primary object, when, owing to overcrowding of accessory ornamental features, or the use of a character unknown to all but a few antiquaries, it appeals merely to the eye, and leaves the mind unsatisfied. There is great need in the present day, when the practice of so-called illumination is so general with amateurs, who bring but little previous study to bear on their work, to emphasize the fact that the decoration, the outer clothing, is subordinate to the thought they thus seek to clothe. True illumination is the clear and legible setting forth of some thought noble in itself; any amount of good decorative work may be added in enhancement of honour to this, but as soon as the decoration, instead of being the accessory, becomes the principal feature—the whole aim is perverted—

"The rank is but the guinea stamp;
The man's the gowd for a' that."

Hence, too, in defining the scope and aim of illumination, we have stipulated for the choice of

some worthy subject—a something not so trivial and unworthy in itself as to make each hour of patient toil on it an ever-increasing error of judgment.

The characters employed by various nations differ very greatly; in some cases, as in the ancient Egyptian, being very pictorial in effect; in others, as in the cuneiform or wedge-shaped character, rigidly arbitrary; in some instances



Fig. 1.

again, rectilinear; in others, flowing, and susceptible of considerable freedom of treatment. Where a nation has been isolated, it will ordinarily be found that its written language has passed through most, or all, of these stages, the course generally gone through by any people



Fig. 2.

in emerging from barbarism, being as follows:—First, habits of observation and power of drawing that shall be sufficient to enable both writer and reader to agree that a given rough sketch is meant, for instance, for a man, a beaver, or the sun; and, secondly, the combination of



Fig. 3.

such into pictures, generally of a very rude character naturally. The ancient Mexicans excelled in this way of recording events; and though, owing to the unfortunate and precipitate zeal of the Spanish priests—who, on the subjugation of the country, destroyed many valuable MSS. and mural paintings—a great mass of interesting

matter has been destroyed,* enough still remains to illustrate their method of recording events. Our readers will find several examples in facsimile, giving both the quaint form and brilliancy of colour of the originals, in Humboldt's "Atlas Pittoresque." Some of the paintings refer to political events, others to domestic matters. Thus one curious series is devoted to the education of the children, each picture being divided in half; in one part the father instructs his son; in the other, the mother educates the daughter. At five years of age the boy carries loads, and the girl attends her mother in spinning; at six, the girl learns herself to spin, while her brother is instructed in the use of the fishing-net. In other pictures, idleness or disobedience meet its very conspicuous reward, the rod falls, and tears flow. Numbers are expressed by dots or other simple forms. It is soon found, however, by any people thus feeling their way to a written language, that though this pictorial treatment does very well for natural objects, it does not meet many cases that arise as the nation advances in intelligence. The first step towards overcoming this difficulty—as Sharp, in his history of ancient Egypt, has very clearly shown—is to use the picture, not for the object itself, but for its name; thus the means of writing a sound or syllable is gained. In Egyptian, the word for head was *pe*; mouth, *ro*; an owl, *mo*. On the temple-walls hundreds of these natural forms may be seen; no longer, however, to be read literally as heads or mouths or owls, but as the syllables, *pe*, *ro*, *mo*, in the formation of other words. The next great step was to use these characters for letters, not for syllables; the character for *pe* becomes P, the form for *ro* becomes R: this is, of course, the formation of an alphabet; and when it is thus once recognised by a people any record becomes possible. The final result is, that these heads, owls, &c., become less and less like the natural forms, owing to the great diversity of application in words having no suggestive relationship with the original living type, the characters are at length transformed into mere signs, requiring much less skill and trouble in their delineation than the natural objects, and hence of far greater practical value. The Hebrew alphabet is very similar, every letter being also a word expressing some simple object: thus *jod*, or J, signifies a hand; *daleth*, or D, a door; *beth*, or B, a house; *gimel*, or G, a camel. The utility of the alphabet being at once obvious and complete, the knowledge speedily spread; the Phœnicians, Jews, and Arabians rapidly adopting it, and in turn imparting it to the Greeks and Romans; while these two latter warlike and colonising people spread the invaluable discovery wherever their arms penetrated; and it was through the subjugation of Britain by the Roman power that the knowledge came to ourselves; in our case, no experimental stages being gone through, as our ancestors had but to adopt the completed labours of others. The Chinese have ever rejected the knowledge, and in their pride and isolation decline to believe that the outer barbarians can teach them anything; hence he who would attain to even the rudiments of their language must first master the significance of some hundreds of characters.

At first all writings were in capital letters; the next improvement was the introduction of writing characters; long, however, before men wanted to make private memoranda, or cared for any such facilities of writing, they desired to put up triumphant records of victories won, to mark the resting-places of their heroes, or to inscribe their statues with their names. Our capital letters have gradually undergone a change, but our readers will still see that their general characteristics render them very suitable, from the straightness of their lines and the clear boldness of the forms, for cutting on the hard stone, or still denser granite. Many of those whom we address have doubtless carved their names or

* "The Mexican empire abounded with all those kinds of paintings, as their painters were innumerable, and there was hardly anything left unpainted. Of all those which were to be found in Tezcuco, where the chief school of painting was, they (the priests) collected such a mass in the square of the market, that it appeared like a little mountain; to this they set fire, and buried in the ashes the memory of many most interesting and curious events."—*Writings of the Abbe Clavigero*.

initials on the tempting surface of some fine old beech-trunk; and if so, it was no doubt cut in capital letters; and the advantage of straight-lined letters like L, H, F, K, or T, was immediately felt, as they were at once easier to do, and looked better when done, than curvilinear letters like S, B, O, or P. In early work these latter

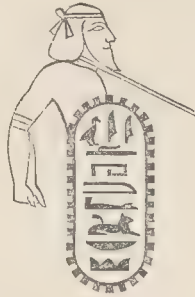


Fig. 4.

characters were frequently made straight-lined; thus O was made of four straight lines, like a square standing on one of its angles. In Fig. 20 we have a good illustrative example; it is taken from the pedestal of an old statue in the Vatican Museum. If our readers will take the trouble to write the same name, *Posidippus*, in our ordinary



Fig. 5.



Fig. 6.

English writing, they will see at once how suitable the one is for carving on stone, how appropriate the other for writing with a pen, and how very unsuitable either would be in the place of the other. As a rule, where inscriptions have to be carved in stone or marble, the forms are straight-



Fig. 7.



Fig. 8.

lined and distinct; where modelled in softer material, like plaster, greater freedom is allowed; and where written on a smooth surface, like parchment or paper, the greatest freedom of all. The latter is known technically as cursive, from the Latin *cursus*—I run: and we still, in ordinary



Fig. 9.



Fig. 10.

conversation, speak of it as a "running hand." The Assyrian arrow-head character (Fig. 22) is an especially good illustration of the rigid and rectilinear type of letter; abundant examples of it may be seen on the sculptures from Nineveh, preserved in our National Museum. The Assy-

rians had also a cursive style of writing; but of this, as may naturally be imagined, in comparing the durability of stone with parchment, there are very few examples known. Inscriptions were stamped, too, on clay cylinders and polygonal prisms; these were afterwards baked. Many such, narrating both public and private transactions—the wars of Sennacherib, or the sale of a field—are preserved, and open to public inspection, in the Assyrian department of the British Museum. The Egyptians recognised three kinds of writing—the hieroglyphic, demotic, and hieratic; into the nature of these our space forbids our entering; but it is with the first alone that we, as ornamentists, have to do, since it is in that character the records on the temples, obelisks, and tombs are carved. It was the sacred writing, being devoted to the service of the priests, and derived from two Greek words signifying sacred and to carve; we here present our readers with three illustrations of its character. Figs. 7 and 8 are the name and title of Amunoph II., the Pharaoh conjectured to be the monarch who perished, together with his army, in the Red Sea. He ruled over Egypt 1,500 before the Christian era. We may mention in passing that the word pharaoh, applied in the Bible to the sovereigns of Egypt, is simply a royal title, being derived from two Egyptian words, *pa-Ouro*—the king, and does not in itself suffice to indicate any particular ruler. Fig. 4 is a still more interesting illustration of this use of hieroglyphic writing. It is represented on the walls of one of the magnificent palaces built in ancient Thebes by the pharaoh Shishak, and the ruins of which still exist. On one of the walls a grand triumphal ceremony is sculptured, the victorious king being represented as presenting before his gods the captive rulers of thirty conquered foreign states. Amongst these prisoners of war the subject of our figure occurs. The inscription, it will be noticed, is surrounded by a turreted ring, implying a fortified city; while the hieroglyphics therein enclosed read *Ioudah Malek*—the King of Judah. Turning now to the 12th chapter of the 2nd Book of Chronicles, we may read a little more about this Egyptian sculpture; we find as follows:—"And it came to pass, when Rehoboam had established the kingdom, and had strengthened himself, he forsook the law of the Lord, and all Israel with him; and it came to pass, that in the fifth year of King Rehoboam, Shishak, king of Egypt, came up against Jerusalem because they had transgressed against the Lord. Then came Shemaiah, the prophet, to Rehoboam, and to the princes of Judah that were gathered together at Jerusalem because of Shishak, and said unto them, Thus saith the Lord, Ye have forsaken me, and therefore have I also left you in the hand of Shishak." Of this event no mention whatever is made in profane history, and it appears to us a point of no little interest thus to find the Biblical account confirmed by the sculptures of a ruined and long-buried temple in Africa. As some of our readers may not know how men like Champollion and Dr. Young have thus been able to reveal these ancient secrets a few words of explanation may not be out of place. In the reign of Ptolemy Epiphanes, B.C. 196, the priests made a decree, dwelling on his kingly virtues, his piety, and noble qualities, and ordered his statue to receive like homage with that given to the gods themselves; and to the intent that the edict might be more widely known, and therefore more generally obeyed, it concludes with the words, "it is decreed to set up a tablet of stone with letters for the priests, letters for writing, and letters for the Greeks, which proclamations are to be set up in the temples of Egypt on the first, second, and third sides of the pedestal of the statue of King Ptolemy, living for ever, beloved by Pthah, God Epiphanes most gracious." One of these tablets, known from the place of its discovery as the Rosetta stone, may be seen in the British Museum, and it is to this we owe our knowledge of hieroglyphic writing; the Greek inscription being easily readable, and being known to be identical with the others, thus affording a basis from which to work, a clue that patient industry and critical scholarship have not been slow to take advantage of. The inscription, as is usual in Hebrew

and other Eastern writing, must be read from right to left, the reverse of our own custom. The Assyrian arrow-head inscriptions read also from right to left, while their cursive writing, like our own, reads from left to right. Some of the earliest Greek monuments are curious on account of their *Boustrophedon* inscriptions: the lines running alternately from right to left, then from left to right, the eye moving, as the Greek word



Fig. 11.



Fig. 12.

implies, like an ox ploughing—passing up one furrow, then down the next. Fig. 21 is an illustration of this peculiar character. Inscriptions on early coins are frequently wrong in direction; but this has, no doubt, arisen from want of forethought on the part of the coiner, allowance not having been made for the reversal that of necessity follows when the coins are struck, as in the case of the types of the printing-office



Fig. 13.



Fig. 14.

or the letters on a seal, more familiar examples possibly to some of our readers.

Inscriptions enter very largely into the ornament of the Moors. The quaint forms of the Cufic character, and the medium in which the designs were produced, a plaster easily manipulated, either by cutting or modelling, led to great richness of detail and effect, and the strict commandment laid on all Mohammedan races



Fig. 15.



Fig. 16.

by the Koran, not to make the picture or image of any created thing, still further tended to render their decorative work dependent on the interlacing of inscriptions. The Mohammedans are divided into four orthodox sects called *Sunnies*, and others who, like the old Spanish Moors and the Persians, do not so strictly regard the commands of the prophet. We shall, however, confine our remarks to examples seen in the Alhambra, the Moorish fortress-palace of



Fig. 17.




Fig. 18.

Granada, since our readers will be more familiar with that building owing to several elaborate works that have been published, and also to the admirable reproduction of parts of it at Sydenham; while its unorthodox character is not sufficiently marked to prevent its being, for our present purpose at least, a good example of Mohammedan Art. It would be impossible without the aid of colour and large and elaborate drawings to show clearly how completely the

VENETIAN PAINTERS.

III.

 HERE is a small engraving, executed about the year 1580, showing the amusements of festa days in Venice at that time. Cruelty is the vice of the uncivilised; but in Venice at that date we must admit a very high degree of material refinement prevailed; and yet these amusements are exceptionally cruel. One of them is called *ammazzar la gatta col capo raso*—"slaughtering the cat by the shaved head"—which is done on a raised platform that all may see, and ladies are represented looking on from all the windows at all these games. The cat is bound by bands round its armpits and loins to a vertical post, and the man, stooping to its level, butts it with his head like a battering ram, crushing the creature if he can, spite of its tearing his scalp with its maddened claws. In the print one man is in the act of doing so, while another, who has presumably been defeated by the pain he has suffered, applies his hands to his wounded head.

This print seems to me to indicate and suggest one of the greatest anomalies of these times. The conjunction of nobility of intellect and physiognomy with an absence of consideration for others, so complete as to be unconscious, is not to be found anywhere else so marked. We must keep this in mind, and also their patriotism, before we can appreciate fully the Venetian life contemporary with its luxurious Art and noble portraiture. They were prouder of their country, perhaps, than any people of modern times, their country being only a city of their own creation, founded—as it was said—on the anniversary of the day on which Adam was created by God, and Jesus Christ was conceived by the Holy Ghost. This pride and carelessness of others over whom the law-makers had power produced the most implacable and irresponsible of all possible governments, the only means of reacting on which was by conspiracy or revenge. The first employment of mercenaries was by the Signoria; it is said that the first appearance of bravos was in Venice, and we know sundry practices of extreme severity existed in connection with trade-guilds.

The administration of law itself had sometimes a barbaric richness or gaiety, giving an Oriental colour to Venetian history; as, for instance, the Candian in the suite of the Prince D'Este, who managed to enter the treasury of St. Marc and rob the Doge's *baretta* of its gems, was condemned to be strangled by a gilded rope. This execution, and all executions for many years, took place between the granite columns on the Piazzetta, for a curious reason. In the Spartan times, when the columns were with great difficulty raised on their prepared bases, all gambling was unlawful. The amateur engineer, who effected the erection on the promise of having a request complied with, which he was prepared to name on the accomplishment of his task, demanded the right of gambling on the space between the two pedestals. The authorities kept their word by granting the privilege, but immediately removed the public executions to this very spot, by which means the superstitious Venetians were entirely scared away.

The gambler was circumvented, but the engineer was defrauded. In the internal governmental arrangements the most complicated measures were adopted to insure honesty, as if an extraordinary ability in scheming had to be guarded against. The election of the Doge was thus rendered so complicated it is a wonder its result was not more frequently a failure. The opening act of the election was the selection by ballot of thirty from the Grand Council, these were reduced to nine by the same means, and these nine elected forty, each of the forty being required to have at least nine balls. The forty so elected were then reduced to twelve by ballot again; the twelve now remaining elected twenty-five, who were again reduced to nine. These nine elected forty-five, who were reduced, as before, to eleven, who elected forty-one, who had to be all confirmed by the Grand Council, and who then elected the Doge! At first the Doge was absolute and irresponsible, but afterwards the care of political offences was confided to a Council of Ten, under whom any citizen might disappear as if by magic, for "reasons of state."

At the risk of unduly lengthening this introduction to our proper subject, I must notice the historical incident that played the most important part in the decoration of the city and in its Art: this was the real or fancied possession of the bones of St. Marc. Piety and ecclesiastical observances were very favourite amusements with the Venetians, so much so, that some native historians have assigned that as the final cause of the long prosperity of the city. The great event in connection with this passion, one of the most remarkable in the history of *relics*, was the translation of the body of St. Marc from Alexandria to Venice, where it was in the course of three centuries enshrined in a church of the highest value in the history of mediæval architecture, and especially in the art of mosaic, examples of which it has preserved of various kinds and dates, while they have disappeared by time and accidents in Rome and elsewhere. Besides, St. Marc and his lion appear in a hundred different pictures of the school, they were bound up with the very life of the city, and became identified with it more completely than any other patron-saint ever was with the locality under his charge. So self-sufficient did the piety of the Venetians become, and so confident were they in the efficiency of their patron, that the Roman ecclesiastics said, with irony, that Venice had a pope of its own, *il papa Marco*.

By the middle of the ninth century the sailors and merchant-adventurers of the Lagoon had excelled all others on that side of Italy, and absorbed nearly all the trade of the East. At that time, Alexandria being under Mahomedan rule, a little fleet of Venetian ships was lying in the harbour there, when the church wherein lay the remains of the Evangelist was pounced upon by the ruling powers, and the coloured marbles with which it was lined carefully removed for the purpose of decorating a rising palace. The Mahomedans were by no means unmindful of relics, but the priests belonging to the church were frightfully agitated lest the holy body should suffer profanation. The Venetian merchants, whose plans were laid, came to their aid, offered their ships as a temporary asylum for the precious burden, and having once got it on board in a basket, put to sea. Theft was indeed the only way in times of peace such invaluable objects could be acquired, Mahomedans as well as Christians held them so tenaciously; but this did not seem to displease the saint, who forthwith began a career of miracle-working, warning the captain of the particular ship to whose yardarm the sacred basket had been attached, in fear of the examination for contraband goods, to furl his sails, and so forth. When safely landed at the spot now occupied by the church of San Francisco della Vigna (which still possesses one of the earliest pictures of the school, the colossal Virgin of Negroponte) an angel was said to address him with the words *Pax tibi, Marce, Evangelista meus*, words afterwards placed on the open book under the paw of the lion, and the mad joy of the people overflowing in feasting, music, processions, and prayers. The former patron, St. Theodore, was laid aside for the Evangelist, and, by the help of the Greeks, the most wonderfully rich mass of building, golden mosaic within and crusted marble of many colours without, began to rise.

And yet it has been questioned whether any bones or body of a saint was ever brought there. Two centuries after, in 1094, the Emperor Henry III. made an express pilgrimage to the shrine, when its contents could not be found, had disappeared, temporarily withdrawn themselves, as it was said. This untoward affair cast the city into mourning, until one morning the Sacristan perceived, on entering the church, a fragrant odour, and a brilliant light issuing from a particular column. At first he feared a fire was breaking out, but on approaching he saw a human arm protruding from the stone. Very soon Doge and bishop, with priests in hundreds, were kneeling before the rent and illuminated column, when the protruding hand dropped a ring from one of its fingers into the bishop's bosom. The solid mass opened, and an iron coffin was visible, in which were the remains of St. Marc. This was on the 24th of July, ever after kept as a feast; but, strange to say, since that time the burial-place of the body has remained unknown. The secret was said to be confided to a few, but, indeed, the next Doge (or rather Carosio, the usurper of the Doge's throne) has been accused of selling the relics. The ring, itself a sufficient curiosity, was stolen, and disappeared in 1585.

In connection with this church, the art of mosaic, which had been practised long before by Greeks at Ravenna, entered Venice. With the mosaists came other artists, and on the island of Murano, besides the glass-workers, various Byzantine craftsmen began working. It is to this island and to these painters, of whom, however, individually we know nothing, we must look for the beginning of all the arts in Venice.

IV.

MOSAIC.—THE MURANESE.

THE two outlying islands, too far away from the seventy or eighty on which the city stands to be considered a part of it, Torcello and Murano, are long strips of still thickly inhabited houses, with symptoms of antiquity as great as any part of the capital. To the last-named island the manufacture of glass was confined by the government, and held in the profoundest secrecy; but there can be no doubt this secrecy was initiated by the workmen themselves, who were foreigners, and that the workshops of Constantinople continued to a rather late time to export objects of Art of all sorts, glass and pictures in particular, not only to Venice, but to all the coast-towns of Italy. During the sixth, seventh, and eighth centuries the whole interior of Italy was overrun by northern conquerors, and production had entirely ceased. This being the case, the cities along the coast, Venice, Ravenna, Ancona, and round by Naples to Genoa, the rival at a later time of Venice, were better off than interior towns. Late Roman Art during this period dies out.

Venice itself, dating from this period, had no traditions whatever. No antique spirit inspired sculpture as at Pisa and Rome, nor even at a later time did it practically adopt the Renaissance, especially in architecture, like the rest of Italy. There seems to have been, in the early Venetian temper, a dislike to adopt benefits of an intellectual sort from the *terra-firma* which the island power had subjugated, from Padua and Verona particularly; and the advantage of trade with the capital of the Eastern Empire continued the Byzantine influence in other matters. At the same time we must recognise in the architecture of the advancing city a quite independent character: sculpture there was none under Greek religious influence. It must be remembered also that Eastern Art not only continued its traditional forms and conditions, it retrograded; and its pictures gradually became more hieratic, parting from living nature altogether at the very time free artistic impulses were beginning in the West.

We must not, therefore, expect to find any authentic pictures dating very early in Venice. There were painters on the Continent a century earlier. Giotto's noble work in the Arena was accomplished at the very commencement of the fourteenth century, 1306, and yet near as it was, and in the territory of the republic, it appears to have had no influence on the painters of Murano; the most prosperous state in Italy, Venice, at that day, continued without painters, and imported its art with its manufactures.

The earliest existing specimens of native mosaics, according to Kugler, works which the writer has too indistinct a recollection of to mention on his own authority, are the mosaics in the church of St. Cyprian, in the town of Murano, completed in 882, representing the Virgin between saints and archangels. With incomparably more force, however, he says, the Byzantine type is represented in the church of St. Marc, that curious fabric being begun in 976, at the latest, the earliest wall and cupola pictures therein go back to the eleventh, and perhaps to the tenth, century. The floor, the walls, and the pillars, half-way up, were covered with the most costly marbles, while the rest of the interior—upper walls, wagon-roofs, and cupolas, comprising a surface of more than forty thousand square feet—was covered with mosaics on a gold ground; a gigantic work, which even all the wealth of Venice spent six centuries in patching together. Thus it is that we find all the successive stages of development in these mosaics, down to "the lowest mannerism of the school of Tintoretto," perpetuated in the edifice. Many of the earlier are so noble in design, and so curious in an archaeological and mythological point of view, that it is surprising they have not been more studied and reproduced. The single figures are for the most part conventional and similar

to others of the same personages elsewhere; but the long series of subjects from the Bible, beginning with the first verse of Genesis, are full of thought and mystical beauty. In all those showing the progressive stages of creation, God is represented in light yellow and bright garments, partly white, not as in later Art in deep red and blue, approaching to black. He stands calmly, he does not fly with rolling draperies and great feet extended, as in Michelangelo, or in Raphael's imitation of the same, and is attended by, or rather his acts are witnessed by, angels in light blue, one, two, or three; a single angel in the creation of Light (which is represented by bars of gold rushing out of two globes, one red, the other black), having one wing yellow, the other blue; three angels in the creation of the vegetable world. In others that follow, as in that wherein their Maker is telling our first parents to be fruitful and multiply and replenish the earth, we see the most unhesitating candour of representation, showing the long journey and the many changes our ideas of the Deity have passed through since these mosaics were considered their fitting expression.

The effect on the eye made by the interior of St. Marc's, which is only lit from above, is certainly gloomy and oppressive, but gorgeous and overpowering. We must remember that there was no need for light except at the altar, which was blazing with lamps, when the people assembled, and that glass windows were at their rarest at the time the church was planned; but it strikes upon the heart of the visitor as the piled-up offerings of men who were willing to buy the favour of Heaven with the richest gifts. From the tessellated pavement, undulating like the waves of the sea (whether or not intentionally is a question lately raised, and still unsettled, although it is said the groining of the crypt is perfect), up to the gilt ironwork on the tops of the cupolas, it is complete. Outside the mosaics are for the most part late. The only old one of the five, over the five portals, shows the difference between the decorative sense of the end of the fourteenth century and the beginning of the eighteenth, when the others were mostly done. The spaces covered are concave hemispheres, and in the earlier mosaic the forms are made to bend with the curvature towards the centre, like reflections in a glass ball; the later resists the curvature of its own surface, contradicting the architectural basis, and looking like a picture applied.

In one of her shorter and less exciting romances, George Sand has described the life of the "Maitres Mosaistes" of the later period, that of Tintoretto, when the Greek traditions were thrown aside, and the work was done by Italians emulating the design of the great masters in painting. Her actors are principally two families of brothers, one of which, the Zuccati, are very able artists; the other, the Bianchini, are only skilful mechanics in comparison, and are eaten up by the Venetian vice of jealousy. These last, with their former apprentice Bozza, lodge an accusation of false treatment of the work of the Church against the Zuccati, who are brought before the Council of Ten, and condemned to the cells under the *loads*. All this story, down to many minute particulars, except the last-mentioned, has been taken without acknowledgment by the romancist from the actual reports of a process instituted by the Procuratori of St. Marc's about the year 1530, given by Zanetti in an appendix to his book, "*Della Pittura Veneziana*."

The whole narrative, in its original shape, is exceedingly interesting, and reveals to us a vivid page of the Art-life of the time. It may be, therefore, worth while to dwell upon the story here a little further.

In 1515, were employed on the frescoes to cover spaces as yet vacant, Marco Rizzo and Vincenzo Bianchini. The labours of these two were much approved of, their salaries were increased, and they proceeded to cover the ceiling of the Sacristy, when a priest, Alberto Zio, and "the celebrated" Francisco Zuccato joined them in 1524. These last seem to have divided the vault between them, and Rizzo did also a Madonna above the doors, on the pedestal of which he placed his name, *Marcus Lucianus Rizzius*, 1530. This vault, Zanetti says, is very fine, excellent in colour, and of the school of Titian, possibly by him indeed, as the Zuccati were dear to him, Titian having lodged with them on his arrival in Venice, and received some early instruction from Sebastian, the

elder Zuccato, who was *syndaco* of the painters, "as may be seen in their books still." (Whether the body over which Sebastian was syndic was a guild, or a brotherhood for religious purposes and acts of mercy, does not appear.) Rizzo's Madonna was also very Titianesque, but as no further mosaics by either Rizzo or the priest Zio appear, and Zuccato's work received all the praise, Zanetti agrees with a previous historian, that both of them left Venice in disgust.

The Bianchini were not to be so displaced. It is said that one of them had been banished for a time for some offence against law, and had also been before the Council of Ten for coining, so that they were dangerous men. It is just possible, on the other hand, the author admits, that these reports were circulated by the Zuccati. Francisco, receiving all the praise, has his salary increased to two ducats a-year, and gets his brother Valerio engaged at the same high remuneration. The Procuratori determine to pursue the work with energy, and we regret to find Titian advising that the old archaic mosaics should be replaced in the new style. The Zuccati now worked in the *Atrium between the two doors*, at the 'Resurrection of Lazarus,' and other subjects, on which their names may still be seen inscribed. At the same time the Bianchini had a space assigned them, and they were allowed three pupils, among whom was Bartolomeo Bozza, afterwards a good master; and Vincenzo Bianchini worked ten years on the 'Genealogy of the Madonna.'

Now begins the process at law: the Procuratori having received notice that the Zuccati were employing paint, and healing up defects in other ways, these artists are cited to answer, and witnesses are examined. Procurator Cassiere, who had given Francisco the commission for the pictures from the Apocalypse, is placed at the head of the inquiry. One witness says Valerio Zuccato spends his time at his own private shop, wherein he makes clothes, hats, slashes, or slashed cloth (*frastagli*). Bozza pointed out a portion of an angel's hand, and part of a cloud, painted up; the organist of the church proved that a Latin word wrongly given in an inscription had been corrected by a piece of paper or card stuck on. The Bianchini and a boy, who had just been admitted into the rank of the Masters without any payment, were loud against the Zuccati. Then followed an inquiry into the history of the designs, which were said not to be by the Zuccati, and this is a rather inexplicable matter, as it does not appear to have been essential to the inquiry, nor was it apparently imperative that the mosaists should be their own designers. Francisco said he had made the designs himself; Valerio, that they were originally by Titian; and their assistant, that a stranger called Messer Orazio, dressed *alla foga de' forestieri*, brought the designs. This mysterious stranger is supposed to have been Titian's son, of that name.

A commission of artists is then appointed to examine the entire works; the leading painters are all on this commission, among whom are Titian, P. Veronese, and Tintoretto, who acknowledge that the brush has been used, but with no detrimental effect, and that the Zuccati's work is intact and fine. Titian especially is a warm defender. Nevertheless, the verdict is against them. Francisco is condemned to do some portion again, and Valerio has his salary suspended. The introduction of the *leads* into the story belongs to George Sand.

Zanetti remarks on the order to replace the old mosaics by others in the new style of Art, that this was repealed in 1610, when it was determined that all renovation was to be conducted in the old manner. Thus the highest men in the most palmy period of painting commit one of the most gross offences against taste, while the nameless, at a time of degradation in the arts, reverse the sentence. In architecture we see that the successive additions and changes in cathedrals and churches have been always made in the newest style of the times, and in the late days of the Renaissance all early native Art was looked upon simply with contempt.

The Zuccati claimed credit evidently as designers, but mosaic always was and will remain a purely mechanical labour, the actual designs being transferred from one job to another, as glass-painters are already beginning to treat theirs. Native Art really begins in Venice at a time when it was elsewhere in Italy in full Renaissance; but in Padua a group of painters are recognisable

at a much earlier time, some of them originally dating from Florence; and although Giotto, it is thought, did not leave any scholars behind him in Padua, the influence of the works he did there was great. Whoever has visited the immense church of St. Anthony in that city will remember the noble works by D'Avanzo Veronese and Aldighiero da Zevio, in the Capella S. Felici, executed about 1376. But nothing at all comparable to these can be seen in Venice or Murano for a century later. We hear, indeed, both in Zanetti and Lanzi, the names of several very early men, but the picture engraved in this Journal some time ago of the 'Madonna Enthroned,' by Giovanni and Antonio da Murano, is one of the best authenticated and most accomplished early works of the school.

This picture has a gold background, stamped with a pattern, and surrounded with Gothic work: two little angels stand on either side on the arms of the throne. The first-named painter, Giovanni, is frequently called *Alamanus*. Two excellent pictures, their joint production, are in the Academy, one dated 1440, the other 1446, with the names *Johannes Alamanus Antonius da Murano fecit*. Some fine works by these painters are also to be seen in the inner chapel of St. Zaccaria in Venice, but those in the Academy are best known, and give a very high conception of the accomplishment of the artists. One of them is the 'Coronation of the Virgin' (1440), with many figures, among them some beautiful boys of earnest expression, holding the implements of the Crucifixion; around are seated saints, in whose heads Kugler finds "the ideal type of the Germanic style, mingled with individual character, somewhat in the manner of Stephen of Cologne." The other is an 'Enthroned Madonna,' under a baldachin, supported by small angels, four fathers of the Church by her side. These last seem to have been rather strange to the artists' practice, as they are prosaic and without dignity, whereas all their Madonnas possess grace and a noble simplicity. The picture is full of decorative materials.

Another master-work of this date is in the Capello de' Mascoli, in St. Marc's, which must be mentioned here and in this connection, on account of its design and splendour, although it is in mosaic. In this chapel, the entire walls of which are covered with these pictures of the history of the Virgin, showing the most advanced Art of that day (they were commenced in 1430) in expression of form, architectural backgrounds in correct perspective, or something like it, and beauty of type, we see the Art of Giambono, a native Venetian, who worked in fine mosaic, when painting in tempera was universally adopted on walls elsewhere by good artists.

Kugler's remarks on these and other works which constitute the remaining examples of the oldest art of design in Venice are better than any words of our own would be here. "How the old Venetian school," he says, "arrived at this state of development remains still uncertain. We do not recognise the influence of the Giottesche, but rather the types of the Germanic style, gradually assuming a new character. In respect to the peculiarities of the school, we are tempted to regard them in connection with the social condition of Venice itself. The depth and transparency of separate colours observable in the old Venetian school had been long a distinguishing element in the Byzantine paintings on wood, and may be, therefore, traceable to this source without our assuming an influence on the part of Padua, through the channel of D'Avanzo, or from the North through that of Johannes Alamanus."

Our illustration of the Venetian painters this month is by Sebastian del Piombo, 'St. Magdalene, accompanied by Saints Catherine and Barbara;' one of his early works, done before he left Venice, for the church of St. John Chrysostom, and still existing there. The pictures in that church will be mentioned again in our notice of Sebastian.

WILLIAM B. SCOTT.

* Kugler says 1446, the catalogue of the *Accademia di Belli Arti* of 1857 (the latest the writer possesses) gives 1460, as the date. 'The Madonna Enthroned' picture engraved, it I believe, that mentioned by Kugler as a 'Madonna Enthroned,' said to be in St. Fosca.





OBITUARY.

ROBERT GRAVES, A.R.A.

We heard with much regret of the death, on the 28th of February, of this well-known line-engraver, in the seventy-fifth year of his age. Mr. Graves was almost the last of that generation of engravers which included C. Heath, W. and E. Finden, J. T. Willmore, A.R.A., E. Goodall, and a few others, although he was comparatively young when these were in the zenith of their reputation. His immediate ancestors had long been associated with the art he practised, his father and grandfather, both bearing the name of Robert, being printsellers—the latter in Catherine Street, Strand, more than a century ago—and his younger brother, Mr. Henry Graves, has for very many years been known as, perhaps, the most extensive publisher of engravings in the kingdom.

For more than forty years the works executed by Mr. Graves have been before the public; the majority of them were published by his brother. Among his most popular plates may be pointed out, 'The Abbottsford Family,' after Wilkie, 'The Examination of Shakspeare,' after Sir G. Harvey, P.R.S.A.; 'The Castaway,' also after Harvey; 'The Highland Whisky-still,' after Sir E. Landseer, R.A.; 'The First Reading of the Bible,' from another of Sir G. Harvey's pictures; 'The Baron's Charger,' after J. F. Herring; 'The Slide,' after T. Webster, R.A.; 'The Good Shepherd,' from Baron Rothschild's picture by Murillo; 'The Madonna,' from another of Murillo's works, in the possession of Mr. Baring; a series of portraits including those of Mrs. Graham; Mrs. Lloyd, after Reynolds; Mrs. Siddons, the Duchess of Devonshire, and Mrs. Beaufoy, all after Gainsborough; the 'Blue Boy,' also after Gainsborough; 'Via Dolorosa,' after Raffaele. His last completed plate was a portrait of C. Dickens, from the picture by W. P. Frith, R.A. At the time of his death he was engaged on a portrait of Lady Bawter, after Gainsborough.

For the *Art-Journal* Mr. Graves executed the following plates:—in 1850, 'A Greek Girl,' from the picture by Sir C. L. Eastlake in the Vernon Collection; in 1855, 'Portrait of the Princess Amelia,' from the picture by Sir T. Lawrence; in 1857, 'The Princess Victoria Gouramma of Coorg,' after Winterhalter; in 1859, 'The Sisters,' after Sir C. L. Eastlake; in 1860, 'The Royal Princesses, daughters of George III.,' after J. Copley, R.A.—all these pictures are in the possession of Her Majesty; in 1862, 'The Origin of the Harp,' after D. Maclise, R.A.; and in 1866, 'Paolo and Francesca da Rimini,' from the picture by Sir J. Noel Paton, R.S.A.

Besides the works here specified, Mr. Graves engraved a large number of plates as book-illustrations. He was elected Associate Engraver of the Royal Academy in 1836, and without going to the ballot, it is said. His plates, generally, are characterised more by their refinement and delicacy—and in these qualities they can scarcely be surpassed—than by any remarkable vigour of line: his best 'subject' plate is undoubtedly 'The Whisky-still.'

Mr. Graves was highly esteemed, not only as an excellent artist, but as a gentleman of high character in all the relations of life.

CHARLES KNIGHT.

We may not pass over, without some record, the loss sustained by the death, on

the 9th of March, of Charles Knight. His work was done, and his departure was not until he had attained the eighty-third year of his age.

One of the few kindly *bon-mots* of Douglas Jerrold was this:—Knight said to him, "Jerrold, I wish you would write my epitaph." "I will," was the answer; "in fact, it's done: Good Knight!" The erstwhile publisher was emphatically a good man: there was much genial kindness in his nature: he was ever ready—perhaps, as the world thinks and acts, too ready—to serve such of his working brothers as were in need. He was the pioneer of illustrated literature; the Brothers Chambers preceded, with their always admirable "Journal," the once famous *Penny Magazine*; the former was sustained by the industry and energy of two vigorous and energetic men, almost unassisted; the latter had the co-operation of some of the ablest men of the kingdom; yet the one flourishes in a green old age, while the other is very nearly, if not quite, forgotten. But Chambers never asked the aid of Art to make the periodical popular, while Knight derived from it much and very valuable assistance; it was, perhaps, more effective in others of his publications, notably the "Shakspeare," in his edition of whose works he brought to bear much close research and sound learning; and it is unquestionably, taken altogether, the best of the many the library contains, not overburdened with notes, yet explaining everything that requires elucidation, and very rarely indeed beyond the comprehension of the multitude.

As a publisher, however, Charles Knight was not successful; he fell into an error not uncommon—one that has received an illustration comparatively recent—that a publisher might be his own editor. He was an industrious as well as an upright man, and Art and letters owe a debt of gratitude to his memory.

When we knew him first he was a bookseller at Windsor; but it is nearly fifty years ago: his father had preceded him in the business. He was induced to settle in London (his establishment was in Fleet Street) mainly by the assured prospect of the support of Lord Brougham and other leaders of the infant movement for distributing information to the people, and he prospered for a time: it was not continuous, and probably he has left little or nothing of property behind him. Never mind: it was well, if not wisely, spent: the good he did was great and will be lasting.

TESTIMONIAL TO SIR DANIEL GOOCH, M.P.

THE shareholders of the Great Western Railway Company having set apart a sum of 5,000 guineas as some token of the appreciation in which the services of their chairman, Sir Daniel Gooch, Bart., M.P., were held by them, it was resolved to expend the greater part of this sum in the purchase of a service of plate, to be executed from special designs by Messrs. Hunt and Roskell, of New Bond Street.

Sir Daniel Gooch entered the service of the Great Western Railway Company as locomotive engineer, in September, 1837, which position he resigned in 1864. During that period he was associated with Mr. Brunel, and with him fought the celebrated battle of the gauges, which is of historic interest in the annals of railway proceedings. After the resignation of his appointment in 1864, he devoted himself more particularly to oceanic telegraphic communication, and it will be remembered that it was at his suggestion the great ship, constructed by the

genius of Brunel, was utilised in laying the Atlantic cable. For his eminent services in this direction a baronetcy was conferred upon him; and, during his absence from England, in 1866, he was elected M.P. for Cricklade.

He had already, in 1865, been appointed a director of the Great Western Railway Company, and in the latter part of the same year was elected its chairman. The success which has attended his administration of the affairs of the company, raising it within a comparatively short period from a long-continued state of depression to one of affluence, has called forth the well-earned and grateful acknowledgments of the proprietors of the company, which have assumed the form of the testimonial referred to above.

The testimonial consists of a service of silver plate, very richly gilt, comprising a large centre piece, 2 candelabra, 4 round dessert-stands, 4 oval dessert-stands, 6 salt-cellars, 2 large cups and covers, 2 claret-jugs, 1 sugar-basin, 1 cream ewer, and 12 dozens of dessert-knives, forks, and spoons: and, as a graceful compliment to Lady Gooch, some very exquisite diamond and pearl jewellery for her personal wear.

The base of the centre-piece is triangular in form, and on the three panels are executed very delicately chased bas-reliefs of 'Windsor, with the Great Western Railway Viaduct,' 'The Great Eastern Steamship,' and the famous locomotive 'The Lord of the Isles.' The body of the piece is hexagonal in shape, the three larger panels being occupied respectively by the arms of the company, the arms of Sir Daniel Gooch, and the inscription. The three smaller panels, which correspond with the angles of the base, contain raised models of various engineering tools. Opposite to these, and seated on the base, are very fine portrait-models of Lock, Stephenson, and Brunel; and the whole is surmounted by an emblematic figure of Science. Round the base of this figure is coiled a miniature Atlantic cable; and the whole structure is relieved with chased architectural mouldings.

The two candelabra are each for four lights, the stem and branches being modelled from the vine. On the base are four figures, representing the four seasons, after Watteau, and raised representations of the arms of the company, and of Sir Daniel Gooch.

The round dessert-stands are richly chased, with a raised ornament in the style of Louis XIV., with two figures on the base similar to those on the candelabra.

The oval dessert-stands are of the same pattern, but lower in height; the Watteau figures are seated, and emblematic of music.

The salt-cellars are also Watteau figures, bearing baskets for the reception of the salt.

The two large cups and covers are decorated with a very handsome raised vine and scroll design, with scroll handles, and are mounted upon ebony bases, with silver-gilt mouldings.

The claret-jugs, sugar-basin, and cream-ewer are of the Cellini pattern, with a very intricate raised chased design: each bears the same arms as the other pieces.

The following is the inscription:—

"Presented to Sir Daniel Gooch, Bart., M.P., by the Great Western Railway Company, in recognition of the distinguished ability and success with which he has presided as Chairman over the administration of the Company's affairs. 29th February, 1873."

The service is of rare value as an example of admirable Art, and excellent in execution. Its intrinsic worth may be considerable; but it is largely augmented by the skill of the artisan and the genius of the designer. As in all the works produced by Messrs. Hunt and Roskell, the metal is of less worth than the Art.

PICTURE-SALES.

THE sketches and other works remaining in the studio of the late Mr. George Mason, A.R.A., were sold by Messrs. Christie, Manson, and Woods, at their galleries in King Street, St. James's, on the 15th of February. The collection consisted of about 150 examples, which realised not less than £4,200. The following may be mentioned in particular:—'A Girl

driving Geese,' £163; 'Landscape—Evening,' a grey horse introduced, £163; 'Near Blackpool, Esher,' £120; 'On Wesley Rocks,' £158; 'Ploughing on the Roman Campagna,' £110; 'Tun Hill Farm, Staffordshire,' £157; 'Farm-House, Warwickshire,' £115; 'Italian Peasants and Horses at a Fountain,' £136; 'Returning from Milking,' £215.

A miscellaneous collection, from the galleries of M. Noel Desenfans, the Hon. Marmaduke Constable Maxwell, the Hon. Philip Pierrepont, Mr. J. H. Bullock, and others, was sold in the same rooms on March 1. A portrait of Mrs. Morris, the mother-in-law of Mr. Desenfans, painted by Reynolds in 1775, was knocked down to Mr. White for the enormous sum of 5,450 guineas; while a portrait of the lady's daughter, Miss Morris, afterwards Mrs. Desenfans, also by Reynolds, fetched only 115 guineas (Haigh). Both pictures have been engraved. 'Felina,' a girl with a kitten, engraved by Collyer, in 1790, from the picture by Reynolds, formerly in the collections of Mr. Desenfans and Lord De Tabley, fell to the bidding of Messrs. Agnew for £1,250 gs.; so also did Reynolds's 'Boy holding a Bunch of Grapes,' for the sum of 1,220 gs. These two pictures were the property of Mr. Bullock. Another was a 'Portrait of John Wesley,' by G. Romney; sold for 530 gs. (Carter).

Among other works included in the day's sale were:—A richly wooded Landscape, with a white horse drawing a cart laden with calves down a hill, a milkmaid with a pail on her head going up the hill, &c., painted by Gainsborough for the late Mr. Henry Compton, upwards of thirty years chief page and secretary to Queen Charlotte, 350 gs. (Payne); 'Portraits of Miss Paine and her Sister,' daughters of Paine, the architect, who built Richmond Bridge, painted by Reynolds in 1757, and engraved, 210 gs. (Agnew); 'The Masters Gawler,' as schoolboys, engraved, Reynolds, 550 gs. (Agnew); 'A Calm,' with fishing-boats at anchor, and figures near the coast, Van der Capella, 310 gs. (Green); 'Italian Landscape,' rocky and woody, with a party of peasants with mules, J. Both, 400 gs. (Falkner); 'St. John in the Wilderness,' Murillo, from the collection of Lord Gwydyr, 430 gs. (Rutley); 'View in Italy,' Weenix, £241 (—); 'Interior of a Larder,' A. Van Utrecht, 150 gs. (—); 'The Madonna,' E. Serani, 135 gs. (—); 'View in Venice,' with the church of SS. John and Paul, Canaletti, 3,200 gs. (Falkner); 'The Piazza San Marco, Venice,' Canaletti, 505 gs. (Agnew); 'Harbour Scene,' by Zeeman, a scarce Dutch master of the early part of the seventeenth century, 400 gs. (Colnaghi); this picture was sold with the Gwydyr collection in 1828; 'Portrait of Palladio, the architect, when young,' Palma Vecchio, 190 gs. (—); 'View near a Coast,' with cavaliers and other figures, horses, &c., Wouverman, 160 gs. (—); 'Woody Landscape,' with figures and animals, Ruysdael, 136 gs. (—); 'Poultry,' Hondikoeter, £162 (—). Upwards of £19,000 was realised by the sale.

The collection of pictures belonging to Mr. C. C. Grimes, of Stonehouse, Gloucestershire, was sold by Messrs. Christie & Co. on the 7th and 8th of March. Many of the highest sums were paid for pictures by the two brothers A. H. Burr and J. Burr; by the former were, among others, — 'Katherine and Petruccio,' 150 gs.; 'Prince Charles Stuart after Culloden,' 150 gs.; 'Boat-Builders,' 120 gs.; 'Dora and Farmer Allan,' 140 gs.; 'The Escape of Queen Henrietta,' engraved in the *Art-Journal*, 215 gs.; 'Grandad's Present,' 115 gs., and 'The Toy-Stall,' 105 gs. By Mr. J. Burr were—'The Toy-Merchant,' 90 gs.; 'Domestic Troubles,' engraved in the *Art-Journal*, 250 gs.; and 'Bed-time,' engraved in the *Art-Journal*, 220 gs.

The principal pictures by other artists, estimated by the prices given for them, were—'A Highland Shepherdess,' T. Faed, R.A., 275 gs.; 'View near Edinburgh,' P. Nasmyth, 96 gs.; 'Oxen going to Labour,' A. Bonheur, 94 gs.; 'Near Tunbridge Wells,' P. Nasmyth, 123 gs.; 'Cornfield near the Sea,' J. W. Oakes, 120 gs.; 'The Quarrel,' J. Morgan, 102 gs.; 'The Fruit-Store,' J. Linnell, 525 gs.; 'The Brig of Turk, Loch Katrine,' A. Nasmyth, 101 gs.; 'The Stirrup-Cup,' J. Linnell, 260 gs.

MINOR TOPICS OF THE MONTH.

THE VIENNA EXHIBITION will be opened on the 1st of May, although, in compliance with old custom, it will be by no means complete. Many things will be delayed until "the last moment," and some admitted after the ceremonial has been gone through. Nearly all the British manufacturers have, however, even now forwarded their contributions; and the pictures and works in sculpture are all in Vienna. The examples of British artists will be few: a very small space was allotted to us, of which our Commissioners complained, and against which they protested in vain. To enter into details would be to anticipate the "Report" we shall commence with our May Part; that report will, we cannot doubt, be satisfactory to our subscribers, although it will not be so extensively illustrated as such pages have been heretofore. We shall endeavour to select only such objects as are of unquestionable interest, the best productions of all nations being freely at our command. We trust to render this report instructive to all manufacturers and artisans, while interesting to the general public, and honourable to those who are the producers of excellent works.

THE DUBLIN EXHIBITION has been a financial success, but the surplus is not large. The receipts were £23,100, and the disbursements, £21,700, leaving a surplus of £1,400, which would give 2 per cent. to Sir Arthur and Mr. E. C. Guinness, on the capital, £70,000, invested by them in the building. These gentlemen, however, have declined to accept that sum, and have resolved to allocate it as a starting-fund to meet the heavy expenses which are expected to be incurred during the present year in the formation and maintenance of a Loan Museum of Art-Treasures. We are quite sure these estimable gentlemen—true patriots—are well content with the result; that it is sufficient to induce perseverance in their most laudable undertaking. It cannot be, however, that Mr. Gladstone will suffer them to do their work unaided; the grant to South Kensington might very safely be lessened by some thousands to aid a "Museum for the Encouragement of Art and Art-Manufacture" in Ireland. The First Lord of the Treasury can scarcely be aware of the immense amount of popularity he would gain in that country, not only by an act of grace and policy, but of strict justice. The "Loan Exhibition" might be better aided than it is: we believe there are many who require but a slight stimulus to give it effectual help; and hope we may induce some to communicate with the Secretary and Manager, Sir Edward Lee.

INSTITUTE OF WATER-COLOUR PAINTERS.—This Society proposes, in future, to ballot for candidates for admission only once in the year. There was, we believe, a ballot on the 24th of last month, after our sheets were at press.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The annual general meeting of this Society was held at the Arundel Rooms, Old Bond Street, on the 28th of February. It appears, from the report and balance-sheet of last year, that the income from all sources reached the sum of £3,557, including several donations, among them one of £500, from Mr. John Heugh, the well-known collector. The sum of £1,530 was expended during the year in relieving eighty-six applicants with grants varying from £10 to £50; some of these grants had been previously made for many years; one case, the widow of a landscape-painter,

now eighty-six years of age, having received the gratuity no fewer than forty-six times; two others, thirty-four times; one, thirty times. This Society, as we have repeatedly stated, is admirably managed in every way, and confers incalculable benefits on the destitute. The engraving by Mr. T. O. Barlow, A.R.A., from Turner's 'Wreck of the *Minotaur*,' at the cost of the late Earl of Yarborough, for the benefit of the Institution, may now be seen at the Arundel Rooms; and also an etching proof after Turner's 'Vintage of Maçon,' from a yet unfinished plate, the gift of the same liberal donor.

LAMBETH PALACE.—By the courteous thought of His Grace the Archbishop of Canterbury, the library at Lambeth Palace is open to the public on Mondays, Wednesdays, and Fridays, from ten to three o'clock. The library is very rich in many ways that may be useful to the artist, the student, and even the artisan. Extracts from the MSS. or printed books are allowed to be made freely, but in case of a transcript being desired of a whole MS. or printed book, the consent of the Archbishop must be previously applied for. Permission to draw or trace from miniatures and illuminated MSS. will be given on submission of the applicant's name to the Archbishop.

NEW SOUTH WALES.—The members of the Academy of Arts, New South Wales, having commissioned Mr. Cave Thomas to design a "certificate of merit," the artist has performed, with great ability, the very pleasant task; its main feature consists of two females with arms stretched over a globe, the one lighting a torch at the blazing torch of the other. They are admirably drawn; and the thought is genuine poetry, not the less effective because of its forcible truth. There is a portrait of the Queen at the base, and between pilasters are the insignia of the arts of painting and manufacture. The artists and the public of New South Wales are much indebted to Mr. Cave Thomas for an achievement so entirely satisfactory.

JOHN PHILLIP, R.A.—Mr. T. O. Barlow, A.R.A., the executor of the late artist, is compiling a catalogue of his works, and will be glad to receive any assistance that may enable him to make it perfect: he warns the public that many forgeries are abroad, copies or spurious imitations of the painter's style. As much may be said of all the deceased artists whose works have become costly. Mr. Wainwright is not the only painter who, seeing a production in a grand gallery attributed to a great master, might write and say, "I did it." We remember one who, when a titled and wealthy collector was pointing out to him a "Titian," the gem of his gallery, received a profound bow for every sentence of laudation he uttered. "What are you bowing for?" asked the nobleman. "I am thanking you for the praise you give me," was the reply, "for I painted that picture; if you have any doubt about it, turn it, and you will find painted at the back of it a portrait of my brother." So it was. We could tell a score of stories equally strong in illustration.

THE SOCIETY OF PAINTERS IN WATER-COLOURS.—Mr. Gladstone has been elected the first honorary member of this society. It will be remembered that the right hon. gentleman recently advised her Majesty to confer on the President (now Sir John Gilbert) the honour of knighthood, as a public recognition of the peculiarly national branch of the Fine Arts which the society has cultivated from the period of its foundation in 1804. With a deep sense of the importance of the service thus rendered to Water-Colour

Painting by the First Minister of the Crown, the Society passed a special resolution to confer upon a limited number of eminent personages the distinction of honorary membership, and offered to Mr. Gladstone the first fruits of the new regulation, which the Premier has done the institution the honour to accept in a personal interview with its officers. Subsequently Sir Richard Wallace, M.P., Mr. Prescott Hewett, M. Madou, President of the Royal Belgian Society of Painters in Water-Colours, and Professor Ruskin, were elected.

THE LATE MR. GEORGE SHALDERS.—A committee of artists has been formed for the purpose of making some provision for the family of the late Mr. George Shalders, member of the Institute of Painters in Water-Colours. In a circular which has been issued the Committee says:—"Mr. Shalders died after a few days' illness; he was so absorbed in his art, as to be wholly unqualified for the battle of life, and on the sudden and unexpected death of his wife, not two years since, the shock so prostrated him that he was incapable of work for nearly a year; this, after a long protracted illness, was followed by the death of his father, who had been entirely dependent upon him for several years. The heavy expenses incurred by these visitations compelled him to exert himself beyond the strength of a constitution never robust—his health gave way, and the sad climax was paralysis and death. There are three orphan girls who are wholly destitute; the eldest, aged eighteen, is entirely incapable of doing anything to procure a livelihood, having a hip-joint disease; the others are twelve and nine years of age." In addition to subscriptions, the Committee is now forming a collection of drawings and sketches in oil and water-colours, to be afterwards disposed of for the fund. Mr. J. H. Mole, of 7, Guildford Place, Russell Square, W.C., is the treasurer; and the Bloomsbury branch of the London and Westminster Bank receives subscriptions.

THE GALLERY IN CONDUIT STREET.—The Ladies' Exhibition cannot be again held here; the gallery has been taken for a term by a picture-dealer, a Mr. M. Marsden. It is a new name in the craft. Truly, if the harvest is plentiful, the labourers are not few.

THE TOWER PHOTOGRAPHED.—Mr. Frank Mason Good, an eminent and highly successful photographer, has submitted to us some of a large series of photographs of the Tower. It would seem that he has copied every part of the ancient, if not venerable, structure, even to the most minute objects in any way associated with its history: the armoury of course; equally of course, the warders; the various buildings conspicuous in the interior; as well as several exterior views, and several "items" connected with the great, and often good, men who were prisoners "till death," within the dismal walls. Especially striking is "the green," on which the executions took place, and where Lady Jane Grey was beheaded. The series of photographs has deep interest,—it is indeed a national series; they are of great excellence as examples of the art, and may be strongly recommended to collectors. Those we have seen are intended for the stereoscope; but Mr. Good has probably produced them of various sizes. It is to be regretted that, excepting the Traitor's Gate, there is no view of the Tower from the River, although the Tower from the Thames has aspects singularly effective, and certain to be popular.

REVIEWS.

ART-TREASURES OF THE LAMBETH LIBRARY: a Description of the Illuminated Manuscripts, &c., including Notes on the Library. By S. W. KERSHAW, M.A., Librarian. Published by B. M. PICKERING.

THE expression "Art-Treasures," that appears in the title of the admirably executed volume recently published, with the sanction of the Primate, by the librarian of Lambeth Palace, necessarily recalls to remembrance that wonderful gathering together of precious works some years ago at Manchester, which with an especial significance and emphasis was entitled the "Art-Treasures Exhibition." Mr. Kershaw, however, does much more than merely refer to a supremely remarkable incident in the Art-history of recent years, and cause it again to pass in review in the memories of those whose privilege it was to have witnessed and studied the incident itself; for, the title of his book contains another word—the word "Description"—rich in all-important suggestiveness, which declares how one fatal shortcoming at Manchester in 1857 indelibly impressed upon the "Art-Treasures Exhibition" only a transient and evanescent value. In 1873, Mr. Kershaw has done for the Art-treasures at Lambeth exactly what was not done by any one in 1857 for the Art-treasures at Manchester,—that is, he has published a faithful "Description" of the treasures of Art, forming a single collection preserved in the ancient and valuable library of Lambeth Palace; while the Art-treasures that had been collected from the length and breadth of the realm with infinite labour and indefatigable energy, and brought together with triumphant success at Manchester, were permitted to resolve themselves into their component elements, and to return to their several homes, without leaving behind them any such descriptive record as would have been at once the noblest of monuments and a national bequest of inestimable value. We have to express to Mr. Kershaw our grateful admiration for his volume, not only in consequence of its intrinsic merits, but also since we have in it a worthy model for corresponding "Descriptions," such as ought to be associated with every collection of Art-treasures, whether public or private, and published for the general good.

It is characteristic of English treasurers of collections of precious works of Art, almost without exception, that they are free from all such selfish and jealous feelings as would prompt them to keep their gems of every kind buried in the seclusion of their own particular caskets. On the contrary, indeed, the generous liberality of Sir Richard Wallace may truly be said to be a magnificent example of a generally prevalent disposition to extend as widely as possible the legitimate beneficial influences of collections of Art-treasures. To its honour be it ever remembered, that by means of its "loan collections" the South Kensington Museum has taken a foremost part in both inducing and encouraging the possessors of Art-treasures to exhibit them to the public, and also in providing the most advantageous facilities for their equally safe and commodious display. But we want printed descriptions as well as free and accessible sections of a grand national descriptive treasury of works of Art, from whence all may learn what treasures of Art are in our country, and where they may be found. And it is to be remembered that these descriptive treatises are as far as possible from being simply means for gratifying even the most becoming curiosity. Art-treasures are Art-teachers; and collections of Art-treasures are, or ought to become, Schools of Art of the highest rank and authority. It is most true that much, very much, already has been accomplished for the arts and manufactures of our own times through a progressive and sustained familiarity with the various productions of the artists and skilled workmen of past ages; and, at the same time, modern historians have not failed to discover that not the least faithful, graphic, and copious contemporaneous chroniclers of the past were men who wrote long ago without for a moment suspecting they were writing at all, not with pen on

paper, but on vellum, or gold, or stone, with pencil, and brush, and chisel. Still, the rich mines of early Art are far, indeed, from having been worked out. It is to one special vein of the precious mediæval ore to which the librarian of Lambeth Palace directs our notice; and, accordingly, while we cordially commend his volume in general terms and in a general acceptance, as precisely the style of book, neither too large nor too small, sufficiently minute in detail without a superfluous line, that may be a model for any and every "Description" of collections of Art-treasures, whatsoever may be the distinctive character of such collections, we now may restrict our attention to that particular class of works of early Art known as "Illuminated Manuscripts," since it is of this class of works that the Art-treasures of the Lambeth Library for the most part consist.

A series of splendidly illustrated publications has brought works of this order prominently into public notice of late years, so that what is called "illuminating" has attained to a wide-spread popularity. This "illuminating," however, for the most part is no more than a degenerate parody of a worthless, if not of a positively mischievous, character. And, with a few honourable exceptions, comparatively little has yet actually been accomplished to enable the works of the great mediæval illuminators to take their proper place amongst us as teachers of both Art and history—of history, especially in the highly interesting and valuable aspect of an illustrator of national sentiments, tastes, manners, and usages; and also as constituting in itself a history of Art, conspicuous for variety of both subject and treatment, for exact accuracy of contemporaneous representation, and for such a sense of humour and such a sympathy with the grotesque as infuse into every composition a peculiar animation. Early illuminations of a high order also are distinguished in an eminent degree for their combined richness and harmony of colour. In this respect these works exhibit in a singularly striking manner rather an Oriental than a European feeling; so much so, in fact, that they may be most advantageously studied in connection and through comparison with Japanese and other Eastern examples of colour-treatment, now rightly regarded in their true light. Another quality in the early illuminated paintings that demands admiring recognition is the extraordinary faculty for concentration displayed in works which, being in reality miniatures, may justly be compared to very large pictures photographed on a very small scale. In their symbolism, again, these same illuminated manuscripts in both comprehensiveness and significance are second to no expression of human imagination and thought known to be in existence. Nor are they without a direct and most important practical use amongst ourselves at the present day. In this utilitarian age, indeed, these examples are of intensified value, serving as the main links which connect us with the past history of mankind. Not only do they present special attractions and advantages to the student of Art, to the antiquary and the amateur, but they also take a far wider range in their capacity as a master-key to interpret the phases of national character, costume, manners, life, and thought both of our own ancestors and of many of their foreign contemporaries. In them we see, truthfully reflected, the battle-field, the joust, the court, the castle, the mediæval banquet, and the "homes of other days"—scenes with which the Arts of to-day have such important dealings. The decorative features of these same early works alone would vindicate their claim for thoughtful, and admiring, and grateful study; since, so long as enamel, pottery, stained glass, fresco, tapestry, mural colour and ornamentation, enriched typography, and variously decorated textile fabrics are employed, most valuable aids to their reproduction or design will be found in the combinations of form, colour, and effect, to be seen in illuminated books. "Now they look upon us," as it has been well said, with equal truth and felicity of expression, "with the forms, costumes, and even the countenances as of another world; then, again, they claim affinity by some touch of that common nature which makes all men kin. Nowhere is space lost, either within or without these venerable silver-

clasped and jewel-embossed volumes, whose very covers have afforded a field for special branches of artistic handicraft. Nor was all this labour spent in vain; their homes for centuries were in the silence of the sanctuary; their authors have mingled with the dust of the convent cemetery; over them have passed the rise and fall of the kingdoms of this world; but through them history has been transmitted with a continuity and fulness not to be found in any other forms of Art, or, it may be said, in any form of Literature. For pictures have speech and meaning where text is obsolete or obscure—"the pencil speaks the tongue of every land."

The Lambeth Library includes illuminated MS. copies of the Scriptures, and of portions of them, with a fine and rare collection of early printed Bibles. Next in order are the Liturgical MSS., comprising missals, breviaries, graduals, psalters, and Hours of the Virgin, in number about fourteen, and reckoning in that number some examples of the highest value; and to these are to be added a miscellaneous group of eight most choice illuminated MSS. of a sacred character. The other Lambeth MSS. that have been enriched by the illuminator's art, are chiefly armorial, and equally interesting and valuable to students of the Herald's Art. It must be added that several of the illuminated MSS. at Lambeth, independently of their signal artistic excellence, possess special claims for notice from the historic associations connected with them.

One of the most precious and remarkable of the MSS. at Lambeth is an exceedingly beautiful and interesting specimen of Hibernian Art, itself a work of the ninth century, and known as the "Gospels of MacDurnan," some time Abbot of Derry and Bishop of Armagh, who died A.D. 927. The embellishments of this exquisite little volume include four illustrations of the life of Christ, painted by a French artist, and introduced about the close of the thirteenth century. The "Chichele Breviary," a large and splendid folio, once in the possession of the illustrious prelate whose name it bears; the fine MS. known as the "Lambeth Apocalypse," a work executed early in the fourteenth century; the "Limoges Missal," of the fifteenth century, with the "St. Alban's Chronicle," a noble folio of the same century, take front rank as gems of the collection in the archiepiscopal library; while the fourteenth century "Psalter," No. 233, with ease can maintain its claim to be the gem of the Lambeth MSS. of its own class. This psalter, an exceedingly fine folio, is written in a clear, bold character of the early part of the century, and richly adorned with eleven large initial letters, each occupying nearly half the page, having backgrounds of burnished gold either of tessellated or mosaic work architecturally devised, or as trefoils and quatrefoils enclosing miniatures. In some of the letters, heads of human beings and grotesque animals are drawn; and around the large illuminations are set other grotesques—animals, birds, figures playing upon musical instruments, &c., which are introduced in endless form and variety. Marginal enrichments of varied but always beautiful character in most cases surround the pages; and, in addition to such ornamentation, the terminations of the verses are prolonged by bands of gold and silver, covered with zig-zag, scroll, mosaic, and other devices, with the occasional introduction of a chase or combat with animals. Prefixed is a calendar, having, within circles of burnished gold, the zodiacal signs and seasons painted, the latter illustrating medieval occupations and costume. The illuminations, executed in the French style of Art, and in number nineteen large and fifty small, of the "St. Alban's Chronicle," consist chiefly of battle-scenes, tournaments, &c. Great boldness in grouping and spirit in the action characterise these illuminations, which offer to the modern artist an inexhaustible field for the study of heraldry, armour, costume, ecclesiastical and domestic architecture, furniture, and very many other details; the whole being remarkable for careful and expressive execution and a refined delicacy of finish. Without extending any further our present notice of these veritable Art-treasures of the Lambeth Library, we briefly add that the collection includes works of early Flemish, French, German, and Italian

Art, with some examples of Persian Art of the sixteenth century. Mr. Kershaw's volume, as modest as it is valuable, contains seven illustrations of miniatures, initial letters, &c., executed with much effectiveness in outline, without colour, by Mr. J. A. Burt. We may remark, in conclusion, that many of the subjects that the medieval illuminators delighted to introduce into their works will be found to explain and illustrate much that was regarded with equal favour by other artists of their own times—carvers of wood, sculptors of stone, and painters of glass—but which too often fails to produce its full effect upon ourselves, from being either imperfectly understood, or perhaps misunderstood altogether.

A BRIEF MEMOIR OF BERNARD BOLINGBROKE. WOODWARD. Published by LONGMANS.

Mr. Woodward was librarian to the Queen, and keeper of the prints at Windsor Castle. This memoir of a learned and estimable man is creditable to the author; it is an affectionate tribute to his memory; not saying much when there was in reality little to say, but rendering ample justice to a career useful although comparatively brief. He was born in 1816, and died in 1869. His birthplace was Norwich; and he was in early life befriended by "the Gurneys"—the name will be for ever inseparable from that city. For some time Mr. Woodward was librarian to the London Library; and, in 1860, he succeeded Mr. Glover in the enviable post of librarian to the Queen. He was the author of several valuable works—more especially may be named 'A History of Winchester;' and he edited some editions of old books, with the renowned printers, the Childs, of Bungay.

As the Queen's librarian, he discharged his duty with diligence, ability, and integrity; introducing order where there had been confusion, and devising means of rendering the Royal stores more than a mere assemblage of books. It is recorded of him that when the Queen asked him what he thought of her library, his reply was, "Your Majesty has certainly the most splendid book-stall in the Kingdom!" He gave entire satisfaction to the Prince Consort; and that is saying much. Perhaps a better epitaph could not be inscribed on his tomb.

The volume is a good and valuable addition to biographical literature: the language is pure and simple, yet comprehensive, and occasionally eloquent. It is just such a memoir as any author, not over-ambitious, and conscious of no very high aim in life, would desire to have of his career in letters.

THE CHOICE HUMOROUS WORKS OF THEODORE HOOK. Published by J. C. HOTTEN.

There is not much in this well "got up" volume that one would not willingly let die. The subjects, in nearly all cases, refer to themes long ago forgotten; and to remember which would hardly be a boon. The best of the poems have for their themes the mournful, if it be not degrading, story of the unhappy queen of George IV. Few now living know or care anything about it; it was a blot on our history that might well be wiped out. "The Ramsbottom Papers," though abounding in wit, require a glossary; and the pages of extracts from "Gilbert Gurney" might be better read in the two-shilling novel. Of the 580 pages there are not many worth preserving. But of a surety, industrious search might have found in the *John Bull*, and in the *New Monthly Magazine*, many things far better; they have been overlooked, if they were sought for. In a word, the work is badly edited. Of the several portraits, that by Count d'Orsay is the best; it was taken before Hook "fell" into unwholesome "flesh," and lived without animal-food. Still, the memoir brings cleverly together the facts of his wasted life, and tells us much that we did not know as regards his position at the Mauritius, and subsequently when he retired—there having been something the matter with the "chest."

Although an author by profession, like Southey, who made it his boast, there is little in the career of Theodore Hook that is either encouraging or gratifying to men of letters.

GEOMETRIC TURNING. By H. S. SAVORY. Published by LONGMANS & Co.

The object of this book is to describe the "New Geometric Chuck," constructed by Mr. Plant, of Birmingham. Mr. Savory speaks of this piece of machinery as "probably the most fascinating instrument of ornamental turning; there is hardly a curve it is incapable of producing; and certainly an examination of the very numerous examples he brings forward in the shape of illustrations—though he admits "there are contained within the powers of the Chuck far more beautiful forms than any of them, which only require the ingenuity and taste of the operator to elicit"—shows that he does not estimate the instrument too highly. Geometric turning, we must explain to the uninitiated, means such mechanical ornaments as we see on the backs of watches, for instance, and on metal-plates of every kind where the design is simply geometric.

As a kind of preface to the illustrations—one quite necessary—the author describes the application of this "Chuck," and explains the mode of producing the examples he supplies; supplementing these remarks with "an account of a new process of deep cutting and of graving on copper." His book is purely of a technical character; but the ornamentist and designer, generally, may gather some valuable hints from the examination of the multifarious geometric figures introduced into it.

THE BOOK OF BIRDS. Translated and Adapted from the Text of Dr. BREHM, by T. R. JONES, F.R.S. No. 40. Published by CASSELL, PETER, and GALPIN.

This popular ornithological treatise is now brought to a close by the publication of the fortieth part. Mr. Rymer Jones, well known in the annals of natural history literature, has most satisfactorily carried through his undertaking, and has been ably seconded by the artists employed on the numerous illustrations, both coloured and plain. In the arrangement of the text, the classification of the orders and sub-orders of the various kinds of birds is simple, and therefore readily comprehensible. The four volumes, comprising the entire work, will be found valuable to the student of the science of which they treat.

THE PEERAGE; THE BARONETAGE; THE HOUSE OF COMMONS. DEBRET'S. Published by DEAN AND SON.

These works are now no longer luxuries; they are absolute necessities of life; needed daily, almost hourly, by all who read and take any interest in the progress of events; circulated at little cost to the purchaser; proverbially accurate; condensed into comparatively small space; profusely illustrated, well and clearly printed, and strongly bound—such are the recommendations by which, from year to year, "Debrett" asks for, and receives, a very large amount of public patronage. The books require no word of praise; they are as well known as the *Times*; and, indeed, the one is almost as manifest a need as the other.

OLD AND NEW LONDON ILLUSTRATED. By WALTER THORNBY. Parts 3 and 4. Published by CASSELL, PETER, and GALPIN.

Mr. Thornbury still lingers round about the locality whence he started on his literary tour of London, and with a loving regard of an area so full of historic incident of every kind as are Fleet Street and its immediate vicinity. Scarcely a nook or corner of these streets but offers some story, grave or gay, worthy of noting down; and they are recorded here; not, however, in any chronological sequence, but, it would seem, as they come before the author, as he chances to look upon a house, or any other building, or a spot that recalls the circumstances of some historic incident, or the memory of some individual who has left a name behind him or her. The engravings are more or less good, but the most indifferent of them conveys a faithful representation of the proposed subject.



LONDON: MAY, 1873.

THE DEE: ITS ASPECT AND ITS HISTORY.

BY J. S. HOWSON, D.D.,
DEAN OF CHESTER.

ILLUSTRATED BY A. RIMMER, ESQ.

IV.

THE BRITONS AND SAXONS ON THE DEE.

Descent of the river from Llangollen—North Wales Coal-field—Junction of the Ceirion and the Dee—Aqueducts and viaducts—Offa's Dyke and Watt's Dyke—Fresco in Ruabon Church—The border of Shropshire—Detached part of Flintshire—Overton—Coracles—Bangor Monachorum—Pelagius—The Hallelujah Victory—Interview with Augustine—Massacre of the Monks—Entrance into Cheshire.

OUR last glimpse of history in connection with the Dee related to a period definite and distinct. The military figures before our thoughts were the soldiers of King Henry IV., with their plate-armour, which had then taken the place of the chain-armour of an earlier period, and the brave irregular troops of Owen Glendower, with whatever picturesque combination of defensive or tattered attire they were able to command. The men of peace, so far as they were men of peace, were the Cistercians of Valle Crucis, gossiping with the market-people of Llangollen, or engaged in the austere and devout duties of their monastery; for assuredly characters of both kinds were abundantly found among the inmates of that religious house.

We must now, as we enter upon the next selected portion of the river, prepare for very varied passages both of scenery and history. The Dee will now become both a Welsh stream and an English stream. Sloping banks will be combined in our view, through many windings, with wide-spread plains. We shall pass rapidly through one district which is dusty and dingy with industrial work. We shall be close within reach of grand and princely residences, full of the memories of feudal times, of the wars of the Commonwealth, and of the early continental struggles of this present century. We shall be arrested by those triumphs of engineering which belong to this last period. Salmon-fishing and ecclesiastical controversy are among the topics which will force themselves on our attention. We must ask the friendly Dee to bind all these things together for us

in its continuous progress from Castle Dinas Brân to Holt and Farndon Bridge. Meanwhile, as we lightly touch these several topics, we are to bear in mind that one great historical subject is chiefly before our thoughts in this section of our task. The conflict of the Saxons and Britons in England can in no district of the country be studied with an easier or more lively associa-

tion with physical features, than in this part of the course of the Dee. By keeping this combination carefully in view we shall be consistent both with poetry and with fact.

Quitting now Llangollen, and after taking a last look at those houses perched high on steep hill-sides, which give to this place part of its distinctive character, we pass



Overton Church.

along a somewhat contracted valley, well worthy of being explored on foot and at leisure by the immediate banks of the stream. But, if we are travelling by railway, we find ourselves very speedily in the midst of that disfigurement of fine scenery, which is the inevitable result of collieries and ironworks. It is difficult now to believe how beautiful the country once was in the immediate neighbourhood of such towns

as Leeds and Stockport and Manchester. Something of the same kind of change has taken place in that part of the course of the Dee, where it crosses the North Wales coal-field. This condition of things, however, does not continue over a large space. For a moment our eye is distressed by the sight of squalid houses and of a rough and discoloured, though probably thriving, population; but presently



Ancient Fresco at Ruabon.

we have before us brighter and more attractive aspects of the banks of our stream.

From Trevor station, which is placed just where the river leaves the sub-Alpine country, and prepares to enter upon those plains and low undulating hills which, whether English or not in name, have all the English characteristics, a view is obtained of certain grand engineering and architectural works,

to which our attention must afterwards be given in detail. At present we only glance at their general effect—and this is certainly very striking. It would be a great mistake to say that a well-marked horizontal line, or a long series of arches, is of necessity hostile to the beauty of a landscape. What we all acknowledge in regard to the aqueducts of the Roman Campagna, this—

after making due allowance for the charm of colour which is due to time and ruin, and the charm of mystery which belongs to old history as opposed to the business and bustle of the present—we must in justice acknowledge on behalf of those aqueducts and viaducts which cross the country near the meeting of the Ceiriog and the Dee.

Across the ground which is grandly



Chirk Village.

broken and diversified by a projecting spur of the Berwyn hills, between the valleys of these two streams, it is remarkable that engineering works of great importance should have been vigorously thrown, both in the eighth century and the eighteenth. Some mystery still rests upon the origin and true import of "Offa's Dyke" and



Coracles.

"Watt's Dyke." It is here, however, that we encounter them at their south-eastern extremity; and we cannot omit to mention them. Moreover, they certainly belong, more or less, to that conflict between the Saxons and Britons which has been named as the special historical subject of this article. We shall be called to notice these same lines of

demarcation again, at the north-western extremity, beyond Flint, on the estuary of the Dee. It is enough here to quote the lines of "honest Churchyard, the simple swan of the reign of Elizabeth," as he is called by Pennant, who, indeed, says that this poet was the first to distinguish between the two dykes. He has been speaking of the Ceiriog, "a wonderous violent water, when rayne or snowe is greate," and of the Dee, a "river deepe and swifte," which runs "with gushing streame" to Chester "all along;" and then he adds:

"Within two myles there is a famous thing
Cal'de Offa's Dyke, that reacheth farre in length:
All kind of ware the Danes might thither bring:
It was free ground, and cal'de the Brittaines strength.
Watt's Dyke likewise about the same was set,
Betweene which two both Danes and Brittaines met,
And trafficke still; but, passing bounds by sleight,
The one did take the other prisoner straight."

These lines have often been quoted, but usually without the moral, which it is quite worth while to append:

"Thus foes could meete (as many tymes they may)
And doe no harm, when profit ment they both;
Good rule and lawe make baddest things to stay,
That els by rage to wretched revell goeth."

The mention of the Danes by this old poet introduces a further complication into a subject already somewhat intricate. But on this we need not now dwell. We shall have occasion to refer to the Danes again when we reach the estuary.

On the right and on the left of this meeting-ground of the Dee and the Ceiriog are the grand feudal castle of Chirk and the palatial residence of Wynnstay, near Ruabon, each with its noble park. These must be deferred to the chapter to which such topics will more particularly belong. A brief pause, however, may be made at Ruabon itself.

In these slight papers, moving, as we do, very rapidly from point to point, we are forced to make a selection among many subjects of attraction; and, in illustration of this place, we must confine ourselves to a fresco which has lately come to view in the process of repairing the south wall of the church. Its date is probably of the fifteenth century, and the figures in the picture, though quaint and stiff, are very full of meaning. It is of



Overton Cemetery.

considerable size, but the delineation here given of it on a small scale is correct. The subject is a procession representing the deeds of mercy enumerated in the 25th chapter of St. Matthew, and the benediction and the entering into life of those who do such deeds. Certain of the scenes are somewhat dim and obliterated, but "the clothing of the naked" is very distinctly shown. In the "giving of drink to the thirsty" the glass is curiously like the Hock glasses in use along the Rhine at the present day. The benediction in each case is expressed by an angel, spreading out his hands in approval. The "Enter thou into the joy of thy Lord" is indicated by figures on an inclined plane to the right; and it seems probable that immediately beneath we have the beginning of another inclined plane, arranged to show in another proces-

sion the dread alternative in this solemn passage of Scripture.

It should be particularly noticed that about these parts the Dee becomes a border river in more respects than one. From its junction with the Ceiriog for two or three miles, till it approaches Erbistock, it is the boundary of Denbighshire and Shropshire. Here, then, we touch English soil, and yet soil which once was Welsh. The poet Churchyard, who was himself from Shrewsbury, gives us some words here, which we may use for our purpose—

"Can Wales be named, and Shropshire be forgot?"

And then he says, that while speaking well of all, he must still have an eye "to native soyle," and that nothing can "goe beyond his countries love." Yet—"the Worthiness of Wales" being his theme—he adds,

concerning the district which we here touch—

"Wales once it was : and yet, to mend thy tale,
Make Wales the park, and plaine Shropshere the pale.
If 'pale' be not a speciall peace of parke,
Sit silent now, and neither write nor speake;
But leave out 'pale', and thou mayst misse the marke
Thy Muse would hit."

Shropshire, however, can claim but a very small portion of our space. The Dee presently becomes, most curiously, the boundary between Flintshire and Denbighshire, a detached portion of the former county being thrown over the latter, like a great boulder disjointed from the mountains, so as to interpose a fragment of Wales between Shropshire and Cheshire. Within this portion of its course, during which the Dee is again a thoroughly Welsh river, two spots particularly demand our attention—Overton and Bangor.

It is remarkable that of the seven wonders of North Wales four are within the range of that portion of the river which has

been marked out for the present paper, and one only just beyond it. These are, in order, according to the proverbial saying, Llangollen bridge, Overton churchyard, Wrexham steeple, and Gresford bells. In the origin and acceptance of this proverb, there is manifest a love of picturesque beauty, as well as a disposition to wonder at the curiosities and triumphs of Art. The neighbourhood of Overton has so much that is lovely and striking in the curves of the river, and in its views of broad levels contrasted with hilly ground, that it will be a great pleasure hereafter to revert to this part of the Dee. At present the old British associations of the river being proposed as a chief subject for the moment, there is a temptation to pause on one reminiscence of the earliest inhabitants of this island, which in this neighbourhood remains very fresh.

Very few ancient British words survive in our modern English language. One of these is the term, "basket," which denoted wicker-

But if a bell you overthrow,
Sixpence is due before you go.
But if you either swear or curse,
Twelvepence is due; pull out your purse.
Our laws are old, they are not new;
Therefore the Clerk must have his due.
If to our laws you do consent,
Then take a Bell; we are content."

This church boasts a fresco, supposed to represent Dinoth, to whom reference will



Bangor Bridge.

work in the oldest time, as it does now. It is interesting to recall this philological fact, when we see in this particular part of the course of the Dee those 'primitive boats of wicker-work named "coracles." This name, indeed, has by some been supposed to be Latin, and to be derived from the "corium" or hide, that was used to cover the basket-laths of which the boats are made. The covering now is usually of canvas coated with pitch. Each of these boats costs about £2 in the making, weighs about fourteen pounds, and will contain two men. The mode of paddling in these boats is similar to that of the North American Indians, except that the latter paddle on the sides of their canoes. It is obvious that a coracle-race must be amusing. The men who win such races on the lower part of the Dee, at Chester, almost always come from the neighbourhood of Bangor. These boats are useful, not only for ferrying across the

river, but for netting salmon. The coracle here represented was so employed at the moment when it was sketched, and a splendid fish of 22 lbs., clean from the sea, was the result.

The mention of salmon takes us at once to Bangor, for just above Bangor Bridge is one of the finest spawning-grounds on the Dee. In the view here given the church of the village is represented in combination with the bridge. This church would in any case deserve a pause in our progress, because of the historic circumstances mentioned below; but for its own sake it is worthy of attention. In the lower story of the bell-tower is the following quaint inscription, which it is quite worth while to give, though it is well known in other places:—

"If that to ring you would come here
You must ring well with hand and ear.
But if you ring in spur or hat,
Fourpence always is due for that."



Wrexham Church.

be made presently. It has also a good internal roof, now coming well into view during the process of restoration.

Standing here on Bangor Bridge, the



Window in Holt Church.

eager student of church-history finds his mind strangely drawn over a wide range of theological and ecclesiastical topics. The annals of the Early British Church

are but dimly recorded ; but so far as they can be ascertained, or even reasonably guessed at, they possess extraordinary interest ; and in no place is this interest so definitely concentrated as in Bangor Monachorum. Pelagius, who has been described as the first Briton who ever distinguished himself in literature or theology, is connected by a probable tradition with this spot ; and the name of Pelagius carries our thoughts at once to Italy and Palestine and North Africa, and indeed over the whole area of the Christianity of the fifth century. This is not the occasion for estimating the subtle and evasive dialectics of this eminent man. Fuller says shrewdly, that "every man is born a Pelagian ;" and at all events the opposing views of Augustine have been, on the whole, accepted by Christendom since. Leaving aside all speculation, and attending to our proper subject, we are startled by finding that the history of Pelagianism brings us back to the Dee again. The opinions expressed by this name prevailed so much in Britain, and were held to be so mischievous, that Germanus, Bishop of Auxerre, was sent to combat them. The Council at St. Alban's, in which this question was debated, forms the subject of one of the "Stories of the Early British Church," by the revered author of the "Rectory of Valehead" (himself a Welshman, whose early home was not very far from the Dee) ; as does also a military victory, won, under singular circumstances, by the Britons over the Picts and Saxons in the neighbourhood of this stream, by the help of Germanus. The Britons, in their terror, invited him to the border of Wales near Chester. It happened that a large number of Christian converts had just been baptized in the Alyn, which will hereafter be noted as one of the tributaries of the Dee. These men Germanus placed in ambush, with instructions at a given signal to shout "Hallelujah !" with all their might. This shout, "much multiplied by the advantage of the echo," surprised the Pagans ; and, "besides the concavity of the valleys improving the sound, such a hollowness was cast into their hearts, that their apprehensions added to their ears," and they fled in confusion, and many of them were drowned ; and "that which had been the Christians' font became the Pagans' grave." What degree of literal truth there is in this story we cannot tell ; but it is mentioned by Gregory the Great, not very long afterwards, in his meditations on the Book of Job ; and the name Maes-German, or "the Field of Germanus," preserves still the tradition of the "Hallelujah victory" near the banks of the Alyn.

But it is at Bangor Monachorum itself, and in connection with another Augustine, that an event more important in the Early British Church, and more definitely authenticated, took place. Gregory had now sent his great missionary to convert the Anglo-Saxons, and those conferences on minor points with the British Church took place which were marked (perhaps we may justly say this) by arrogance on one side, and obstinacy on the other. The two spots

most distinctly associated with these struggles are "Augustine's Oak" on the Severn, and Bangor on the Dee. That interview had occurred, which produced so much irritation, and the circumstances of which may be given from an old writer in the odd spelling that always seems to make a story of this kind more real. The British Bishops, with Dinoh, Abbot of Bangor, being in perplexity as to how they should deal with the demands of Augustine, sought advice from a holy anchorite, who spoke as follows :—"If this same Augustine be a meek and humble-minded man, it is a great presumption that he beareth the yoke of Christ and offeth the same unto you ; but if he be stout and proud, he is not of God, and you may be bold. This, therefore, quoth he, 'is my advice : have a care that he and his company be first in the place when you meete : if then, you being the greater number, he rise not to do you reverence, but despise you, despise you also him and his counsell.' Augustine, therefore, first entered the place, with his banner and his crosse, with singing procession, and great pompe ; and when the Britane Bishops came in, never moved to rise or saluted them at all. This they taking very ill gainsaid him in every thing, exhorting one another not to yeild a iote with him by any means. 'For,' say they, 'if hee will not daine so much as to rise out of his chayre to salute us, how much more, when we have once submitted ourselves to his jurisdiction, will he despise us and set us at nought ?'" So the interview ended with open hostility, when, as it seems to us, there ought to have been peace. Then followed Augustine's prophecy that if the British Christians would not submit and join the Roman Christians in converting the Saxons, they would soon feel the force of the Saxon sword. This prophecy was before long terribly fulfilled. The Pagan king of Northumbria, having conquered Chester, invaded Wales—declared that if the monks of Bangor prayed against him they were his enemies—slew them, to the number, it is said, of twelve hundred—and burnt their monastic buildings along the Dee in a great conflagration.

The moral lesson and the historical importance of this occurrence are alike obvious. It is to be hoped that we need not believe what some authors allege, that Augustine designed the death of these British monks, "so that he cunningly foretold what he himself cruelly intended to fulfil," just as Jezebel, who is called a prophetess, "could certainly foreshadow the death of Naboth, when she had purposely beforehand packed and plotted the same." Certain it is that the Pagan Saxons were more willing to listen to the Italian Christians than to the British, and that the great conversion effected under Augustine brought this island within the general range of European history. For every reason this tragedy at Bangor Monachorum deserves the pause which we have made in following the "holy" stream : and the stream at this point may well seem to have been

rendered more holy by this occurrence. The sad poetry of the event has struck many minds, and, among others, the mind of Sir Walter Scott, who, in a short ballad, sings of Chester beleaguered by the heathen ; of Bangor's holy anthem "floating down the sylvan Dee ;" of the peaceful monks struck down and slaughtered ; and of the shattered ruins, which "long told the tale."

Such ruins are mentioned by writers in the Middle Ages ; but they have now altogether disappeared. Pennant does, indeed, describe and delineate certain tombs and crosses which he found on the spot ; and it is interesting to remark that the Art which decorates them resembles very closely the ornamentation of similar monuments at Iona, and along the coast of Argyllshire, and in the Isle of Man. But nothing of this kind now remains at Bangor. We must be content with the history and the poetry which cannot be taken away from us, and with the general aspect of the place.

Somewhat less than halfway between Bangor and Holt, the Dee quits entirely the detached eastern portion of Flintshire, and constitutes itself, through a series of extraordinary sinuosities, the boundary between Denbighshire and Cheshire. But in touching the county of Chester, we enter upon so new and so important a part of our general subject, that it is best to defer it to our fifth paper, for which Farndon Bridge will give us a definite starting-point.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

IL PENSEROSO.

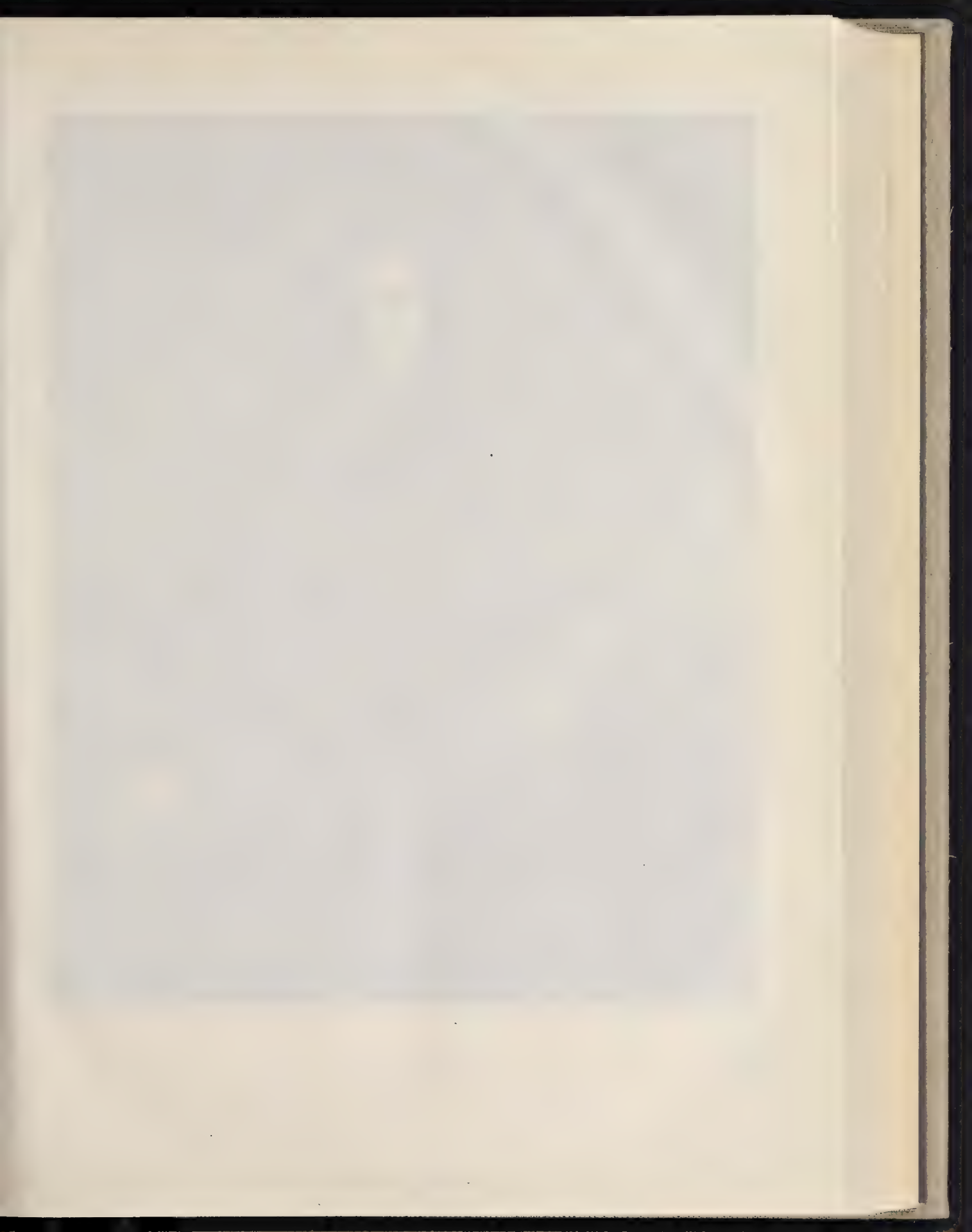
A. Johnston, Painter. J. Demanze, Engraver.

MR. JOHNSTON'S picture, when exhibited at the Royal Academy in 1870, was introduced by no title, only by an extract from Milton's well-known "Il Penseroso :—

"Come, but keep thy wonted state
With even step, and musing gait,
And looks communing with the skies,
Thy rapt soul sitting in thine eyes."

The subject, one of frequent occurrence among the works of our painters, admits of little or no margin for an artist's imagination : it is from its very nature conventional in expression, yet is quite capable of poetic treatment, both in itself and in its surroundings. The figure here is a nun of stately and dignified form, who has walked forth in the evening twilight, and stands fixed in contemplation of the heavens ; the conception is fine, and the expression of the face, though somewhat severe, is appropriate to the sentiment.

The background of the picture, a fine ruin of some convent or abbey, speaks of solitude, yet it does not seem in harmony with the figure—evidently a nun, who certainly has not made those old walls her abode : the artist should have "restored" the edifice, and then one could readily understand the relationship, so to speak, between the lady and the locality in which she is present. The licence taken by the artist in the landscape-portion of the work affects in no degree the excellence of the composition as an example throughout of good and sound painting and of poetic feeling.









CHAPTERS TOWARDS A HISTORY OF ORNAMENTAL ART.

BY F. EDWARD HULME, F.L.S., F.S.A.

V.

THE field covered by the follower of Ornamental Art is so large that there is but little need to run any risk of finding the subject tiresome, since so many avenues of thought are open for our consideration, so many and varied phases of the subject strike us according to the view we take; thus while one student may give his attention to the various principles that underlie the practice of Art, and that crop-up with curious persistency and unanimity in styles of ornament apparently most differing from each other, another follower of the decorative arts may find greater interest in tracing the development and history of the various manual processes by which the mind of the designer becomes translated into a language that all who run may read; to such the study of the different *media*, the arts of fresco, mosaic, enamelling, engraving, modelling, and many others, become matters of concern. Other minds according to their bent will find yet other sources of interest; thus, one will diligently seek examples of the influence of religious belief on the modifications of artistic treatment; to be encountered in various countries and at various chronological eras; another finds pleasure in tracking the influence of civilisation, and contrasting the rude forms of an earlier era with the latest manifestations of Art-power of the same people, when time and greater experience have produced a digest of Art-formulae that at length produce what we term a style, a certain mannerism of treatment that enables us at a glance to declare an isolated fragment Greek, Gothic, or whatever else it may be. We can thus pronounce decisively that a given ornament is Egyptian, even if, perfectly unable to account for its existence there, we were to plough it up in some fair Englishshire, in just the same way and by the same experience that archaeologists, excavating among Egyptian remains, are at once able to say that certain small vases found there are Chinese, though it is by no means easy to say how such things could have found their way to the banks of the Nile.

In using the term style we must be careful not to fall into the error of considering the various epochs of Ornamental Art as so many distinct periods having no connection with those that have preceded or followed them, allowing nothing for that continuous action, the old giving place to the new, and the external influence brought about by contact with other men and other ideas: we may rather, perhaps, compare Ornamental Art, as a whole, to some great river ever advancing on its course, receiving on each side tributary streams, and incorporating them into its own volume of waters, influenced by various circumstances, here expanding into broad quiet pools, there confined by rocks and sandbanks, causing tortuous deviations. The view that many gather from mere book-reading, unaccompanied by personal study, is rather, if we may be allowed to continue our figure, that of a series of lakes, some large, others small and insignificant, some abounding in features of beauty, others having but little charm, dotted about in no perceptible order or plan, and having no connection one with another.

It is convenient for the purposes of classification to take the central period of any aggregation of characteristic features, and to call that the development of a given style; but in reality there is no pause, style is always changing and cannot be so exactly mapped out and rigidly dated. If we take, for example, our early English Gothic style, or, as some writers term it, the Early Pointed, we find that some of its most characteristic features are seen in the grouping of shafts, the bold conventional foliage, the deep hollow mouldings, dog-tooth ornament; but all these may be traced gradually issuing and changing from the preceding style, the Norman, and in their turn pass in various modifications into a period fitly termed transitional, and duly emerge from it to form what is known as Decorated or Middle Pointed Gothic.

No matter how debased a people, how remote from civilisation and isolated from all other examples of Art, we always find the instinctive desire and love for ornament; the results may appear to us exceedingly rude, quaint, barbarous, even outrageous in their ugliness; but, nevertheless, we cannot refuse to see in them the evidence of a desire to beautify the forms that their requirements had developed. Hence we find clubs, spears, paddles, all carved in low relief with geometric designs or grotesque animal figures; the rude pottery while still soft is dented into simple patterns, or slashed by a knife or tusk into concentric or zig-zag furrows; the reed mats, which would have been quite as serviceable for all practical purposes as a shelter if of one uniform colour, are nevertheless chequered over in many-coloured devices



Fig. 1.

in obedience to this great fact, the instinctive desire for the added grace, not content merely, brute-like, with the meat that perishes, but in some dim way feeling something of the divine, of that spirit that paints the little wayside flower with loveliness, while scattering it broadcast over the earth; that, while enthroned in a majesty no eye can see, no heart conceive, tints with effulgent beauty the little earth-born beetle that glitters in the sunlight.

The influences that have resulted in our modern English decorative Art may, strange as it may appear to some of our readers, be traced back for thousands of years, and only cease when we at last reach the land of the Pharaohs. Egypt has been the first parent of almost all European Art, and of a great deal of that of Africa and Asia. The Egyptians greatly influenced all those who came in contact with them either in commerce or in war, and more especially perhaps the Jews, the Greeks, the Assyrians, and the Persians; we are unable positively to say what the architecture of Solomon's temple was like, but its description in the Bible tallies remarkably with many of the features that are characteristic of Egyptian Art. On the occasion of the plunder of Thebes, Egypt's greatest city, by Cambyses, the conqueror carried away with him into Persia a large number of Egyptian artists, and their influence is everywhere yet seen in the valley of the Tigris and Euphrates, at Nineveh, Babylon, and Persepolis, hence it is we find a great similarity in the elements of ornament and an almost identical mode of treatment in the forms of Assyria, Persia, and Egypt. The Egyptian ornament and figure-sculpture in its quiet dignity and



Fig. 2.

simple repose possesses a great charm, and if it had not been so rigidly bound down by the decrees of the priesthood, might have developed to an even greater extent. The Assyrians, not so much fettered by restrictions, introduced more spirit, variety, and action into their work, but lost the grand simplicity of the Egyptian sculptures by petty details and trivial ornaments, elaborately curled beards, heavily-fringed drapery, bracelets, and such like subordinate matters. In the Asiatic colonies of Greece, more especially Ionia, owing to its greater proximity to Persia and Assyria, a similar Art-feeling was manifested, but the Greeks of the mother country derived, together with their commercial intercourse, their ideas on Art, sculptural, pictorial, and ornamental, from the purer source of Egypt. The Etruscans, a people of the north

of Italy, had originally migrated from Asia Minor, where they had been under the influence of Assyrian ideas, so that many of the remains, bronzes, &c., dug up in the north of Italy, bear what, except for the knowledge of this fact in



Fig. 3.

the early history of the people, would be an inexplicable resemblance to similar work found in South-west Asia. The capture of Sardis by the allied Persians and Medes in the year B.C. 546, opened up another important avenue for the spreading of eastern influence upon the western nations. The Greeks borrowed, but speedily improved on their originals, and though at first, as in the early Doric, the forms are almost identical with some of those of Egypt, the two styles rapidly became divergent. At the tombs of Beni-Hassan, executed some two thousand years before the Christian era, are open porticos supported by fluted columns so similar in every respect to the early Greek Doric, that Champollion and other writers refer to them under the title "protodoric." These tombs, like the caves of Elephanta and many other rock-cut remains, are, though cut out of the solid rock,

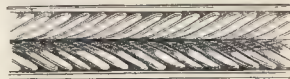


Fig. 4.

and therefore really monolithic, made to imitate in their details the pillars and ceiling-beams of constructed buildings. The Romans borrowed the idea of the arch from the Etruscans, who had themselves brought it with them from Asia Minor, where it was largely used by the builders



Fig. 5.

of Nineveh, Babylon, and Persepolis. In the year B.C. 167, a Roman army under Paulus Æmilius overthrew Perseus, King of Macedonia, and pillaged his territories; on the return to Rome of the conquering army with their spoils, a public entry was made into the city. In addition, according to Plutarch, to all the armour and weapons, cups, vases, and general "loot," the pictures and statues alone filled two hundred and fifty chariots. In B.C. 146 the conquest of Greece was completed, and most of the finest works of Art were carried off to Rome. The conquest of Greece was consummated in the same year that saw Carthage razed to the ground. The Carthaginians and Greeks had always themselves regarded works of Art as fair spoil, they but reaped in turn at the hands of the all-conquering Roman the fruit they had sown, and supplied the victor with a precedent he was not loth to avail himself of. Napoleon I. in recent times was a notable offender in this direction, the choicest statues of Italy and



Fig. 6.

other lands that came under his sway being transported to Paris. In ancient Rome the sight of these Art-treasures created a body of connoisseurs desirous themselves of possessing such things, and Greek artists were at first employed to supply the demand, and even when in

after years the Romans had themselves acquired sufficient skill to undertake such work for themselves, we yet see the Hellenic influence very strongly marked, so that, either in sculpture, ornament or architecture, we see a great similarity to the Greek types, though almost invariably with the unfortunate drawback of being inferior in point of merit to the forms that had suggested them. We might in the same way



Fig. 7.

indicate many other instances of the modifying effects of the influence, commercial or by dint of the sword, that nations have held over each other, in the breaking down of any exclusive style, and the introduction of foreign elements: two will, however, suffice. The first of these is seen in the Moorish occupation of Spain and Sicily, the second in the influence of the East on the archi-



Fig. 8.

itecture and ornament of Byzantium. When, in the year 329, the seat of empire was removed from the city of Rome to that of Byzantium, our modern Constantinople, the city of Constantine, the Roman workers came under the eastern influence, and exchanged the sobriety of effect of past efforts for the gorgeous colouring of the Orientals. The forms of the ornaments are at this



Fig. 9.

period somewhat rude; it is a time of transition from the old types, now no longer to be used because of heathen associations, to a new Art-development. While the forms, however, were held suggestive of bygone heathenism, colour was under no such ban; hence we arrive at a temporary but curious interval, where the forms employed were somewhat feeble, while the colouring was rich and effective. In due course the style known

as the Byzantine arose into distinct individuality, while in Western Europe a style known as the Romanesque was arising, a modified version of classic forms; offshoots of this are seen in the old Lombard and Norman sub-styles. The terms Byzantine and Romanesque are almost synonymous; in the later works of each there is no distinctive feature, though in the earlier period the Romanesque, under Latin influence, was simply a debased form of Roman Art, while in the Byzantine the Greek influence and the exacting claims of the new religion were modifying influences. After a rigorous exclusion of some four hundred years, when the old forms had no longer dangerous pagan associations, the scroll, the acanthus, and other characteristic classic forms were gradually incorporated. Our student-readers will now more readily see how clearly our Art-pedigree may be traced from the land of Egypt, since Greek borrowed of Egyptian, Roman of Greek, Romanesque sprang from Roman, Norman again from Romanesque, while Norman in turn gave place to the early English Gothic, followed by the beautiful but less pure Decorated, followed again by that decay of true Art known as Perpendicular, to be followed by a still greater fall, the vagaries of the Elizabethan or Tudor.

Having now indicated, to the best of our ability, the influence of style and its meaning, we propose to take a particular Art-period, the Assyrian, and briefly examine in what respects it agrees with, in what respects it differs from, other Art-treatments.

On entering any of the rooms devoted to Assyrian Art in our national collection we are at once struck with the immense use made of sculpture: the walls are lined with large slabs that once occupied a similar position in the palaces of Nineveh. These slabs, while decorative in character, are more especially devoted to a record of the great events of Assyrian history; in them we see the warriors of Assyria pursuing the flying foe, besieging him in his cities, or returning in triumph with the captives and spoils of war. Others detail the greatness of their monarchs, showing them in the forefront of the battle, pursuing the lion, or enthroned in the palace, surrounded by chamberlains and the great officers of the court. Others, religious in character, represent the homage paid to the gods of Assyria; to Dagon, Baal, and Nisroch sacrifices are being made, libations offered. Unlike the mural paintings from Thebes, that may be seen in an adjoining room, the Assyrian records throw but little light upon the doings of the common people; for, whereas, in the Egyptian remains we see the operations of the vineyard being carried on; the dancing, music, and feasting of social festivities; the butcher cutting up his joints; wrestlers and acrobats giving their performances; criminals and laggards being bastinadoed; poulterers plucking their geese; the jeweller with his blow-pipe; the carpenter, glue-pot on fire, veneering a slab of wood; the potter at his wheel; women weaving with spindle; the baker; the shoemaker; the farmer; the fowler—all surrounded by the instruments of their calling, and engaged in their daily work: in the Assyrian remains we get little or no insight into the national life. The Assyrian sculptures deal exclusively with the national greatness, as shown in courts and in foreign conquest, and record the deeds of monarchs and warriors alone. Little of what we may strictly term ornament is visible in these remains. The monarchs and great councillors, cup-bearers and other court-functionaries, are clothed in richly-embroidered and heavily-fringed robes, and frequently wear armlets, bracelets, and necklaces of beads. But all these details, from the smallness of scale, the bold manner in which they are treated, and, above all, from the ravages of time, afford but little information. The bracelet almost invariably have a central *patera*, or rosette form. The term *patera*, in its primary signification (Lat. *pates*, to lie open), refers to an open vessel resembling a broad, flat dish, or saucer, used by the Greeks and Romans in their sacrifices, the blood of the victim being collected in it for the necessary libations. The term *patera* is hence in a secondary sense applied to any circular, flat, concave, or convex flower-like ornament either painted or carved. The *patera*-form is most commonly met with in Assyrian,

Classic, Renaissance, and Gothic ornament. In the three latter a very considerable variation is met with; while in the former, examples, though numerous, have a very strong family likeness to each other. Many examples may be seen on paving bricks in the British Museum; others, from the sculptures, are shown in Figs. 12, 13, and 14. The depression in the centre of each member in



Fig. 10.

Fig. 14 is curious; it would appear to have been suggested by the similar effect so easily produced on clay vessels before baking, by the pressure of the finger. To illustrate our meaning better we have represented, in Fig. 8, a little Assyrian vase, where the depressions have clearly thus been produced while the material was plastic. The Assyrian pottery furnishes numerous examples of this, patterns being produced on it either by these rounded depressions or by more sharply-cut forms produced by some instrument; characteristics by no means, however, confined to the pottery of this people, but seen almost universally in a certain stage of the Ceramic Art. The anthemion is another ex-

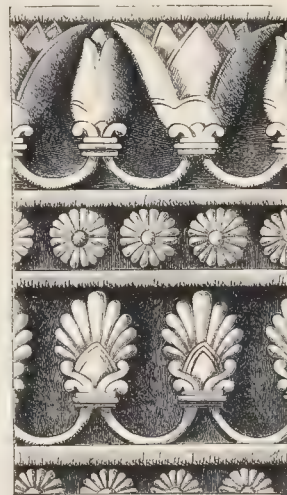


Fig. 11.

ceedingly characteristic Assyrian form. The term anthemion, derived from the Greek *anthos*, a flower, is applied ornamentally to a radiate form like that shown in Fig. 9. The anthemion-form is sometimes called the honeysuckle ornament, and in some few Greek examples it is not unlike a cluster of buds of that plant; but in the natural plant the largest buds form the outer rings, the forms gradually becoming smaller and smaller as we approach the centre; the anthemion-form is directly the reverse of this. Apart from this the form is seen in styles that draw little or no inspiration from floral beauty, as in the present, and in the ornament of far-

off lands, where the honeysuckle is unknown. Like the patera, the anthemion-form no doubt springs from the perception of the inherent beauty of radiate forms; in the first case star-like and pleasing by simple repetition, like the forms seen in the kaleidoscope; and in the second case, radiating like a fan, having its halves only alike, and pleasing to the eye in the gradation of the forms and their due subordina-

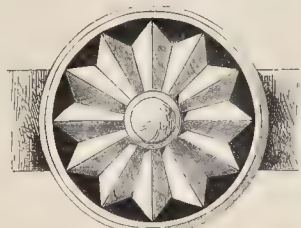


Fig. 12.

tion to the central member, a feature very beautifully seen in nature in the leaves of the horse-chestnut. The great use made of the patera and anthemion forms in Assyrian Art is very well exemplified in Fig. 11, a portion of a pavement, where the whole effect is produced by alternate rows of modifications of these two typical forms. A further curious example of

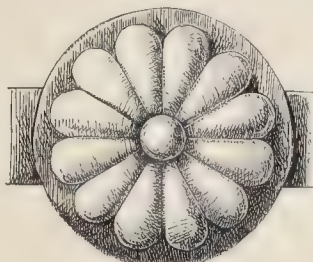


Fig. 13.

their use is seen in the details of Fig 7, a branch borne by one of the figures represented on a mural slab. It will be at once seen that in this the stellate and fan-like forms are the chief elements. It is, we think, instructive also as showing how, without bare and mechanical repetition of its halves, the general effect satisfies the eye by its balance.

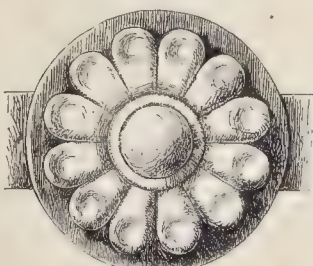


Fig. 14.

The guilloche, a form produced by a series of circles, is a third characteristic Assyrian form. It is also largely used in Classic and Renaissance Art under various modifications, and with varying degrees of complexity. It is found in Egyptian Art, and the most complicated form of guilloche covered a whole Egyptian ceiling upwards of a thousand years before it was repre-

sented on those comparatively late objects found at Nineveh. Two simple Assyrian examples, from painted bricks in the British Museum, are seen in Figs. 1, 2. Other examples of the same form may be seen incised on ivory. Figs. 3 and 4 are other instances of ivory patterns, they may be considered as prototypes of several similar Greek forms; one of them is a fac-simile of what, in Norman architecture, is known as the cable-moulding. With the exception of the lotus-form, as seen in the upper line of ornament in the pavement, Fig. 11, that, no doubt, was borrowed from Egypt, and of a cone or pine-apple form, the ornamental details do not appear to have been based on any natural type; though on the sculptured slabs where the treatment is picturesque rather than decorative, some few daisy and lily-like flowers are introduced in the foregrounds of hunting and such-like scenes, with considerable freedom and appreciation of natural growth and character; botanical features, like the alternation of leaf-growth, seen in most of our own plants, or the sheathing of the iris foliage, being evidently considered.

The Assyrians, like other Eastern nations, made a great use of colour, and sufficient indications yet remain to convince us that even the large sculptured slabs were richly painted and gilt. The colours of which, from their mineral base, we now possess the knowledge, were blue, red, yellow, green, black, and white; and, as large quantities of gold-leaf are met with in the ruins, we may justifiably add gold to our list. Many of the fragments of bricks yet retain very clearly both the form and colour of the simple designs painted upon them. A curious use of violently contrasting colours is often met with; thus in the large anthemion, Fig. 9, the central form is cut sharply up into segments alternately black and white. The same treatment is seen in some of the lateral members; those alternating with them being of a dark, dull yellow. We see other examples of the same characteristic feature in Figs. 5, 6. The character of Assyrian Art is distinctly zoomorphic; it deals almost exclusively with animal life; of phyllo-morphic, or foliate-form, there is little or none, such ornament as there is being arbitrary in character, and if suggested by natural forms at all, so remotely resembling them as to fail to appeal from any such associations to the eye. We have already, in our paper on the symbolic use of animal-forms, referred to the eagle-winged and human-headed lions and bulls of Assyrian Art and mythology, we need not, therefore, here dwell further upon them than again to remind our readers how large a part these figures play in the palace-temples of Nineveh. We have given a representation of one in Fig. 10.

One very singular feature in Assyrian Art consists of the immense use made of inscriptions. These inscriptions are not placed beneath the slabs to which they relate, but line after line right over the face, quite irrespective of what they cross; the subject was evidently first sculptured, and then along the whole face of the work a broad band of descriptive matter was thrown; the effect where it crosses the mane of a horse or the embroidered robe of the monarch being somewhat confusing. The story of the gradual translation of these inscriptions is one full of interest, not only as a triumph of zeal and learned acumen, but also on account of the extreme importance of the records thus brought to light. We have already given an example of these characters, and anything more mysterious it would be difficult to conceive. Various terms are applied according to the fancy of the describer: thus in Germany it is known as *keilformig*, French antiquaries call it *tête-à-clou*, while English writers use the terms cuneiform, wedge-shaped, or arrow-headed. Though this cuneiform writing is now almost entirely associated in our minds with the records of the Assyrian empire, it was at one time, under slight modifications, used throughout the greater part of Western Asia, a most fortunate circumstance for our antiquaries, and one without which these signs must ever have remained a mystery. The clue was afforded, as in the case of the Rosetta stone already referred to, in speaking of the Egyptian hieroglyphics, by finding tri-lingual inscriptions, records identical in matter but in three different characters. The kings of

Persia, until the final overthrow of the empire by Alexander the Great, ruled over three principal peoples, the Persians proper, the Tartars, and the people of Babylonia and Assyria; hence the government records were tabulated in the three national languages. The palaces of Darius and Xerxes at Persepolis, and the rock-tablets of Behistun, furnish the most important polyglottic inscriptions yet discovered. The Persian inscriptions, from the small number of signs and the analogy detected between the ancient dialect and the modern Zend and Sanscrit, were after thirty years' patient labour and investigation, mastered by Grotefend and Lassen. A young English officer attached to our diplomatic service in Persia, ignorant of the labours of these German savans, but filled with antiquarian zeal, set to work to decipher similar inscriptions, and arrived at a like result. That Col. Rawlinson the Englishman at Bagdad, and Professor Lassen at Bonn, should thus, unknown to each other, arrive at identical conclusions, is a strong argument in favour of the correctness of the principles of interpretation employed. The patient labour and careful analysis that had laid open the first column were now applied to the second, but in the face of tenfold difficulties, for while the Persian signs were about forty in number, the Assyrian presented some five hundred different characters; much light, however, has been already thrown upon these dark pages of history.

The antiquity of the Assyrian remains is very great, and it may not be altogether undesirable if we devote the short remaining space at our disposal to some little account of the history of the Assyrian empire. Two sources of information are open to us, the writers of the Bible and the Greek and Roman historians; in the former alone do we meet with distinct information, as the great historians of Greece were not born at the time of Assyria's final downfall; and though they record many traditions of its power and extent, they cannot speak with the authority of eye-witnesses of its glory like Jonah and other prophets. Going back to a very early period in the world's history, we find that Noah had three sons, and that these again had a numerous progeny. Of the sons of Shem, with the exception of Asshur, no record beyond their mere names is given, but of Asshur it is said that he built several cities, and amongst them Nineveh. (Genesis x. 11.) Various incidental allusions, as in the prophetic utterances of Balaam,* testify from time to time of the growing power of the state. It is spoken of by various writers as "the rejoicing city that dwelt carelessly, that said in her heart, I am, and there is none beside me," as the "fenced place," the "exceeding great city;" and the might of the Assyrians is repeatedly spoken of as the instrument of the wrath of God on the Jews. The first record of strife between those two powerful and neighbouring nations was soon after the division, nearly B.C. 1000, of the Jewish nation into two peoples, the kingdoms of Israel and Judah, when the Jews weakened by their internal dissensions, offered a tempting prey to their powerful neighbours. Pul is the first Assyrian monarch mentioned in Scripture; he made war upon Menahem, King of Israel, exacting heavy tribute, and reducing the state to vassalage. Tiglath-Pileser received feudal fealty in return for his aid on behalf of Ahaz against the Syrians, but seeing both the richness and the weakness of the Jews, overran the country. Shalmaneser destroyed Samaria, leading into captivity the remnant of the ten tribes, and thus destroyed the kingdom of Israel; while Senacherib, it will be remembered, made war upon Hezekiah, took Lachish and many of his principal cities, and exacted a tribute of thirty talents of gold and three hundred talents of silver. After centuries of power the glory of Assyria began to decline, and six hundred years before the Christian era it was invaded by Cyaxares with a vast army of Medes and Persians. Nineveh was utterly destroyed, and the empire fell never more to rise. So complete was the destruction, that Xenophon, who marched over its site with his immortal band of Greeks about two hundred and fifty years after, does not even refer to it.

* "Asshur shall carry thee away captive."

THE FRENCH GALLERY, PALL MALL.

INDEPENDENTLY alone of its other rare qualities, the discursive character of this exhibition forces on the observer a train of thought which no other collection suggests. It is a gathering of the day—nay, of the hour; for we may point to works not yet in their teens of days; indeed, scarcely old enough to be dry. But it must not be forgotten that this is a selected exhibition (made by Mr. Wallis), and generally the works are of the highest class of their respective schools; hence, be it always remembered, that no observations on these pictures are applied directly or indirectly in depreciation of our own works, in certain classes of which we are not approached by any foreign school.

This exhibition may be said to consist of an assemblage of small pictures; it is at once felt that the lustre of the collection centres in the smaller examples. In 'The Traveller' (63), by Meissonier, less of the trick of Art—less of the use of even forcible markings than have prevailed in any previous picture by him—is noticeable. The "traveller" in this case seems to be a courier, who has finished his refreshment after a journey. The light in which he is presented is that of open day, without any mitigation of its breadth; and the figure withal is painted with a roundness and solidity which cannot be surpassed. The textures of the man's apparel represent precisely the intended materials. He wears white leather riding-pantalons and long boots. The living and breathing substance which fills out the clothes, forms a feature in a picture seldom seen so palpably as here; and those characteristics of objects that assist in the composition are represented with a literal truth, which is commonly overlooked by painters of commonplace incident. What is meant, is a description of the so-called "seedy" portions of the man's dress in comparison with those parts yet unworn; the marks of wear on the hat; the state of a coffee-cup, which has seen such a long term of service, that portions of the ornament are washed off: these are the trifles that contribute so much to the beauty and worth of these small pictures; insignificant matters overlooked by other painters, and which, when recorded, can never be set forth with the exactitude we see here. There are also two sketches by Meissonier, numbered respectively 68 and 78; and in an upper room are fourteen sketches by this artist, which have been lent to Mr. Wallis from the private collection of Mons. F. Petit.

Nothing has hitherto been exhibited very impressive under the name of Castres; there is, however, here 'The Red Cross Ambulance' (71), a tilted cart filled with wounded, and painted with an extraordinary affluence of resource. The wounded are French, and they are being removed from a battle-field, which has now the appearance of a snowy plain. The figures are wonderfully worked out, and, what is very remarkable, without the show of any great labour. A description of the rare merits of this work would occupy much space—it must be seen to be understood. Near this appears 'Insouciance' (77), by Bodini, a small picture, that may be described as a miniature-sketch in oil, presenting a young woman in white seated on a table, in a *pose* on the proprieties of which the graces have not been consulted. She is singing to her own guitar accompaniment, with a licence rendered frantic by the plaudits of an audience which does not

appear, but cannot help being heard. The artist has wisely limited this picture to diminutive proportions, otherwise he might have been accused of undue licence; as it is, it is probable that the picture will not find a market in England. Very complete in their finish, and charming in their character, are 'The Sick Pet' (116), E. Hublin; 'A Breton Peasant' (123), Jules Breton; 'The Passing Thought' (128), W. Bouguereau; 'Le Reveil' (182), C. Jalabert, &c. These are some of the works of which it may be remarked that they have their subjects removed from their proper sphere by a delicacy of character and refinement of treatment unsuited to the persons represented. Their apparel refers them to a low rank of life; while the beauty of their hands, and the moving eloquence of their faces, place them in a superior position. M. Jalabert's picture, with its exquisite play of line, might be worked into a piece of sculpture of the best period of Athenian Art. Bouguereau's subjects are similarly commonplace; but he also invests them with sentiments not common to the lower orders of humanity; and there is a dramatic zest about Hublin's study which removes him from the species to which he is supposed to belong.

The visitor is reminded of the Baron Leys by a very dry and studiously matter-of-fact picture, called 'The Visit to the Taxidermist' (113), N. Lagye, the garniture of whose den is a multifarious gathering of feathered, furred, and finned creatures, such as find their ultimate abiding-places in museums and zoological collections, all of which here are carefully painted. In 'Hemskerck and Barentz, the Arctic Explorers, making Plans for their Second Expedition to the North Pole, 1495' (131), C. Bisschop, the subject is at once declared. The picture is somewhat severe in its treatment; but a better result is realised by the sparing use of accessories falsely regarded as assisting the narrative, than if the composition had been crowded with objects presumed to promote the story. It is a work of much excellence. 'The Arab Sentinel' (79), Bague, would seem at the first glance to have been painted by Gérôme; but on close inspection there are found marked differences in the respective manner of these painters. The subject is commonplace; but it has, in the hands of the artist, supplied a picture equal in quality to those of Gérôme. Other subjects, deriving value from the genius shown in the method of their treatment, are 'Graziella' (141), R. Sorbi; 'Swiss Peasants attending Wounded Soldiers of Bourbaki's Division' (172), Anker; 'The Quarrel' (173), F. Roybet; 'The Artist at Home' (176), F. Jacovacci.

In 'Moses defending the Daughters of Midian against the Shepherds' (179), E. Levy, there is much beauty of design, but the subject is not very clear. 'Signalling for a Pilot' (146), J. P. Clays, is one of those real and very firmly worked marine-studies which have won this painter his high reputation. 'The Bull-fighter's Salute' (158), Fortuny, shows a Matador by the side of a dead bull responding to the greetings of the assemblage by raising his cap. The picture is low in tone, but the incident speaks for itself. Another single figure yet lower in tone is by Tadema, 'An Improvisatore' (178), who sings apparently in presence of an enthusiastic audience. This small picture is so low in tone that in a few years much of the work may disappear. Hagar and Ishmael' (164), H. Merle, presents a most interesting version of the subject. Hagar, accompanied by her son, is driven forth from the tent of Abraham to wander

in the desert of Beer-sheba. The figure of Hagar is admirably cast, and is distinctly of the Egyptian type; the angry expression of her features is her reply to the mockery of Sarah. But the difference between Hagar and Ishmael is remarkable, the *pose* and action of the boy being both open to improvement; and we think that if the artist reconsiders the subject, he will arrive at the conclusion that the removal of Abraham from the background would be advantageous. Other works of distinguished merit are 'Sheltering from the Shower' (7), J. Max Claude; 'A Word in Time' (11), J. Geertz, of Düsseldorf; 'Afternoon in the Woods' (13), F. Kaulbach, the son of Wilhelm Kaulbach, an essay very simple, unaffected, and indeed qualified with many charming points; 'The Fortune-Teller-Rome' (15), C. Maccari; 'La Sorcière Bretonne' (18), R. Wyllie, who, we believe, is an American, but a student of the French school; 'Cherry Ripe' (22), A. Stevens, who stands high as a member of the Belgian school; a second work by him is 'Presents from Japan' (55). With all the precision and accuracy of 'The Careful Penman' (37), E. Frère, there is a deficiency of that charming sentiment which is a general characteristic of the works of Edouard Frère. 'The Slave Merchant' (46), by Gérôme, is, we think, a small *republica* of a picture exhibited last year at the Royal Academy; and 'The Critical Toreador' (43), Fortuny, is a bull-fighter curiously considering the various pictures which illustrate the announcements of the exhibition to come in which he may figure. Also well worthy of commendation are 'The Déjeûner' L. Goupil, with 'Fruit and Flowers' by De Noter' (28): this indeed is a surpassingly elegant piece of still-life and flower-composition. Remarkable for various points of excellence are 'Who Comes?' (40), F. Roybet; 'The Portier, Constantinople' (48), A. Pasini; 'Street Fountain, Rome' (57), Bonnat; 'The Toilette' (76), Willems; 'The Toast of the Evening' (80), Plassan; 'Ladies leaving Church, Rome' (90), Sorbi; 'Market Girls, Brittany' (92), Trayer; 'La Gantière' (93), J. E. Saintin; 'Shrimp-Fishing—Early Morning, Dutch Coast' (153), H. W. Mesdag; and who would, knowing the styles of the two men, pronounce this artist a pupil of M. Tadema? The picture shows a section of the Dutch coast—it may be near Scheveningen—with some shrimp-fishers plying their vocation. This example is instanced as that of the pupil of a master wherein not one feature of the thought or feeling of the latter is found. The ancient schools abound with similar instances, but none are more striking than this. There are other pictures of much excellence by Duverger, Schlessinger, Jacque, Maris, J. Peyrol Bonheur, Le Poitevin, &c.

It is gratifying to observe that what is called the "New School" of French landscape Art has not been considered worthy of representation here. There are also works bearing respectively the names of Lambinet, Roelofs, V. Dupré, Pasini, Wyngaert, Herzog, Martens, Van Beest, Daubigny, Diaz, Gabriel, Poschinger, and others, which are by no means the less worthy of consideration because they are not described at length here. The studies of each of the painters named are characterised by peculiarities worthy of minute description; and when the variety of the pictures exhibited is considered by the visitor, he must be indebted to the judgment and experience of Mr. Wallis, who has placed before him valuable specimens of all the progressive schools of Europe.

NEW PICTURES BY G. DORÉ.

OUT of seven pictures, recently completed, or in course of completion, by M. Doré, one is now on view at the Gallery in Bond Street, and two are being exhibited at the *Salon* in Paris. All will be in London, it is hoped, in the course of the month of June. The painting which has been already added to the Bond Street collection represents one of the most familiar subjects of classic Art; a subject which, in antique sculpture, in cameo and intaglio, and in every medium known to modern painters, has been represented so repeatedly, that it might well be thought to have been altogether exhausted. M. Doré, however, has shown that such is not the case. His 'Andromeda,' for this is the picture to which we refer, must be considered to be as thoroughly original as it is powerfully expressive.

The impression which this picture is likely, in the first instance, to produce, is not such as to lead to the anticipation of the manner in which it fascinates the attention, and lingers on the memory. The spectator comes too closely upon it; more than most painters of modern times, M. Doré needs, in order to do justice to his productions, that the correct point of view should be scrupulously indicated and maintained. It must be remembered that this condition, which is so opposed to our modern habit of indiscriminate picture-hanging, is one on which all the greatest artists of past times invariably insisted. In Sculpture it is indispensable; and its absolute neglect in our ordinary exhibitions (not excepting the National Portrait Gallery), does more to lower the character of modern Sculpture than can readily be estimated. In the present instance, the 'Andromeda' is so boldly treated that, if viewed too closely, the rough workmanlike details catch the eye and interfere with the full appreciation of the painting; but when viewed from a proper distance, the life, the nature, and the horror of the scene grasp the mind almost with the force of a real event. The nude figure, the modelling of which is not so dainty as to call the attention from the countenance, is shrinking violently back, as far as the chained arms will allow, from the jaws of the terrible sea-beast, emerging from the wave at her feet. A heavy splash of the sea falls on the rock on which she stands. The cool grey of the precipitous cliff throws into full relief the flesh, and the flowing auburn hair. But the intense horror of the glance which the victim throws on the monster is the motive of the picture; and the expression is one that does not readily fade from the memory of the spectator.

The great picture now on view in the *Salon*, in Paris, represents the mysterious darkness that accompanied the Crucifixion. A veil of tangible night, such as can only be thoroughly realised by those who have seen Etna or Vesuvius in full eruption, is cast over Jerusalem; and is but partially torn asunder by a flash of lightning, illuminating the three crosses fixed on a low hill, and the tossing, wrathful, and terrified crowd which surges through the city. Portent and tumult stir at once the conscious elements, and the human actors in the scene; and the awe and the grandeur of the language which tells how there was darkness over the land, how the veil of the temple was rent in twain, how the earth did quake, and the rocks were rent, and the graves were opened, and shadowy forms were seen gliding through the doomed city, has been nobly translated on the canvas.

The subject of a third painting is the Dream of Pilate's Wife—Pamphylia, as she is called in legend. Our readers may have seen the quaint and gruesome form in which a mediæval artist drew this messenger of Fear, standing by the sleeping matron, in the Dictionary of Violette Duc. M. Doré's treatment is, again, thoroughly original. The *subitum*, or sleeping-chamber, of the warned lady,—such a nest as we find often restored to daylight from beneath the tuffe ash-heaps that veil Pompeii,—is shown to the left of the observer, in the corner of the picture, and is flooded by the light of a candelabrum. Down a flight of steps from this chamber Pamphylia descends, guided by an angel who hovers by her side. The remainder of the canvas is filled by the dream, yet floating before her

eyes. The Great Sufferer is there seen, forgiving His murderers; while the then future history of His Church and Kingdom is indicated around that central event, as in the shadowy mirror held up to Macbeth in the wild scene which M. Doré is, as we write, on his way to visit.

Two fine Alpine landscapes are to be added to the Bond Street Gallery. One of them is now in the *Salon*. Another, and a very different range of Art, is represented by 'La Malheureuse,' a Parisian pictorial version of Hood's plaintive 'Song of the Shirt.' But while, in England, misery takes the form of toil, in Paris it takes the yet more poignant guise of pleasure. The poor hungry mother, who has snatched a moment from the stage to supply the need of her yet more hungry infant, is attired in the carnival costume of the *Diablesse*; a touching and terrible contrast to the woe-worn expression of her face. This picture makes a strong appeal to sympathy of a high order.

We confess an entire reluctance to accompany M. Doré in his next excursion; although it is taken in company no less illustrious than that of Dante. It is a descent into the seventh gulf of the Inferno:—

"E poi fu la bolgia manifesta
E vidi entro terribile stipa
Di serpenti, e di sì diversa mena
Che la memoria li sanque ancor me scipa."

Those who wish to have their blood chilled with horror will find their wish gratified by an enormous painting, of which plates 53 and 54, in the "Illustrated Dante," published by Messrs. Hachette, will enable them to form some idea.

As a relief from horrors, of which (in accord with Horace) we think the motive æsthetically objectionable—although we admit the great power of treatment, alike in the Tuscan poet and in the French painter—we gladly call attention to the exquisite subject of the Nymph, or Genius of the Vine. A blue, blue Italian sky stretches overhead. A canopy trellis is rich with every glorious vegetable hue of the vine, from the tender green of the young tendrils to the rich purple of the ripe grape, and the coppery lustre of the scarce fading leaf. Beneath the canopy crouches the nude form of a nymph,—of bacchante, goddess, or dryad,—for whom we predict a goodly gathering of English admirers.

ART IN CONTINENTAL STATES.

PARIS.—The sale of the collection of pictures belonging to M. Daniel Wilson, on the 21st of March, produced about £11,800. The principal works were:—'A Hawking-Party setting out,' A. Cuyt, £152; 'The Death of Sardanapalus,' E. Delacroix, £3,840—this picture was purchased by M. Durand-Ruel, who, it is said, proposes to bring it to England, and exhibit it; 'Environ of Southampton,' J. Dupré, £1,680; 'Sunset,' J. Dupré, £180; 'Joseph and the Infant Christ,' Murillo, £320; 'The Sentinel—a Reminiscence of the Crimea,' Protas, £180; 'Dead Christ supported by the Virgin,' Ribera, £640; 'Landscape,' J. Ruysdael, £184; 'Landscape,' with figures and animals, Troyon, £380; 'Cattle in a Pond,' Troyon, £1,320; 'Timber-Cutting,' Troyon, £850.—The important collection of old masters, the property of M. Papin, was sold on the 28th and 29th of the same month. Among the pictures were:—'The Farrier,' N. Berchem, £350; 'The Quack,' Brouwer, £220; 'The Huntsman,' A. Cuyt, £350; 'The Shores of the Yssel,' Van Goyen, £600; 'Portrait of a Young Girl,' Mierevelt, £240; 'A Fire,' A. Vander Neer, £632; 'A Young Girl au Perroquet,' Netscher, £288; 'A Rustic Interior,' A. Ostade, £380; 'The Tavern,' J. Ostade, £1,080; 'The Wooden Bridge,' Ruysdael, £2,440; 'A Cascade,' Ruysdael, £520; 'Ruins of the Château of Brederode, near Haarlem,' Ruysdael, £1,004; 'Landscape,' Ruysdael, £420; 'A Calm,' Vander Velde, £764; 'A Trumpeter,' Wouwermans, £2,724; 'Herd of Cattle,' Wouwermans, £680; 'Bouquet of Flowers,' Van Daël, £304; 'Trictrac,' Teniers, £284; 'The Flute-Player,' Teniers, £316; 'A Flemish Interior,' Teniers, £184; 'The Judge and the Broken Pitcher,' Dubucourt, £524; 'The Dreaded Consultation,' Dubucourt,

160; 'Portrait of Louise Fontaine Du Pin, of Chenonceaux,' Nattier, £426; 'The Cascades of Tivoli,' J. Vernet, £320; 'View in the Forest of Fontainebleau,' Th. Rousseau, £980; 'Avenue in the Forest of Fontainebleau,' Th. Rousseau, £400; 'Nymphs and Cupids,' Diaz de la Pena, £580; 'Banks of the Rhine,' C. Koelckoeck, £504; 'The Fruit and Flower Seller,' Lucix, £120; 'The Village-Wedding,' Ten Kate, £164; 'Landscape, with Animals,' Verboeckhoven, £160.

But a few years before the late war-epoch, a society, under the designation of *Union Centrale des Beaux Arts*, was organized, with great zeal, in Paris, upon the avowed recognition that the development of Fine Art had for some years been worked out in England with a serious menace of rivalry to France's assumed supremacy; and with a purpose of meeting such competition by strenuous, systematic, and sustained proceedings. An early system of special exhibitions, as part thereof, was conceived, and twice reduced to practice in the years 1865 and 1869. In these exhibitions, *chefs-d'œuvre* of sumptuous Ornamental Art, from China and other places, were well and curiously exemplified. It need scarcely be said that war disorganized all the plans of the society. It was not, however, totally dissolved; and now, once again, and with the promise of better times, the "Union Centrale" makes a vigorous effort of revival. It had even ventured to devise an exhibition for the present year; but the intervention of the great Austrian display, and the usual national review in the *Palais de l'Industrie*, seem so calculated to exhaust public interest in such matters, that it has been deemed expedient to reserve the unequivocal evidence of the society's re-animation for the more open field of 1874. It is well that this state of things should come within the cognisance of our official British manager of Fine Arts.—How thoroughly French Fine Art is in progress of recovery after its late paralysis may be conceived, not alone from the series of exhibition-halls which have been claimed for its manifestations at Vienna, but from the singular fact, as affirmed by the Paris press, that for the annual exhibition in the *Palais de l'Industrie*, now in its state of completion, 6,000 pictures have been sent in for acceptance. As it appears that the saloons allotted for the occasion can scarcely accommodate 2,000 canvases of average dimensions, no fewer than 4,000 of these postulants will have to be carried back to the places whence they came, according to the sentence of the jury who have had to adjudicate.

BRUSSELS.—A collection of modern Belgian pictures, the property of the late M. F. Donner, of this city, was sold on the 31st of March. The most important examples were:—'A Shore at Low Water,' A. Achenbach, £560; 'Fédégonde and Prétéstat,' Alma Tadema, £620; 'Swiss Glaciers,' A. Calame, £324; 'The Meuse at Dordrecht,' P. J. Clays, £280; 'Site of the Swiss Saxonne,' Koelckoeck, £240; 'The Letter,' Baron Leys, £192; 'A Tavern Singer,' Madou, £220; 'An Attempt at Reconciliation,' Madou, £205; 'Le Coup de Collier,' Schreyer, £480; 'Cows,' Troyon, £292; 'An Algerine Caravan,' T'schaggeny, £341; 'The Two Families of Fishermen,' Vermeer, £228; 'Telling a Good Story,' F. Willems, £820.

COLOGNE.—It is stated, in a recent number of *Galignani*, that a discovery has been made in this city of a fine sketch of one of Rubens's most famous pictures, 'St. Roch interceding with Christ for those struck with the Plague,' painted for the Church of St. Martin, Alost, and of which Paul Pontius made a fine engraving. The sketch differs from the large picture, as it contains a greater number of figures.

NAPLES.—The two hundredth anniversary of the death of Salvatore Rosa was celebrated last March in this city, by a service in the Church of Sta. Maria degl' Angeli, at which a large number of Neapolitan artists were present.

ROME.—Mr. Samuel Kitson, formerly a pupil of the School of Art at Leeds, has gained the gold medal for sculpture in the Academy of St. Luke, for a model in clay.

ROTTERDAM.—An exhibition of pictures by Dutch and foreign artists will be opened during this month at the Academy, Coolvest.

ART IN THE BELFRY :

A BRIEF ACCOUNT OF
CHURCH BELLS, THEIR HISTORY, ART-
DECORATIONS, AND LEGENDS.

BY LLEWELLYN JEWITT, F.S.A.

A FEW inscriptions of a more curious character—some not over and above reverent—may also be given to interest my readers :

"A wonder great my eye I fix ;
Where was but three you may see six,"

occurs at Shaftesbury, where the former
peal of three bells was augmented to double
that number.

"John Eyer gave twenty pound
To meck me a losty sound ;"

and
"Thomas Eyer and John Winslade did contr.ve
To cast from four bells this peal of five,"

occurs at Burtley, in Hampshire. At Bin-
stead, in the same county, are :—

"Doctor Nicholas gave five pound
To help cast this peal tuneable and sound ;"

"Samuel Knight made this ring
In Binstead steeple for to ding."

"Be it known to all that doth me see
That Newcombe of Leicester made mee ;"
and



Initial Letters from Elton.

"Know all men that doth me see
That James Keene made mee,"

occurs in Northamptonshire and other
places ; and at Calne—

"Robert Forman collected the moneye for
casting this bell
Of well-disposed people as I doe you tell."

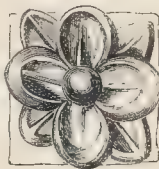
"Twas gentlemen brought me here,
And pleasant together ich five of us are,"

is at Uploman ; and at Welcombe—
"A Gooding cast us all fower
For this new builded tower."

"Some generous hearts do me here fix,
And now I make a peal of six,"



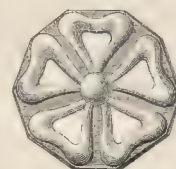
Ford Abbey.



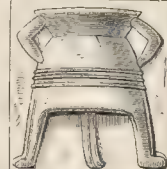
Cheddington.



Exeter.



West Monkton.



is at Stockland ; and at Stoke Rivers—

"Our sound is good, our shapes is neat,
Its Davis cast us so compleat."

"I call the quick to church, and dead to grave."

"In tuneful peals your joys I'll tell,
Your griefs I'll publish in a knell."

"I'm given here to make a peal,
And sound the praise of Mary Neale,"

is at Alderton ; and at H. imbleton is—

"John Martin of Worcester he made wee,
Be it known to all that do wee see."

At St. Benet's, Cambridge, is—



Initial Letters from Crich.

"John Draper made me in 1618 as plainly doth
appear ;

This bell was broke and cast againe, wich tyme
churchwardens were

Edward Dixon for the one whoe stode close to
his tacklin,

And he that was his partner then was Alexander Tacklyn."

At Northfield, the inscriptions on the six bells run on as follows :

1st Bell.

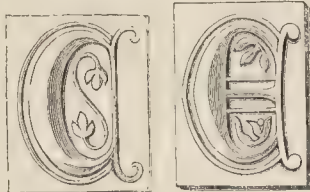
"We are now six, tho' once but five,"

2nd Bell.

"And against our casting some did strive ;"

3rd Bell.

"But when a day for meeting they did fix,"



4th Bell.

"They appeared but nine against twenty-six."

5th Bell.

"Samuel Palmer and Thomas Silk, churchwardens, 1730."

6th Bell.

"Thomas Kettle and William Jarvis did contrive
To make us six that was but five :"



and thus a parish squabble was perpetuated. I will only add one more doggerel rhyme, and that a modern one, at Pilton :—

"RECAST BY JOHN TAYLOR AND SON,
WHO THE BEST PRIZE FOR CHURCH-BELLS
WON

AT THE GREAT EX HI BI TI ON
IN LONDON,
185 AND 1.
FOUNDERS, LOUGHBOROUGH."

Having considered the bells, their history, Art-devices, and inscriptions, one is naturally led to say a few words about their makers ; but here so wide a field is opened out that the difficulty will be to give even very brief allusions to the more prominent in the contracted space at my disposal.

Almost every county had its founder, and in some, several were to be met with ; the productions of the older ones are, as a matter of course, chiefly confined to the districts within which they lived. Some, however, were peripatetic founders, and led a nomadic life, going from place to place, and casting bells on the spot wherever they were fortunate enough to get an order. In more modern days, with increased facilities for transit, bell-founding is confined to a very few firms, and their productions are to be found in every county of the kingdom, and in many "foreign parts." Mr. Lukis, in his excellent work, gives a list of no fewer than one hundred and twenty-five founders of church bells, and this number might, doubtless, be nearly doubled, as fresh

discoveries are constantly being made in the course of researches by campanologists. Most of the mediæval bells are without founders' names, and many without their marks ; and even of later dates examples

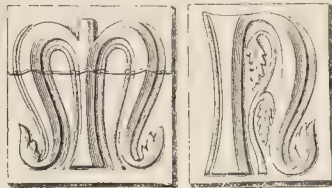


are constantly occurring where these do not appear.

Among the founders whose bells are, perhaps, the best known, are the Braysiers of Norwich ; the Oldfields and Hedderlys of Nottingham ; the Rudhalls of Gloucester ;



the Newcombes, Eyres, Clay, and Arnolds, of Leicester ; the Bilbies of Collumpton ; the Penningtons and others of Exeter, &c. ; the Norrises of Stamford ; the Knights and others of Reading ; and the Underhills, Hodsons, Bartlett's, Wightmans, Phelps's,



Lesters, Pucks, Motts, and others, of London. The principal bell-founders for church bells of the present day are Messrs. Mears and Son, of London ; Messrs. Taylor and Sons, of Loughborough ; Messrs. Warner & Co., of London ; and Messrs. Vickers,



of Sheffield, who produce cast steel-bells ; each of these has a good history attached to its firm, and each produces bells of extreme excellence, of good form, and of great purity of tone.

* The letters upon this page are from Devonshire bells.

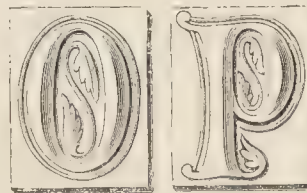
Of the marks used by some of the older founders I give careful engravings, and they will be seen to possess many curious features, and to exhibit much artistic feeling in design. A collection of them would extend to some hundreds of examples.

I am now bringing these notices of bells and their decorations to a close, but must find room for a few words calling attention to the labours of a small band of zealous antiquaries who have devoted themselves to the study of church bells, and who have done



so much to elucidate their history, and to illustrate their peculiarities.

The Rev. H. T. Ellacombe, F.S.A., has given to the world a number of books upon the subject, the most important of which are his "Church Bells of Devonshire," a fine 4to volume, full to overflowing with valuable and interesting information, and in which every bell in the county, having been visited and examined by himself, is fully described ;



and his "Bells of the Church," which forms a supplement to the "Bells of Devon," and is, like it, a thick 4to volume. This latter work, which is the most important ever issued upon bells, we have already noticed in the *Art-Journal*. To Mr. Ellacombe, and to the Exeter Diocesan Architectural Society, of which he is a distinguished member, I am indebted for some of the engravings which illustrate these chapters.

The Rev. W. C. Lukis, F.S.A., has published "An Account of Church Bells," a goodly 8vo volume, in which more matter relating to the general history of bells is to be found than in any other book, and in which, also, a selection of inscriptions from every county is given ; and he has also published the "Church Bells of Wiltshire,"

in which those of each church are carefully described. He is also now engaged upon the "Bells of Yorkshire ;" this book will no doubt be one of the most important contributions which can be made to bell-literature.

Mr. Robert Daniel-Tyssen, F.S.A., and his son, Mr. Amherst Daniel-Tyssen, F.S.A., have published, in an 8vo volume, "The Church Bells of Sussex," in which, as in the other cases,

the inscriptions on all the bells in that county are given, preceded by a treatise on bells, wherein notices of all the different founders whose productions occur in Sussex are given, with a number of engravings ; some of these, through his kind courtesy, I have been able to reproduce in these papers.

THE FRESCOES IN THE HOUSES OF PARLIAMENT.

MORE than thirty years have elapsed since it was resolved that the decoration of the Houses of Parliament would afford an opportunity for British artists to form a school for the practice of painting on a scale suitable for that kind of public embellishment which has obtained extensively in other countries. An inquiry into the causes of the failure of fresco-painting, as exemplified in the Upper Hall of the House of Lords, involves many contingent questions, which could only be exhaustively answered by prolonged treatises. We here limit ourselves to a few observations on the condition of these frescoes in support of the opinion always maintained in the *Art-Journal*, that the cause of the destruction of the pictures is damp, aided perhaps by certain differences in the nature of the materials employed, and their unsuitableness to our climate.

The architect recommended a much greater amount of ornament than the Commission was willing to agree to; but when we consider the lighting of the corridors and of the upper waiting-hall, it must be assumed that a great proportion of the proposed embellishments would be invisible. According to the rate of progress shown by the decay of these works at the commencement, and for some time after the discovery of the mischief, it might be supposed that all the colour would have blistered off the walls. It seems that the ruin has been retarded; a result which may have been brought about by diverse causes, but especially by an increase of the hot air in the rooms and passages. Indeed, if an even temperature had been maintained there during the year, inasmuch as to keep the wall surfaces dry, nothing would have been heard of decay of the frescoes.

The present state of the pictures in the upper waiting-hall may be described as that of utter ruin. No attempt can be hopefully made at restoration, for the new work and the old could never be assimilated.

In every report we have made of these works we have been always struck by the curious fact that Mr. Tenniel's 'St. Cecilia' has, in comparison with the other frescoes, withstood the insidious aggressions of sulphate of soda, the common enemy. It would be interesting to ascertain the nature of the plaster on which Mr. Tenniel worked, or whether any flue passes near his picture. Such observations are suggested by the great difference in the condition of the frescoes, some of which are entirely destroyed, while others have not suffered so much, although they are far beyond repair. As far as can be ascertained, the flooding of the walls by periodical humidity has been to a certain extent obviated, but there must be other malignant influences in operation. The contemplation of the paintings prompts suggestions entirely independent of the means of their execution. The exigencies of the architecture may have required a great inequality in the substance of the walls of the room; but some of these are outside walls, and it is difficult to define the effects which such instances may have had on the frescoes. Mr. Herbert's 'Lear' would supply an instructive example, if we knew the history of the material with which it has been worked. One, perhaps two, of the heads in the picture, those of Goneril and Regan, were repainted; but yet the faces present nothing but patches of dirty sage-coloured mould, a circumstance which seems to point directly to the colours used in the flesh-painting; yet on the right of the picture Cordelia stands, a figure with less of imperfection than might have been expected from seeing the other parts of the painting. The face remains bright, and the draperies have not suffered to any great extent; and here is a query for solution by those who are disposed to inquire minutely into these matters. Mr. Watts has been singularly unfortunate with his fresco; the subject cannot now be determined with certainty. He proposed, we believe, to repaint it, but the result must have been the same. This picture, 'The Red Cross Knight,' was painted most probably according to the principles of pure Florentine fresco. It would serve no good pur-

pose again to enumerate and describe individually those works to which we have so frequently reverted. It must, however, be remarked that the foot-tablets containing the dates, names, of the artists, &c., have been painted over, and the light in the room has been so much lowered that the figures in some of the compositions cannot be determined, nor does the state of the walls become conspicuous.

It is most extraordinary that on every occasion when they have been adverted to by artists, amateurs, and critics, damp has been positively denied to be the source of the injury. But again the remarks of these writers bear with them evidences that they have not carried their inquiries beyond the construction of the pictures. On the other hand, repeated visits to the "Poet's Hall" would show the walls, under certain conditions of our variable climate, streaming with water; and this has been of very frequent occurrence in spring and autumn. In all the reports and notices that we have seen of these frescoes, this great fact has been ignored, or being known, has not been considered; and, independently of all other causes, how much farther need we search for a source of destruction to a delicately coloured wall, than its suffusion by moisture, supposing even the water entirely free from chemical admixture? Thus, allowing the entire absence of compound chemical action, what delicately painted lime-surface could withstand the destructive effect of the continuous operation of damp? The question has been the subject of much inquiry, both by individuals and committees. Some years ago a committee was appointed to investigate the causes of the injuries to these paintings, but we could never learn that any satisfactory conclusion had been arrived at. Indeed, it is a curious fact that the theory of damp is generally repudiated by many artists who profess perfect faith in the acclimatisation of fresco. Certain of the painters of the works in the upper waiting-room have offered to repaint the frescoes, but they never could have taken into consideration the streams of moisture that at times flow over these walls, the destructive effect of which their surface cannot resist.

The first appearances of mischief are patches of discolouration of a dirty drab colour, which are essentially the effects of an efflorescence, which in its own good time works out the entire disruption of the picture. Mr. Herbert was so firmly convinced that the injuries were not occasioned by damp, that under, we believe, certain presumably improved conditions, he repainted, as we have previously said, the head of Goneril in his picture of the 'Disinheritance of Cordelia'; but the course of the inexorable evil could not be stayed.

For a long series of years we have watched these frescoes with deep interest, and year by year with renewed inquiries based on the conviction that mural-painting in fresco might be introduced among us, but only under certain conditions. As the elements of the destruction of these works must be sought in a great measure in the material employed, it has been found that the efflorescence alluded to is due to the presence of sulphate of soda in the lime. It is in summer that the sulphate shows itself in bunches of beautiful crystals, and subsequently assumes another form, that of a white powder, and in this form awaits the co-operation of the humidity of autumn and winter for the accomplishment of its fatal mission. When water is condensed on the wall, and necessarily dissolves the sulphate of soda, the solution is absorbed by the plaster; and in a new formation separates the colour from the wall in blisters, which in due course break and scale off the colour.

To account for the rapid destruction of the pictures, it was fair to suspect that the condensation of moisture alone might not be the source of the mischief, although this in a longer time must have destroyed the paintings. In reverting to the subject, we treat it in the briefest and simplest manner, for there is really nothing in it profoundly scientific. It is commonly known that the means employed to ascertain the enduring power of stone for architectural purposes is to treat it with a saturated solution of sulphate of soda. It is not necessary here to deal with the question in its contingent relations; but it may be observed that few of the lime bases

round London are altogether free from sulphate of soda; and in order to account for the preservation of our interior plasterings it is only necessary to state that when they are kept dry, as are the inner walls of our dwelling-houses, such plasterings will last entire for centuries.

When the fresco question was first agitated in reference to the paintings in the Houses of Parliament, our artists believed they could not be wrong in very accurately following the instructions left by the old Italian painters. But it was never considered that the famous masters wrote for Italy, without any conception of such a state of things as existed in Britain—without a suspicion that fresco-painting would ever be attempted under such a sky as ours; and had it been believed that mural-painting would, after their day, have been attempted so far North, little heed would have been given to the circumstance, and the painters of the future and of the distant clime, would have been left to devise means for their own protection.

But it is well known that sulphur exists abundantly in the soil of certain regions of Italy, and if this in any wise infects the plaster it is deprived of its mischievous properties by the dryness of the climate; and again the *intonaco* used in Italy has been made from travertine, or some material equally free from sulphur; and another valuable point in the preparation of the lime is, that it is burnt by wood, and not by coal, as with us.

Whatever may have been the opinions of the committee of inquiry, and of others who interested themselves in the fate of these frescoes, there must somewhere have prevailed a conviction that damp was a probable cause of the injury, because precautions were taken against humidity by having the pictures in the corridors of the Lords and Commons painted on slabs of black slate, and so inserted into the walls as to leave space for the circulation of air between the wall and the picture; but this device has not secured such works from injury.

On some future, and not very distant, occasion we shall briefly advert to stereochrome as a substitute for fresco.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

THE LETTER-BAG.

C. Green, Painter. S. S. Smith, Engraver.

A DISQUISITION on that receptacle of good and evil tidings, a letter-bag, would supply, and, indeed, has supplied, a subject for imaginative writing; but this would be out of place in the examination of a picture of which the bag is only the key-note, so to speak. And yet it is evident that its contents have more than ordinary interest for the young lady who seems as if she had come in from a morning-stroll in the grounds of the mansion, on hearing the return of the old servant from the neighbouring post-town, and now stands behind her father's chair watching the process of taking out the letters, &c. She awaits the result very quietly, yet earnestly; and the old gentleman, a type of the Sir Roger de Coverley school, is certainly in no hurry to satisfy her curiosity. These two figures are well placed; the attitude of each is easy, and the incident they involve is unmistakably maintained. This is carried on to the third figure in the picture, the ancient groom, or whatever office in the household he fills, who waits at the door with a kind of inquisitive smile on his face, as if expecting further commands.

All the accessories, no less than the figures, are capably painted and well arranged in the composition; the picture itself would have gained by more brilliancy of colour; this is rather flat, and, as a consequence, renders the engraving less effective than it would otherwise be.



111



THE LADY OF THE LAMP

LIFE ON THE UPPER THAMES.

BY H. R. ROBERTSON.

VII.—PUTTING DOWN GRIG-WEELS.

GRIG-WEELS* are wicker baskets sunk in the river for the purpose of catching eels. They contain a chamber into which there is an entrance narrowing inwards nearly to a point, and formed at the end of converging willow rods. These rods diverge easily upon pressure, and so admit the long thin body of the eel into the chamber, when they close again and prevent his return. The old-fashioned wire mouse-trap is precisely similar as regards the principle of construction, so that allusion to it will render further description unnecessary. These traps are intended only to be used for the catching of eels, but other fish may be taken in them. Stones attached near each end of the weel are used for the purpose of sinking them.

Grig-weels are commonly laid with the openings down the stream, as it is in their progress up the river that the smaller eels are generally taken. About eighteen of these baskets comprise the set that the fisherman employs at one time. He usually lays them about sunset, and collects them again early in the morning. He tries all the likely-looking spots, varying the locality very

much on different nights according to his fancy. It is a rather severe tax upon the memory to recollect every place at which he has lowered a weel; and sometimes he will break a small willow bough opposite the spot, or tie a knot in a rush, or use some other simple means to the same end. The weels are raised from the bed of the river by means of a hitcher or boat-hook, which is groped about till it catches between the twigs of which the basket is composed. There is a wooden stopper at the upper or small end of the weel, which is taken out that the fish may be shaken into the well of the punt.

For bait a few gudgeon are used, or the refuse of larger fish, enclosed in the inner chamber; but when the fish are "moving," they are frequently taken without the trap being baited at all.

This "moving" of fish is altogether a very uncertain affair, and seems to be beyond man's calculation. Little is known except the facts that when there is much electricity in the air, eels are exceedingly active; and that, as with other fish, very light nights are not favourable to their capture. That most of the weels will contain fish or that none will, and that on the same night all the fishermen will be successful or none, is the case; but the reasons for this are purely conjectural.

A future chapter will be devoted to the large eel-bucks or stages, when we shall add what further particulars we have been able to gather with reference to the eels in the Thames.

The time of the day we have endeavoured to suggest in our



Drawn by H. R. Robertson.]

Putting down Grig-Weels.

[Engraved by W. J. Palmer.

illustration is about half-an-hour after sunset, as the fisherman nears the end of his task. Others, besides ourselves, will, doubtless, have noticed the absolute stillness that so often reigns at that

hour, however boisterous the day may have been. Every object is perfectly reflected from the surface of the water; and, owing to the position in which one object often is as regards others, it not unfrequently happens that the inverted shadow is seen more distinctly than the substance to which it owes its existence. We have often watched this effect; and after a blustering day in September it is peculiarly fascinating, as the light fades and the gusts of wind die

* "Grig or ground-weels" are the terms used in the Bye-Laws of the Thames Conservancy Act. Any small eel is called a grig on the Thames; a Saxon origin is ascribed to the word "weel or weely," by Dr. Johnson, who defines it as "a twiggish snare or trap for fish (perhaps from willow).—CAREW."

away, to note the gradual change into such a quiet as seems almost unreal. In "My Study Windows" Professor Lowell speaks of "that delicious sense of disenthralment from the actual which the deepening twilight brings with it, giving, as it does, a sort of obscure novelty to things familiar."

VIII.—MOOR-HEN SHOOTING.

The moor-hen, or water-hen,* is the most frequently seen of all the wild-fowl that are regarded as incidental to the Upper Thames. Its long legs which dangle and touch the surface of the water into repeated circles, the glimpse of white feathers behind, and the sealing-wax-like spots of red that adorn the bill, render it easily distinguishable. It not unfrequently leaves the water to seek its food in the adjacent meadows. When startled it runs with great rapidity, and dashes, half running, half flying, into the water, and either dives or skims over the surface to its rushy covert. We have known it run up the trunk of an old pollard-willow and shelter itself among the branches. Its toes are so long and spreading as to enable it to pass over soft ooze or even the flat leaves of the

water-lily: and though they are neither webbed nor fringed, the birds swims well and dives readily.

The nest of the moor-hen is to be sought for amid the sedges and flags of the water-side, that furnish the materials of which it is composed, and screen it from casual observation. Sometimes it is placed upon a low, thickly-foliaged floating branch, or the stump of a decayed willow.

In the "Museum of Natural History," published by Charles Knight, it is stated that, with a view to concealment from the rat and snake, the moor-hen carefully covers up her eggs whenever she leaves the nest during the period of incubation. Our own observation has not borne out this statement; out of twenty or thirty instances in which we have come across a nest with eggs in it, on only one occasion have we found the eggs at all covered up, and then it appeared to have resulted from a gust of wind rather than from the prudence of the bird. It has occurred to us that a moor-hen may have taken the precaution mentioned in some case where the nest was made in an unusually exposed situation, and that the observer has too readily generalised from the single



Drawn by H. R. Robertson.]

Moor-hen Shooting.

[Engraved by W. J. Palmer.

instance. More probably, however, the mistake has arisen by confusing the bird in question with the dab-chick (the little grebe), which really has the habit of concealing its nest so carefully as to make it extremely difficult to find.

To any one who may happen to go a cruise on the river above Oxford about the end of April the eggs of the moor-hen make a satisfactory addition to the few luxuries attainable in this far from highly civilised part of the world. The egg (reddish white with brown spots) is a marked size larger than that of the wood-pigeon, and has a flavour not very unlike that of the guinea-fowl.

Mr. Gould, in his "Birds of Great Britain," has the following remarks as to the character of this bird, that may be fairly introduced here as not generally known:—"Boldness and pugnacity appear to be part of the moor-hen's nature, and its quarrelsome disposition renders it an unpleasant neighbour to any peaceful bird that may live in close contiguity. This leads me to

a trait in its character which will not redound to its credit: still it ought to be known. The moor-hen comes walking over the lawn, turning its head first to the right then to the left, jerking its short, uplifted tail, apparently all peace and amiability; but should the chick of a fowl or pheasant or a duckling cross his path, a single stroke of his pointed bill lays the little innocent dead at his feet, almost without a kick or struggle; and many losses to the keeper and the housewife have occurred which are not charged to the moor-hen."

Moor-hen shooting used to commence in different parts of the river either about the twelfth or the twenty-fifth of the month of August. However, by the Act of Parliament passed last session (35-36 Vict. ch. 78) for the protection of certain wild birds during the breeding season, it is forbidden to kill or offer for sale the birds specified between the fifteenth day of March and the first day of August. The schedule to the Act has a wide range, comprising wild birds large and small, from the swan and the bittern down to the redbreast and the wren. There is a curious

* *Gallinula chloropus*—Poule d'eau of the French.

caprice shown in the selection of the seventy-nine species to be protected; for instance, the dab-chick and the water-rail [are omitted from the list, while the coot and the moor-hen are included.

When out with a gun after the moor-hen the assistance of a good retriever or water-spaniel is an absolute necessity. When the dog employed has started a moor-hen in the direction of the sportsman, the bird on catching sight of him will in many cases suddenly dive. Its course may be tracked by the air-bubbles that rise to the surface of the water. The bird itself may often be observed to come up quietly and remain perfectly still with half its head out of the water. On two occasions when we have been out with a fisherman this has happened, and we have seen powder saved by a well-directed blow from a pole or long stick, which has either killed the bird or crippled it so that the dog could easily

come up with it. Instead of taking to the wing, the moor-hen often tries dodging about among the rushes, and a good dog will often capture an unwounded bird.

As the subject of our chapter, though a wild bird, is not "game," it may be shot by any one in a boat licensed to carry a gun. A large majority of the moor-hens killed fall, however, to the gun of the fisherman, who will sometimes go so far as to speak of the parties shooting from boats as poachers. Persons shooting from the land would be liable to prosecution for trespass, and we have been given to understand that motioning with the hand to a dog on the bank is legally construed into trespass. When a party of the so-called poachers are about, the fisherman generally takes care to show himself with his dog and gun, with the idea at all events of sharing the sport, if he cannot prevent it.

The fishermen usually respect each other's shooting-districts,



Drawn by H. K. Robertson.]

Feeding Ducks.

[Engraved by W. J. Palmer.

their custom being to consider the renting of the fishing, osier-beds, &c., as the natural limit to each man's preserves.

IX.—FEEDING DUCKS.

The farther up the river we proceed the more important does one observe the rearing of the common duck to be in the *ménage* of those living on the banks. By the time we reach that part of the stream at which the navigation ceases we find the people count their ducks by hundreds. Having perhaps heard of this, one expects to see many of them, but as they divide into companies of ten or twelve, and are scattered over large marshy and swampy districts, their numbers would never be suspected.

It is only while they are very young that they are fed and housed, chiefly with a view to protecting them from their natural enemies, the rat, the weasel, the hawk, and the pike. As soon as they begin to be fledged they are turned out to get their own

living, and are usually left unmolested by their owner till they are wanted for the table. He knows the haunt of each drake and carefully notes the number of ducks in his company, so that if any should be missing he is soon aware of the fact.

Of course, they often appear in one's bill of fare in these parts, and we have found them excellent, having just a suggestion of the wild-duck flavour that the nature of their food has induced. The rearing of them must be a source of considerable profit attended with very little outlay indeed.

A brood generally attaches itself to the homestead, and is often supposed to belong to the children of the house, who may be seen sharing their bread and butter with their pets. One day we saw an old drake come slyly behind a little girl and make off with the whole slice instead of sharing the crumbs that were being given to the ducks, and we have accordingly made the incident serve as our illustration to this subject.

PICTURE-SALES.

The collection of drawings and oil-paintings belonging to Mr. John Baker, Russell Square, was sold by Messrs. Christie & Co. on the 15th of March, at their rooms in King Street, St. James's. The most important examples in water-colours were:—'Loch Lomond,' Copley Fielding, 190 gs. (Agnew); 'Loch Katrine,' Copley Fielding, 280 gs. (Volkens); 'A Water-mill in Kent' and 'Stirling Castle,' both by D. Cox, 128 gs. (Colnaghi); 'Will he Come?' J. E. Millais, R.A., 145 gs. (Agnew). Among the oil-pictures were:—'The Old Quay, Yarmouth,' J. Crome, 130 gs. (Rhodes); 'Old Bathing-Place, Norwich,' J. Crome, 330 gs. (Rhodes); 'Hampstead Heath,' P. Nasmyth, 200 gs. (Volkens); 'View on the Yare, with Yarmouth Jetty,' J. S. Cotman, 137 gs. (Colnaghi); 'Mouth of the Yare,' exhibited at Burlington House in 1872, J. S. Cotman, 410 gs. (Agnew); 'The Thames below Greenwich,' J. Holland, 230 gs. (Addington); 'Two Children winding a Skein,' in a fine landscape, J. Linnell, 565 gs. (Tooth); 'River-Scene in Devonshire,' from the Redleaf collection, F. R. Lee, R.A., 190 gs. (White); 'The Burgomaster Six in Rembrandt's Studio,' Baron H. Leys, 460 gs. (Le Comte); 'Interior,' with brigands and captives, from the De Morry collection, Jan Le Due, 330 gs. (Le Comte). The collection realised upwards of £9,000.

In the same rooms was sold, on the 21st of March, the collection of pictures belonging to Mr. Edwin Dixon, (Wolverhampton); among them were the following:—'Visit to the Spring,' W. Collins, R.A., 125 gs. (Hatton); 'Reading the Will,' G. Smith, 350 gs. (Oliver); 'The Lost Change,' W. H. Knight, 141 gs. (Tooth); 'Family Devotion,' T. Webster, R.A., 200 gs. (Addington); 'The Fortune-Teller,' J. Phillip, R.A., 170 gs. (Morbey); 'Citara, Gulf of Salerno,' C. Stanfield, R.A., small, 170 gs. (White); 'The Good Shepherd,' W. C. T. Dobson, A.R.A., 380 gs. (Holmes); 'View on the Conway,' H. Dawson, 120 gs. (Agnew); 'Measuring Heights,' W. P. Frith, R.A., very small, 110 gs. (Agnew); 'Woody Landscape,' P. Nasmyth, 330 gs. (Agnew); 'Landscape—after a Shower,' P. Nasmyth, 225 gs. (Collingwood); 'The Isle of Dogs—Greenwich in the Distance,' C. Stanfield, R.A., small, 160 gs. (Permain); 'Interior,' with figures, E. Frère, 151 gs. (Pilgeram and Lefevre); 'Palm Sunday in Paris,' E. Frère, 116 gs. (Isaac); 'News from Abroad,' D. MacLise, R.A., small, 135 gs. (Elliott); 'Pessants at a Spring,' P. F. Poole, R.A., 190 gs. (Addington); 'Crossing a River in North Wales,' J. Linnell, 420 gs. (Permain); 'Hanson Toot, Dove-dale,' J. Linnell, 455 gs. (Morbey); 'The Avenue,' T. Creswick, R.A., the figures by R. Ansdell, R.A., the large picture exhibited at the Academy in 1869, 750 gs. (Agnew); 'The Bridle-Path,' P. Graham, 651 gs. (Harrison); 'Showery Weather,' V. Cole, A.R.A., 1,200 gs. (Holmes); 'Autumn Solitude,' V. Cole, A.R.A., 660 gs. (Cox); 'Goldsmith turned Doctor,' E. M. Ward, R.A., 320 gs. (Bell); 'The Cornfield,' W. Linnell, 450 gs. (Bell); 'The Passage-Boat,' G. Chambers, 295 gs. (Cox); 'River Scene in Wales,' B. W. Leader, 255 gs. (Clayton); 'Wood-Gatherers,' W. C. T. Dobson, R.A., 165 gs. (McLean); 'A Lane Scene,' F. W. Hulme, 215 gs. (Walker); 'Sunset,' G. Cole, 300 gs. (Holmes); 'The First of September,' E. Douglas, 190 gs. (Thrupp); 'View on the Trent,' H. Dawson, 190 gs. (Holmes). Five drawings of varied subjects by Birket Foster realised 315 gs. The whole sold for £16,500.

The above sale was followed by the dispersion of the collection of pictures in oils and in water-colours belonging to Mr. F. Timmins, of Edgbaston, near Birmingham. It was especially rich in the drawings of David Cox, upwards of fifty in number, the principal being:—'River Scene,' with a water-mill, 130 gs. (Permain); 'Welsh River Scene,' 120 gs. (Permain); 'Lake Orwen,' 150 gs. (Agnew); 'Fort Rouge,' and 'The Sea after a Storm,' 235 gs. (Agnew); 'Snowdon,' 140 gs. (Betts); 'The Weir,' 120 gs. (McLean); 'Aston Hall—Twilight,'

210 gs. (Agnew); 'Going to the Hayfield,' 160 gs. (Lewis); 'Going to the Mill,' 131 gs. (Greenwood); 'Cader Idris—Early Morning, Mist clearing off,' 170 gs. (Agnew); 'Pen Maer Mawr,' with a cornfield in the foreground, 280 gs. (Betts); 'Snow-storm in the Lledd Valley,' 300 gs. (Lewis); 'Valley of the Conway, near Penmachno,' with cattle by F. Tayler, 750 gs. (Collett); 'Beeston Castle,' going to plough, early morning, 650 gs. (Elliott); 'The Rain-cloud, Carig Cenin, near Llandilo,' 1,500 gs. (Betts). The whole of these drawings, with the exception of the last three, are quite small in dimensions.

The oil-pictures belonging to Mr. Timmins were few in number; among them may be mentioned:—'View on the Arun, near Arundel Castle,' V. Cole, A.R.A., 195 gs. (McLean); 'Vase of Flowers and Still-life,' J. Robie, 155 gs. (Everard); 'The Dogana, Venice,' J. Holland, small, 415 gs. (Ward); 'The Miner's Bridge, Bettws-y-Coed,' D. Cox, 345 gs. (Nettlefold); 'Skirts of the Forest of Fontainebleau,' W. Müller, with figures, by P. F. Poole, R.A., 600 gs. (Addington). Mr. Timmins's collection produced nearly £7,200.

A few pictures of importance, "a different property," finished the day's sale; they included:—'Bolton Park,' D. Cox, 1,350 gs. (Greenwood); 'Dudley Castle,' D. Cox, formerly in the Bullock collection, 650 gs. (Greenwood); 'Gillingham,' W. Müller, 460 gs. (McLean); 'Better is a Crust of Bread with Contentment, &c.,' F. Holl, 345 gs. (Gordon); 'Market Carts in the Morning-Sun,' D. Cox, 480 gs. (Agnew); 'Blackberrying,' D. Cox, a water-colour picture, 650 gs. (Lewis).

The following paintings were sold by Messrs. Christie on the 3rd of April:—'After the Carnival,' 160 gs., and 'Students of Salamanca,' 240 gs., both by J. B. Burgess; 'Token of Flight to Bruce,' W. J. Grant, 150 gs.; 'The Captive's Return,' P. R. Morris, 140 gs.; 'Beaching the Lifeboat,' T. Roberts, 147 gs.

Messrs. Christie & Co. sold, on the 5th of April, a collection of oil-paintings and water-colour drawings belonging to several gentlemen. The following examples may be pointed out:—

'Home Treasures,' and 'Fussy's Breakfast,' a pair by E. C. Barnes, 138 gs. (Johnson); 'The Cherry-Seller,' G. Smith, 165 gs. (Gilbert); 'Morning,' F. D. Hardy, 151 gs. (Agnew); 'Evening,' the companion-picture, F. D. Hardy, 205 gs. (White); 'The Student,' F. D. Hardy, 95 gs. (Bell); 'Bay of Spezzia,' C. Stanfield, R.A., 500 gs. (Rendall); 'Italian Coast Scene,' C. Stanfield, R.A., 335 gs. (Wigram); 'A Portrait,' W. P. Frith, R.A., 350 gs. (Tooth); 'The Siesta,' a water-colour drawing, C. Haag, 100 gs. (White); 'Scene of the Battle of Edgehill,' C. Landseer, R.A., the engraved pictures, 174 gs. (Earl); 'Fox-Hunting in the North,' R. Ansdell, R.A., 200 gs. (Earl); 'Venice by Moonlight,' E. W. Cooke, R.A., 305 gs. (Sandby); 'Washerwomen in Brittany,' J. C. Hooke, R.A., 660 gs. (Rendall); 'Sea-piece,' and 'Landscape, with Figures,' a small pair, by J. M. W. Turner, R.A., 420 gs. (Cox).

The sale of the first portion of the immense number of engravings left by Turner at his death attracted a crowd of buyers and amateurs to Messrs. Christie's during five days in the month of March. The collection included no fewer than thirty-two sets of the seventy-one plates that form the *Liber Studiorum*. Of these one series, mounted in plain oaken ungilt frames, was knocked down to Mr. A. Buckley for 850 gs. The highest price paid for an unframed set was 410 gs. (Cassell); three other sets were bought for 1,140 gs. (Ward), averaging 380 gs. the set; and the same purchaser secured six other sets for 2,205 gs., an average of 365 gs. the set. Messrs. Agnew were extensive purchasers, both of the *Liber Studiorum* plates and of single plates of other subjects; many of the latter realised large sums, but we have no room to particularise. The entire sale produced upwards of £20,000. A second portion of the stock will be sold during the season.

SCHOOLS OF ART.

FEMALE SCHOOL, QUEEN'S SQUARE.—The successful students at the last annual examination had the honour of receiving their awards from the hand of her Royal Highness the Princess of Wales, on the 26th of March, in the Theatre of the London University, Burlington Gardens, which was crowded with the students and their friends. His Royal Highness the Prince of Wales accompanied the Princess, and addressed the meeting generally, and the pupils in particular, after the Rev. Sir Emilius Bayley had proposed a vote of thanks to their Royal Highnesses for their presence on the occasion. The principal prizes awarded were:—The Queen's Scholarship to Miss Emily Austin; Princess of Wales's Scholarship and National Gold Medal, to Mrs. E. Finnessey, *née* Selous; Queen's Gold Medal to Miss Alice B. Ellis; National Silver Medal to Miss Ellen Hancock and Miss Julia Pocock. Too much praise cannot be given to Miss Gann, Superintendent of this School, for the high state of efficiency into which, by her indefatigable zeal, untiring energy, and sound judgment, she has at length brought the institution; and especially so under difficulties that would have utterly discouraged any lady of less perseverance, discretion, and ability than herself. Supported by a staff of able assistants, Miss Gann is now reaping the reward of her labours; in proof of which her name stood first on the list of last year for the prizes awarded to the heads of the Art-schools throughout the kingdom, as decided by the results of work done by the pupils. Many of their drawings, &c., were exhibited at the meeting, and elicited much favourable comment from the visitors.

CAMBRIDGE.—The fourteenth annual meeting for the distribution of prizes to the students in this school has been held. The chair was occupied by the Rev. Professor Lightfoot, who was supported by Mr. A. J. B. Beresford-Hope, M.P., Mr. Sidney Colvin, the newly-elected Slade Professor of Fine Arts at the University, the mayor of Cambridge, and other gentlemen. At the close of the business part of the meeting, the chairman, on behalf of the pupils of the school, presented a testimonial to Mr. Wood, head-master.

INVERNESS.—It is proposed to erect a school of Art and Science, in this town, in conjunction with the museum, which is to be revived and extended. A subscription for this purpose is being made.

LAMBETH.—The students, past and present, of this school have presented Mr. Edwin Bale, who has held the post of assistant-master for ten years, with a valuable testimonial, consisting of a richly-engraved silver claret-jug and salver; and also of two claret-cups in *sggraffito* ware, designed by two pupils of the school, Miss Barlow and her brother.

SOUTHAMPTON.—It will be remembered by many of our readers who take any interest in the national Art-Schools that, in referring last year to the Southampton School, we alluded to the dispute between the head-master, Mr. W. J. Baker, and the Council of the Hartley Institute, with which it had been somewhat recently incorporated. The disagreement led Mr. Baker to resign his post, and to establish a new school at the Philharmonic Rooms, which, as the local papers state, is now in thorough working order, "with only a trifling balance against the treasurer." The number of pupils on the books of the master reaches 140, of whom more than 60 are in actual attendance in the various classes. The annual examination by the Government Department of Art will shortly take place: the report can scarcely fail to be favourable.

WARRINGTON.—The annual meeting of the supporters of this school was held somewhat recently: the number of pupils receiving instruction through its agency in 1872 was 349. At the last competitive examination at South Kensington, one gold medal, out of the ten offered to the whole of the schools in the kingdom, was gained by a Warrington pupil. Free Studentships were awarded to three others.

WELLS.—It is proposed to establish a school in this ancient city.

MARINE CONTRIBUTIONS
TO ART.

BY P. L. SIMMONDS.

NO. III.—PEARLS AND THE PEARL-
FISHERIES.*

A LARGE number of the boats employed in the Persian Gulf fishery are in the hands of pearl-merchants, whether Hindoo or other, who reside in the towns of the littoral. These agents make advances of moneys to the divers during the non-diving season. As a rule, the diving may be in water of four to seven fathoms in depth. The crew is told off into divers and rope-holders, the former diving, while the latter keep the boat and stand by to haul the diver up.

The value of the Persian Gulf fishery has been usually estimated at £400,000 a-year. Lieutenant Whitelocke, Lieutenant Wellsted, and other well-informed authorities, give this amount, and Colonel Pelly confirms it recently; for he says the annual out-turn of this pearl-fishery is assumed to be as follows:—The Bahrein pearl-divers, £200,000; divers from Arab littoral of the Persian Gulf, others than Bahrein, £200,000; total, £400,000. The great bulk of the best pearls is sent to the Bombay market, where fancy prices are often given for good pearls. A large number of pearls is sent towards Bagdad. As a rule, the Bombay market prefers the pearl of yellowish hue and perfect sphericity; while the Bagdad market prefers the white pearl. The small seed-pearls go principally to Bagdad also. The value of the pearls imported into Bagdad from Bahrein was, in 1865, about £30,000; in 1866, £25,000; in 1867, £18,000; but in the two following years the annual imports did not average £8,000.

The next fishery of any importance is in Central America, on the Atlantic and Pacific sides; but even here from over-fishing the pearls have become exhausted, the oysters not being allowed to reach maturity.

In the lower part of the Bay of Mulege, in the Gulf of California, near Los Coyotes, pearls have been found of rare value and astonishing brilliancy. It was in this bay that Jeremiah Evans, an Englishman, towards the close of the last century, obtained those magnificent pearls, of which the collar was made for the Queen of Spain, and which evoked so much admiration at St. Cloud and Windsor Castle. In the time of the Jesuit missionaries, the pearl fishery was actively carried on, and produced great wealth to the people of Lower California.

A very choice large pearl of a perfect pear-shape, and of the finest water, was found a few years ago in the Bay of Panama.

The average annual value of the pearls collected from the Panama fishery has been about £25,000. It is, however, difficult to arrive with any degree of accuracy at the total value, as the trade is conducted with great secrecy, in consequence of jealousies, not only amongst the pearl-merchants, but even between the divers, who offer their property to the dealer with all mystery and every reservation. From the official statement of exports, pearls to the value of £28,100 were shipped from Panama in 1865, and £23,110 in 1867. In 1869 we imported pearls of the value of about £40,000 from New Granada, and the Atlantic ports of America, and St. Thomas. The pearl fisheries on the Panama side having been exhausted, have been suspended the last two years.

It was from the island of Margarita, off the Colombian coast, that Philip II. obtained, in 1587, a magnificent pearl, weighing 250 carats, which was valued at £30,000.

In the Gulf of Mexico, when Columbus first discovered some of the islands, he found Indians fishing for pearl-oysters. The necks of the females were adorned with strings of pearls, which they were induced to exchange for the more attractive novelties of fragments of porcelain ware painted and adorned with gaudy colours. The natives entertain the old fanciful notion which the earlier naturalists did: they suppose the pearls formed from petrified dew-

drops in connection with sunbeams. We can, therefore, well credit the astonishment of Columbus and his mariners when, in the Gulf of Paria, they first found oysters (*Dendrostrea*, Swai.) clinging to the branches of trees, their shells gaping open, ready, as was supposed, to receive the dew which was afterwards to be transformed to pearls.

Pearls are obtained in some parts of the Eastern Archipelago. Those from the Sulu Islands are very fine. A companion of Magellan mentions having seen two pearls, in the possession of the Rajah of Borneo, as large as pullets' eggs.

From the island of Labuan pearls are sent to Singapore, to the value of about £11,000. In 1867, 1,990 taels of pearls, worth £10,450, were exported, as against 3,853 taels in 1868, worth £11,554.

About the Society Islands, where the pearl-fishery is carried on, pearls are most frequently found in oysters of medium size, and frequently very fine ones are obtained. M. Cuzent, in his account of Tahiti, published in 1860, states that during his residence there, for one owned by the queen a German merchant had offered £1,200. Pearls to the value of £1,600 were shipped from the Navigator's Islands in 1858. The pearls are there classed under four grades.

1. Those of a regular form and without faults.
2. Those of a round form, white, and of a good lustre.
3. Pearls of irregular form, not free from faults or spots.
4. Knots of pearl, or those which have adhered to the shell.

The average value of these kinds, according to weight, ranges as follows:—

1st. Class.—Pearls weighing the tenth part of a gramme are worth about 3s. And so on through the intermediate weights up to those weighing 1½ to 2½ grammes, which are valued at £100 to £140.

2nd. Class.—30 grammes of pearl, containing 800 pearls, would be worth only £4; whilst the same weight in 50 pearls would be worth £60.

3rd. Class.—30 grammes of pearls of this kind would be worth from £3 to £4, according as the pearls were more or less tarnished by black blemishes or dullness in the lustre.

4th. Class.—30 grammes would be worth 3s. to £2, according to their regularity of form and brilliancy.

The commerce in pearls in the Society Islands is estimated at about £4,000 a-year. Some are of remarkable beauty; and among others may be noted one belonging to the Queen of the Gambiers, which is of a brilliant orient, and of the size of a pigeon's egg. The large pearls found are, of course, of an arbitrary value; the small, or seed-pearls, are sold at £2 to £3 the pound at Tahiti.

In the Gambier Islands magnificent pearls are found, and also at the Pomotou Isles.

The subject of marine-pearls can scarcely be dealt with without an allusion to the river-pearls which are obtained from the *Alamodon*, *Anodonta*, *Unio*, and other shells, in different countries.

Many of the fresh-water mussels produce pearls in the mountain-streams of Britain, Lapland, and Canada; but they are generally inferior in lustre and value to the marine-pearls. Some worth £3 or £4 each have, however, been frequently obtained, and specimens of great individual value have ranged from £50 up to £100. It has long been known to naturalists and antiquaries that pearls of great beauty and size have been found from time to time in the Scotch streams.

Tytler, in his "History of Scotland," states that, so early as the twelfth century, there was a demand for Scotch pearls abroad. Those in the possession of Alexander I., he says, were celebrated for their size and beauty. In 1355, Scotch pearls are referred to in a statute of the Parisian goldsmiths, by which it was enacted that no worker in gold or silver should set them with Oriental pearls, except in large ornaments or jewels for churches. They are noticed again in the reign of Charles I., when the Scotch pearl trade was considered of sufficient importance to be worthy of the attention of Parliament. The following extract from "An Account Current betwixt Scotland and England," by John Spruel, Edinburgh, 1705, shows that they were then

well known:—"If a Scotch pearl be of a fine transparent colour and perfectly round, and of any great bigness, it may be worth 15, 20, 30, 40, to 50, rix-dollars; yea, I have given 100 rix-dollars (£16 9s. 2d.) for one, but that is rarely to get such. . . . I have dealt in pearls these 40 years and more, and yet, to this day, I could never sell a necklace of fine Scots pearl in Scotland, nor yet fine pendants, because farther fetched. At this very day I can show some of our own Scots pearl as fine, more hard and transparent, than any Oriental. It is true that the Oriental can be easier matched, because they are all of a yellow water, yet foreigners covet Scots pearl."

These British pearls were well known to the Romans, who, nevertheless, complained that they were small and ill-coloured. History has preserved the tradition that it was this source of wealth that tempted the Romans to our shores, and more than one ancient writer refers to the shield, studded with British pearls, which Cæsar suspended as an offering in the temple of Venus, at Rome. Tacitus mentions pearls among the products of our island, but adds that they were generally of a dusky, livid hue. This, he suggests, was owing to the carelessness and inexperience of the persons who collected them, who did not pluck the shell-fish alive from the rocks, but were content to gather what the waves cast on the beach. Pliny and others also describe them as inferior, on account of their dullness and cloudiness, to the jewels of the East. Coming down to times less remote, we find Hector Boece, in the sixteenth century, expatiating upon the pearls of Caledonia with much enthusiasm. They were, he says, very valuable, "bright, light, and round, and sometimes of the quantity of the nail of one's little finger."

It seems known that Sir Richard Wynn, Chamberlain to the Queen of Charles II., presented her Majesty with a pearl taken from the River Conway, which, it is affirmed, is still honoured with a place in the regal crown. In the sixteenth century, several of great size were fished from the Irish rivers. One that weighed 36 carats was valued at £40, and other single pearls were sold at from £4 10s. up to £10. This last was disposed of a second time to Lady Glenlesly, who put it into a necklace and refused £80 for it from the Duchess of Ormond (*Philos. Trans. Abr.* p. 83).

Oliver Goldsmith, in his "Natural History," refers to a pearl fishery rented on the Tay; and Hugh Miller has spoken of rivers in the north famous for their pearls. As a branch of industry, however, the Scotch pearl fishery seems to have been well-nigh forgotten, when, in 1860, [M. Moritz Unger, a foreigner, then in Edinburgh, conceived the idea of making a tour through the districts where the pearl mussel was known to abound. He discovered that pearl-fishing was not altogether forgotten, and found pearls in various parts of the country, in the hands of people who could not estimate their value. He purchased all he could procure. The consequence was that, in the following year, many persons—colliers, masons, labourers, and others—began to devote their leisure to pearl-fishing, and some of them were so successful as, during the summer months, to make as much as £8 to £10 weekly. Between the years 1761 and 1764, £10,000 worth of pearls were sent to London from the rivers Tay and Isla, but the trade carried on in the corresponding years of this century was far more than double that amount. M. Unger estimated the pearls found in 1865 to be of the value of about £12,000. In the summer of 1862, which was dry and favourable to fishing operations, more pearls were produced than during any previous year in Scotland, and at this time the average price of a Scotch pearl was from £2 6s. to 50s.; £5 was considered a high price. Since the fisheries were revived, their price has rapidly risen, and they now fetch prices ranging from £5 to £20. One Scotch pearl was bought by her Majesty for 40 guineas. The Duchess of Hamilton and the Empress of the French also purchased fine specimens at high prices, and M. Unger had in his possession a necklace of Scotch pearls, which he valued at £350.

As regards the productiveness of the Scottish pearl mussel, a practical hand states that one

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pearl, on an average, is found in every thirty shells; but as only one pearl in every ten is saleable, it requires the destruction of one hundred and thirty shells in order to find one good gem. Of course shells are occasionally found that contain a great many pearls, but these are an exception to the rule. The Tay, the Don, the Leith, the Garry, and the Tummel are said to abound most in pearl mussels, but it seems they are to be found in many Scotch streams, especially in those of the north and west.

M. Unger states that "he knew some persons who each made several hundred pounds, in the summer of 1863, by pearls."

The river Irt, in Cumberland, was also at one time a famous stream for pearls; and during the last century several pearls were found in the streams of Ireland, particularly in the counties of Tyrone and Donegal. We read of specimens that fetched sums varying from £4 to £80.

In the first International Exhibition at London, in 1851, British pearls were shown, obtained from the *Unio margaritifera* in the deepest parts of the River Strule, near Omagh, and from the River Ythan, Aberdeenshire. It is possible that the pearls from this source, collected by the ancient Britons, may have given rise to the statement by Tacitus, in his "Life of Agricola," of pearls "not very orient, but pale and wan," being among the indigenous products of Great Britain.

In several parts of Europe, pearls have been found in the river mussels. In parts of Lapland, and in the great stream that runs through Jeddery, in the diocese of Christiansand, Norway, a great number of bivalves are found which often contain large and fine pearls.

At the beginning of the seventeenth century, when Norway was annexed to Denmark, the Government took the pearl fisheries of this stream into its own hands, and the finest pearls were sent to Copenhagen to be deposited in the Crown treasury. After this the produce of the fishery became so small that it did not pay the expenses, and it was abandoned.

River pearls were shown from Sweden at London in 1851; and at the last Paris Exhibition, the Queen of Sweden sent a collection of pearls obtained from the rivers of those northern regions. They were round in shape, and not wanting in the iridescent or opaline hue which is known in commerce as "orient," and gives a value to the pearl. To collect the pearls of her country is, as was observed in the report of the jurors, a pleasant pastime for a queen.

The pearl-bearing mussel is frequently met with in the brooks and rivulets of the Bavarian world, and in the mountains of the Fichtelberge. Dr. Von Hessling, of Munich, was commissioned, some years ago, by the King of Bavaria, to make close and minute investigations into the habits of this mussel, with the view of ascertaining whether it might be propagated by artificial means. The rich collection of pearls of Bavarian origin, that was shown at the Munich Industrial Exhibition, was a sufficient evidence that the culture of the pearl in Germany may turn out a considerable branch of industry.

In the River Elster, and several other streams in Saxony, pearls are found of three kinds—the pellucid, semi-pellucid, and the seed-pearl. The following is an abstract of the value of these pearls:—

For the Years.	No. of pearls found.	Value in dollars.
1719 to 1804	11,286	10,000
1805 to 1825	2,258	2,156
1826 to 1836	5,549	893
Total in 117 years	15,093	13,049

Before closing this paper, brief allusion may be made to the Chinese mode of forcing the formation of pearls in river mussels in some of the lakes, a few days' journey from Ningpo. They introduce small pieces of wood or baked earth into the shell, and the animal, to rid itself of the irritating substance, coats it with a pearly deposit; hence as many as eighteen or twenty pearls have thus been artificially formed in one shell. Little figures made of metal are frequently introduced, and when covered by the nacreous deposit are valued by the Chinese as charms. These figures generally represent Buddha, in the sitting posture in which that image is mostly portrayed.

THE exhibition of this Society is now open, with a collection of upwards of nine hundred works in oil, water-colour, and a small proportion of sculpture. The examples contributed by members do not perhaps exceed one hundred and thirty; hence may be inferred the extreme liberality of the Society to outsiders. Of members of the Royal Academy who send pictures, there are Sir F. Grant, Mr. Millais, Mr. Redgrave, Mr. Leighton, and Mr. Richmond.

The best pictures on the walls are landscapes; and it is remarkable, that while the figure-painters seem at least to diminish in power, the landscape-painters gather force; for among the performances of the latter are some which undoubtedly must be esteemed among the best of the season.

The landscapes which will particularly impress the observer are certain grand and complete views of verdant scenery, such as is seen in no other country. There is a charm in the contemplation of minute practice; we are continually called on to praise works so constituted, but we cannot help feeling their mechanism. There is also an inexpressible charm in the contemplation of a succession of tender gradations, inasmuch that we are almost led to the conclusion that the latter are the more difficult to paint. The enthusiast is transported by the verdant compositions which are extracted from the gardens of the home counties. The Society seems this year unanimously to pronounce itself in a state of transition; and so remarkable is the state in which we find it, that it were a dereliction of duty to pass such a condition by.

Does the Society thus signalise itself because it has existed half a century, and thus pledge itself for the future? or do the members desire to show how far they are above the vulgar verities of the craft, by a quiet and practical reference to certain maxims of Sir Joshua Reynolds, which are too little regarded by artists generally? But to speak simply of the matter, an artist who for any number of years has dealt only in farm-stock, turns to poetic landscape and discourses enchantingly on his subject; or, it may be, one who has painted marine-scenery for a long series of years turns also to landscape, and reminds us here and there of John Constable; or he may have associated with cottage children for a quarter of a century, man and boy, but suddenly turning to quasi-fashionable society, is not wanting in the power of describing refinement. And so on through the catalogue; but the figure-painters are almost uniformly wanting to themselves and the exhibition: few of them exhibit anything remarkable. To turn, however, to the material before us, the eye is at once attracted by 'Fern-Carting—Mist clearing off, Harting Coombe, Sussex' (10), G. Cole, a landscape of great beauty; and by the same artist is also 'Hindhead, looking towards Hascombe and Leith Hill, Surrey' (528), a superb piece of landscape, excelling everything heretofore exhibited under the same name.

'William Blake, Richmond' (37), by G. Richmond, R.A., is a careful study of a boy's head; and a 'Portrait of Mrs. Markham' (73), Sir F. Grant, P.R.A., presents a lady in a riding-dress: the features have much sweetness of expression. 'Returning from Labour' (50), James Peel. The composition consists of cottages, trees, &c., very firmly painted. There are others by the same artist, as 'Canal and Aqueduct on the Usk, S. Wales' (169), &c., all of which are painted with a masterly execution, which would do justice to subjects more judiciously chosen. 'A Lock at Wallingford, on the Thames' (58), A. Clint, and 'At Benson-on-Thames' (144), with some three or four others by the same hand, differ entirely in character from what has been heretofore exhibited under this name. Mr. Clint has professed himself a painter of coast-scenery; but these are inland views, and, it must be said, much more effective than his sea-pieces. The subjects are more interesting, and they are rendered with greater force; still they are heavy from want of atmosphere and colour. 'Solitude' (59), W. H. Foster. This is a piece of riverscenery luxuriantly skirted by trees: the locality

is agreeably made out; but throughout it is deficient in harmony of colour. 'Sunday Morning' (85), R. Redgrave, R.A. An avenue shaded by trees—a favourite subject of this painter, and perhaps the best picture he ever painted. 'Gathering Ferns' (138), H. Moore. In this we see a piece of flat pasture landscape rendered with great simplicity, and evidently representing a veritable locality. Mr. Moore is an artist of varied attainments: he describes the different phases of the sea with peculiar elegance and force.

By W. Gosling is a landscape of remarkable power when we look back and consider his earlier performances. It is entitled 'Harvest-Time, at Hennerton' (149), and shows a field of corn already yielding to the sickle. The expanse of golden grain is bounded by a dense wood; and altogether the work is so much superior to others that have preceded it that this artist must be estimated among those who have greatly advanced. Mr. Woolmer is a figure-painter, and has unfortunately cast his lot in with those who make no sign of improvement. His 'Sunrise, with the Story of Leander' (160), is interpreted according to Keat's verse. The theme is ambitious and difficult; but it has not been considered so here, for the picture is, perhaps, one of the least interesting Mr. Woolmer ever exhibited. 'The Seaside' (321), E. J. Cobbett, is another healthy departure from a stereotyped manner of twenty years' duration. The scene is the sea-shore on a bright summer day, enlivened by groups of gaily-dressed visitors; the whole so different from everything that has hitherto appeared under this name that the picture, but for the catalogue, would not be ascribed to Mr. Cobbett. 'A Mountain-Torrent, Borrowdale' (282), E. A. Pettitt, shows a stream divided by rocks, and rushing wildly down a mountain-side, above and around; accompanied by strong expressions of the most tempestuous weather. Other pictures worthy of notice are, 'In the Sussex Marshes' (293), W. Luker; 'Dutch Boat running free' (295), E. Hayes; 'Fécamp—Head—finished study for a larger picture' (323), J. J. Wilson; together with others by the same hand, both sea-pieces and landscapes; the latter of which we have always preferred; although, as a rule, small and cold in colour. Round the fireplace of the south-east room are some small pictures of great merit, as 'Evening' (275), J. J. Hill; 'A Tonsorial Operation' (285), W. Hemsley; 'Sunday Morning' (274), Miss Woolmer. In continuation there are 'The Sands at Avon Wrenn—North Wales' (330), T. F. Wainwright; 'Night on the Coast, near Hastings—Fishing-boats going out' (367), A. Gilbert. 'A Rustic Scene' (369), and 'Gleaners returning home' (371), both by Samuel Palmer, are in the spirit of a time long gone by, and to the least experienced observer appear skillfully composed pieces of scenery, in which the principal parts are played by heavy and towering clouds, that are injudiciously made to force themselves on the observation in precedence of all else. Remarkable also, and some with many beauties, are 'Bolton Abbey' (277), J. Syer; 'A Surrey Farm' (324), J. H. Dell; 'The Wetterhorn, from near Rosenlau' (339), A. B. Collier; 'Norham—Morning' (344), J. Peel; 'Farm-Yard' (350), J. F. Herring. But it may be observed that many so-called landscapes are only local fragments, but so well painted, that it would be more desirable to see them as complete compositions. This arises from want of fitness of parts and their arrangements as a whole, which are instantly felt even by the uneducated eye.

As already remarked, the personal compositions are inferior to the landscapes; indeed, those painters to whom year by year attention is directed are unanimously dull this season, a coincidence so striking as to be as singular as the excellence of the landscapes. 'Diamond Buckles for my Lady's Shoon' (4), J. Gow, has the merit of originality, and the male figure is well painted; 'A Roman' (370), and 'Vittoria' (514), are both by F. Leighton, R.A. The former is a profile of a man, drawn, it might be thought, after the vulgar idea of the Roman profile; but it is not so, and it does not impress the observer as the conventional

form. But in 'Vittoria' there is such a character as interests the spectator at once in the woman's aboriginal descent. Seeing this head, and remembering the every-day presentments that are proposed to represent Roman women, it would almost appear that this figure is a reproduction of a strongly featured woman of the Sabine race. By T. Roberts is 'Little Em'ly' (90); and by J. J. Hill, perhaps the very best study he ever made—it is called 'The Ballad' (168); nor should we omit to point out 'Cattle on the Coast' (113), T. F. Wainwright; 'Moonlight on the Coast' (112), E. J. Cobbett; 'Evening' (122), J. Danby; 'Camilla' (132), C. Baxter; 'Est ce Moi?' a child admiring herself in a glass (140), by F. Morgan—but why a French title? 'Left in Charge' (143), Edwin Roberts. There are also pictures of much excellence by W. Gadsby, Wylie, T. Heaphy, H. T. Dawson, C. Jones, Wyke Bayliss, J. Noble, James Peel, A. Corbould, J. C. Waite, T. Earl, J. Hayllar, J. C. Ward, J. Noble, J. S. Noble, A. W. Williams, A. Panton, G. A. Williams, E. H. Holder, and others.

The drawings forming the exhibition of water-colours are numerous and very various in quality. To name a few of them we may mention 'A Summer's Morning,' T. F. Wainwright; 'Moonlight on the Sea—St. Lawrence, Isle of Wight' (662), F. Slocombe; 'Fern-Gatherer' (631), Miss K. Greenaway; 'The Defeat of Chanzay at Le Mans—Loire Army' (673), P. de Katow; 'Dolce far Niente' (678), Mrs. Backhouse; 'Siege of Paris, 1871,' 'Montmartre during the Sortie of January 19th' (680), G. Durand; 'Moonlight, Swansea Bay' (679), G. S. Walters; 'An Old Bridge' (728), E. M. Wimperis; 'The Rural Postman' (721), Miss Jane Deakin; 'On the Llugwy, Capel Curig, North Wales' (730), Miss F. M. Keys; 'What's that?' (753), J. H. Barnes; 'The Jews conspire against Christ, St. Luke—a Sketch' (819), F. Huard; 'Sunset on Dartmoor' (826), T. Pyne; 'Sketches on the Coast, Oystermouth' (825), G. Sant; 'Summer Clouds' (829), E. Lewis; 'Rain coming on' (871), P. Deakin; 'The Darkness thickens' (877), H. Anelay; 'Hydrangea, and other Flowers' (893), Mrs. W. Duffield.

The exhibition is highly instructive, as showing that success does not always attend practice that illustrates the dry old maxims of Art. We hope many things from what we see here, and we also trust that what we have seen is a result of deliberate design.

COLLECTION OF PICTURES

BY PHILIP, R.A., AND CRESWICK, R.A.,
AT SOUTH KENSINGTON.

In anticipation of the opening of what is called the London International Exhibition of 1873 at South Kensington, there was a private view of the collection of paintings by the late J. Phillip, R.A., and the late T. Creswick, R.A., in the gallery to the west of the Royal Horticultural Gardens, on the 3rd of April. We may observe, *en passant*, that the visit may be called altogether casual, as, notwithstanding the rather heterogeneous company that filled the gallery, neither the *Art-Journal* nor some other critical periodicals that we might name received the compliment of a ticket. We suppose this to be a feature of the new management. Another feature, we conclude, is recognisable in the extremely catholic character, to use the most courteous adjective, of the collection, combined with the prevalence of what may be called the upholsterer's style of picture-hanging.

The exhibition of as numerous a collection of the works of single painters as can, on some particular occasion, be brought together, is by no means new. Not unfrequently such a display has been attempted on the death of an artist of eminence, when the unfinished contents of his studio have formed the gems, or at all events, the most attractive objects, of the collection. But when no special occasion arises for such a display, a certain care in selection is desirable. That very early, and even very inferior, pictures may be highly instructive, and therefore extremely interesting, in such exhibitions, there

can be no doubt. But in order to make them so, the chronological order of their production should be observed. To trace the growth, the maturity, and even the decadence, of a notable artist, is one of the best lessons that can be offered to his successors and admirers.

At South Kensington, however, the spirit of selection is, in this instance at least, disavowed. Anything that bears the name of either of the Academicians has been named appear to have been welcome. Thus, while there is a sense of wearisome sameness, in the repetition of every form of study and reproduction of the same subject and method, there is much which is altogether worthless in itself, and which loses its educational value from want of intelligent arrangement.

The contrast between such an *omnium gatherum* as the present, and the careful, though wide, selection of the works of such artists as Greuze and Murillo, which is to be seen at Bethnal Green, is most striking. From the latter place you come away with the sense that you have acquired an ineffaceable impression of the style and method of certain masters. From South Kensington you come with the reflection that the indiscriminate gathering of Burlington House is less wearisome than the *toujours perdrix* of the International gathering.

It is true that there are fine pictures on the walls—pictures that will repay the trouble of a visit, and as to which it is a treat to refresh the memory. One of the most interesting is the 'Early Career of Murillo,' which was painted in 1865. It is interesting not only as a good picture in itself, but as an illustration of how Philip studied on the ground, and meditated on the style, of one of the greatest masters of his art. It is unnecessary to describe pictures that are so well known. The truth to nature of the two shovel-hatted ecclesiastics who are inspecting a small canvas handed them by the youth is unsurpassable, and the idle, gaping stare of the man on the mule is a real bit of Spain. Another picture of very high merit is 'La Gloria,' a Spanish wake. The face and figure of the mother—who has laid down her tambourine, and stepped aside from the noisy dance, in which the promotion of her child from this world to the unseen glories of a better is, in Spanish guise, celebrated—are very touching and fine. This picture dates in 1864. 'Palanda la Pava,' a Spanish courtship—in which the lover, most carefully got up, is on the outside of an iron-grated window, and the *duenna* slumbers in the shadow, while the *donna* stands half-coy, half acquiescent, in the moonlight, leaving her hand, however, in the grasp of the Cavalier—is a charming and truthful illustration of Gil Blas. Another very characteristic scene is the gossiping party around 'The Braserio,' with the priest quite at home amid the women. There are some two hundred of Phillip's pictures, and about half the number by Creswick. Time has dealt somewhat roughly with many of the latter. Such, however, is far from being the case with the beautiful landscape called 'A Place to Remember,' which is lent by Mr. G. H. Strutt. In the 'Squally Day,' No. 1432, we can almost hear the splash of the waves on the shore.

We cannot but think that the catalogue owes more to the fine paper and good printing supplied by Messrs. Johnson, than to the taste and skill of the compilers. In a collection of the works of only two artists, it is not only a mistake but an annoyance to the eye to commence every line with one or other of the same name in large type, while the subject of the picture,—the first thing as to which the catalogue is consulted,—follows, in smaller print, between turned commas, even when that title is only "Landscape;" and the date is often not given at all. The want of judgment thus displayed may seem unimportant; but the effect on the thousands who will consult the catalogue is to be regretted; as it adds to the weariness produced by the examination of a series containing many noteworthy pictures.

The Kensington Museum owes a large debt of gratitude to Mr. Barlow, A.R.A., by whose energy these pictures were got together; he has saved the Exhibition of the year from being a total and entire failure.

THE ROYAL BIRMINGHAM SOCIETY OF ARTISTS.

SPRING EXHIBITION OF WATER-COLOURS.

THIS Exhibition was opened to the public on the 26th of March. Nearly seven hundred works are contributed from the studios of the respective artists. The borrowed pictures are few in number; they include examples of Rosa Bonheur, S. Prout, Topham, W. Hunt, J. W. Hunt, A. Baker, and F. H. Henshaw; four important works by the late David Cox, up to the present time not publicly exhibited; and J. A. Pinwell's 'Gilbert à Becket's Troth.' The other loan-examples are contributed from the galleries of Sir Josiah Mason, J. Chamberlain, J. H. Nettlefold, D. Waters, W. S. Hobson, Col. Moxon, Mrs. Bullock, and Mrs. Keeling. Directly contributed by artists themselves, are pictures of greater or less excellence and interest by Birket Foster, C. J. Lewis, and Carl Haag; an important work, 'The City of Benares,' by J. L. Rowbotham; 'Venice,' by Collingwood Smith, and by J. Vivian; sea-pieces by F. W. Hayes, Elijah Walton, John Finnie's 'Shore at North Berwick,' Edwin Toovey's 'Ladram Bay,' and a fine solemn study of waves, by P. M. Feeney; picturesque representations of 'St. Maclou, Rouen,' and 'Old Carved and Painted Houses at Lannion, Brittany,' both by J. Burgess, and marred only by the bustle and obtuseness of the multiplicity of details, which therefore contrast unfavourably with a 'Market-Place at Rouen,' by L. Tesson, whose every touch tells, and whose skillful use of light and shadow places every building in proper relation to each other; while appropriate colour makes up a forcible picture. John Sherrin's 'Fruit, Flowers, and Bird's-nest,' with its grassy background, tells that William Hunt lived not in vain. S. Rayner's 'Walk, Haddon Hall,' most solemn, from the shadows cast by the overhanging trees on the crumbling steps, suggests a regret that it is entirely executed in distemper, or body-colour; which, in passing, it may be remarked is now too much employed. If the English water-colour artists of to-day have achieved brilliancy, it has been at the expense of transparency—the true charm of water-colour painting. There are also examples by Guido Bach, Fred. Tayler, E. Richardson, E. A. Pettitt, Hargitt, E. H. Corbould, Whymper, Woolnoth, Houston, &c. Miss Mutrie sends 'Roses.' There are expressive, clever heads by Constance Phillott, good landscapes by Miss S. S. Warren, and examples of Misses Coleman ('Flowers'), L. Rayner, Gertrude Martineau, Agnes MacWhirter, M. A. Browne, Mrs. W. Oliver, and Mrs. W. Duffield, &c. This brief enumeration our limited space only permits; but it will show the artistic value of the contents of the Royal Birmingham Society of Artists, as regards contributions received from artists at a distance.

Respecting local contributions, which are numerous, upwards of one hundred contributors send two hundred and fifty works. The influence of well-known collectors—their taste and discrimination proved at the sale of the contents of the galleries of Gillott, Bullock, Bagnall, Dixon, &c.—no doubt has stimulated attention to Art, and increased the number of local artists; while the actual sums realised by the sale of works by W. Muller and D. Cox have largely increased the number of local "would-be-considered patrons of Art." These concurrent circumstances, all leading in one direction, help to show why Birmingham can often command the best pictures of the year after the Royal Academy Exhibition; why its sales are always more than those of other provincial exhibitions; and how it is that artists and Art-aspirants are so numerous in the capital of the midland districts.

At the head of our notice of the works of local artists we place the name of F. H. Henshaw, whose 'In the Forest' is excellent. No other artist represents more truly and faithfully the moss-grown gnarled trunk of ancient oak, nor draws in so true relation to trunk the boldly projecting branches, or the scanty foliage yearly less luxuriant, like grey locks on the reverend

head of age, or more charming glades, or rich undergrowth of verdant grass and ferns, in shadow emerald, in sunlight golden. In 'Rushing down the Glen,' the stream, swollen with tempest, coloured with moss, darker still as it is seen under the shadow of rock and tree, rushes on, heedless of obstruction; it is real water in motion, and the shadow is shade. A third example of this artist is 'Leaping from Crag to Crag,' one of his most elaborated works, but of which a glazing or two in certain portions, to throw back the somewhat too prominent blossoms of heather and broom, would materially enhance the value. These three pictures are contributed by Colonel Moxon.

By mountain, in glen, near the torrent, where rocks are spotted with lichens, heather blooms, and ferns nestle in shadow, C. T. Burt reigns supreme: a grander landscape has not been painted by any local artist than 'Cwm Nantcol.' His 'Ford on the Arto' would have been equally good, but for a certain recklessness in the colour and manipulation of some water introduced. S. H. Baker, whose progress has been noticed by us from time to time, among a number of works exhibited, has invested 'Penmaen Pool, near Dolgelly,' with a charm natural and artistic, entitling him to a very high place among artists. The pool, and its surroundings of mountains and tree-crested promontory, seen by the light of the setting, but invisible, sun, thrown down on the mirror-like calm surface of the water on which every object is reflected, form a picture full of the truest poetry of landscape-art. Every line speaks of rest, quiet, peace; there is not one jarring element to break the charm with which the thoughtful brain and the cunning hand of the artist have invested it. Harry Baker emulates in industry and skill the excellence of his able father; of six works exhibited by him, 'The Bridge on the Conway,' and the 'Dee, near Conway,' are his most finished works; but the sketch, 'Old Buildings at Barmouth,' is superior to the others as regards "light." This quality is even more apparent in the sketches by his father, the late Alfred Baker. Sorrowful mementos they are of one so full of promise, who, ere he reached manhood, accomplished more than many artists much older have done. His sketches are brilliant, and so is the more, but not too highly finished, 'Lynmouth Pier: the boats, in various positions, are capitally drawn, equally so is the vessel at anchor. J. Steeple has in his 'The Llugwy at Capel Curig,' and 'Snowdon,' produced two of the most satisfactory and pleasing examples of his pencil; the more so that there is less apparent effort visible as regards detailed working out. C. T. Radcliffe, in his 'At Hampton Lucy,' has selected a very charming subject, which a little more labour would have converted into the best landscape he has yet painted. His contributions are numerous. F. H. Harris simply needs to direct his attention to one class of subjects: there is in 'The Sands at Whitby' enough to show that an artist so able could produce better and nobler works, as he should, and ought to, do. C. R. Aston's careful drawing, good perspective, and faithful colour are seen in 'Cadgwith Cove and Village, Cornwall,' 'The Gull Rock,' and a 'Haunt of Ancient Peace;' some variety in the aspect of sky and its influences on the scenes he so skilfully reproduces would improve them.

W. H. Vernon exhibits landscapes in oil, the best of which, 'Arthog,' is so, simply because it has in it an approximate to what the other examples of his industry lack—i.e. somewhat more definition as regards the objects introduced; even in shadow there should be detail seen, and it may be suggested that even distant objects have contours more definite than are observable in this artist's works. Edwin Taylor's landscapes are always cheerful in colour, pleasing, but not by any means very true transcripts of nature: with less facility of execution, his pictures would be improved; hand rather than mind being the distinguishing feature of his works. W. T. Roden and H. T. Munns exhibit some good portraits. J. Pratt evidences progress; his most ambitious work, 'A Successful Day,' is crude in colour, disfigured with patches of pure vermilion; the flesh-colour of the trio of little Italians is not quite true, and there is a want of "abandon."

The latter peculiarity is also evident in 'The Shrimper' and 'Spring.' The artist's aim appears to be to paint figure subjects, limited in size; in order to do so successfully he must adopt a more minute style of finish. F. Hinkley has only one contribution, an 'Italian Musician' leaning against a rock on a mountain-side; very painstakingly made out, and more subdued in colour than his usual exhibited works have hitherto been. T. Worsey exhibits 'Roses,' in oil, and 'Spring Flowers,' in water-colour—excellent examples of his skill. There are some good drawings by A. E. Everitt, H. Birdes, F. Hill, J. L. and H. R. Carpenter, P. Deakins, E. & W. H. Hall, Langley, Reeves, Pilsbury, J. P. Fraser, H. T. Symonds, J. J. Hughes, and others.

Among the contributions of lady-exhibitors will be found a very exquisitely painted miniature, 'Lady Corisande,' by Miss Aston. In this work, however, she has a dangerous rival, if not something more, in the dark-haired, expressively-featured lady, painted, also on ivory, by Miss Minshull. Miss Steeple exhibits landscapes. Miss Mary Vernon, whose 'Hollyhocks' of last year we directed attention to, with an equal amount of success, on the present occasion, shows she can paint equally well 'Dead Game.' In her works there are evidences of clear perception, care, intelligence, and a hand with the power to execute; using these elements as intelligently hereafter as she is at present doing, there cannot be a doubt of her future career. Space precludes our enumerating even the names of numerous other lady-contributors.

The value of the contents of this exhibition artistically is undoubted. Financially its sales have been very considerable, amounting to £1,500 within the first week of its opening.

MR. McLEAN'S GALLERY.

THIS annual exhibition (the ninth) is now open with a collection of oil-pictures by artists generally foreign, many of them being painters of European fame, while others are men certain of making a reputation if they live sufficiently long. Among the valuables of the collection there is one by Fortuny (114), called 'A Sudden Shower,' which shows how a religious procession has been scattered to the four winds by a sudden and very heavy shower of rain. The subject, and its manner of treatment, bespeak the very essence of originality. The incident would have occurred to very few minds of ordinary standard; and, if it did present itself, such a power of representation as we see here would have been wanting. The dispersion of the procession—the priests with their appointments—may be said to be rather serious than ridiculous; and the description of the confusion is such as to leave so much to the imagination that the catastrophe seems to be much greater than it is in reality. By a painter not extensively known to the English public is a picture called 'The Carousal,' L. Rossi, wherein figure both men and women in the wildest state of convivial excitement. It is painted with much spirit; indeed, the company is numerous, and all are moved by the same overflowing hilarity. Others among the most interesting in the collection are 'The Appointment' (7), by L. Goethals; 'The Doves,' (12), Charles Chaplin, very masterly; 'Harvest Time' (16), Schampheeler; 'Cattle Grazing' (17), S. Bakhuizen; 'The Two Friends' (18), S. Madou; 'Startled Deer' (21), Schlenk, a small herd in an extensive snowy plain; they are alarmed by the approach of a man seen in the distance; 'A Fish-Market on the Dutch Coast' (28), James Webb. We have before seen a composition very like it. The market is held by a number of women, forming one solid agroupment. The colour is remarkably sweet; and perhaps greater sacrifices have been made to neatness of attire than truth warrants. 'The Outskirts of the Wood' (30), F. Ebel and E. Verboeckhoven, is a composition of sheep, and wooded landscape, very like English scenery. It is not equal to other compound works that have been exhibited under the same names. 'Kissing Baby' (34), A. Jourdain, is a life-sized group, with many beauties in character and execution. Very commend-

able also are 'Landais Peasants' (43), R. Beavis; 'The D butante' (41), A. Stevens; 'Preparing for the Feast' (47), V. Layge; 'On the Banks of a River' (45), the Comte de Bylandt; 'On the Aran' (36), Vicat Cole, A.R.A.; 'Floating the Boat' (57), J. Isra ls—two of the seaside children which this artist paints with a sweetness to which very few other artists have attained. 'The Bouquet' (74), J. Van Kerisbilch, is a careful life-sized study of a lady in a semi-Oriental costume. There are also meritorious works by Vautier, Thom, G. Cole, J. B. Burgess, E. Hayes, Sir John Gilbert, Fagerlin, Levy, and others.

Among the landscapes are attractive pictures by J. Linnell; and by B. W. Leader there is an Alpine subject rendered with much spirit. By F. W. Hulme is 'A View on the Derwent,' an example of Art much more agreeable than the large tree-pictures he has been recently exhibiting. Thus, it will be seen that the English painters represented are but few. There are, however, two which head the catalogue that could not, without injustice, be voted as productions upholding the reputation of their school, being 'Lesbia and the Sparrow' (1), P. R. Morris; and 'The Halt at the Brook' (2), P. F. Poole, R.A.

The contributions in foreign landscape are generally small, but they exemplify the art of Ziem, Dupr , Roelofs, Lambinet, &c.; and if they are not among the very best of the works of these men, they contain, at least, strong suggestions of their capabilities.

SELECTED PICTURES.

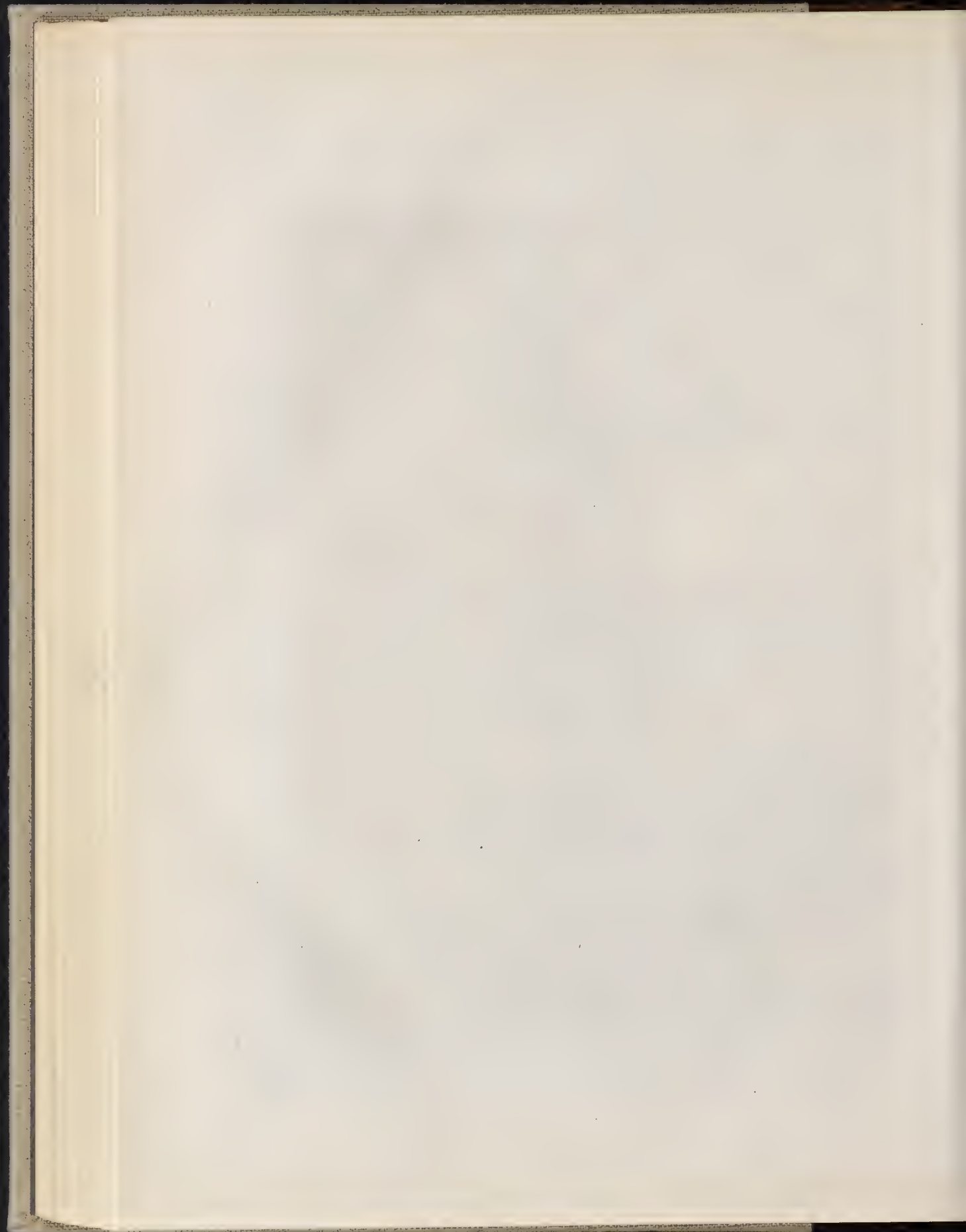
SCARBOROUGH.

J. M. W. Turner, R.A., Painter.
W. Chapman, Engraver.

THOUGH the very large number of oil-pictures painted by Turner during his long life bear indisputable evidence of his unwearied labours, their testimony would be comparatively of little weight were it not supported by the enormous mass of drawings, sketches, etchings, &c., which he left behind him. Thousands of these have become the property of the nation, and thousands more are scattered over the country, their owners cherishing them among their most valued treasures.

The engraving of Scarborough is from one of the very numerous drawings made by him in the earliest part of his life. They who know the town as it now is, a fashionable watering-place of much resort, would only recognise it, as presented in the picture, by the ancient landmarks—the ruins of the old castle, and the adjoining church. Scarborough of to-day is quite a different place from the Scarborough of half a century, or more, ago; and if it now wears a more aristocratic and showy garb, it is certainly far less picturesque than it was in the days of Turner's development of his art. He was then far more realistic in his treatment of subjects than he subsequently became, and more definite in the delineation of objects; and these qualities are quite apparent in the drawing of Scarborough, yet the poetic element is not wanting. The time is morning; the sun is rising behind the projecting cliffs, gilding the thin clouds, and lighting up the old houses on the beach and the various buildings on higher ground. The mass of shadow covering nearly the whole of the centre of the composition gives great value to all the rest by throwing back the more distant parts into their proper places, while it affords additional brightness to the sky and the sun-lit objects. The introduction of the white-clad shrimper-girl—the dog, also, partly white—and the white cloth, relieve from heaviness the extent of shadow, and give distance to the background.







W. J. VA.

1844 - 1845 - 1846



THE UNIVERSAL EXHIBITION AT VIENNA.

EACH age as it is stored away in the dusty bins of history receives its appropriate label, and we think we are not wrong in our judgment in saying that the latter half of the nineteenth century will be known to posterity as the Age of Exhibitions. Nearly five *lustra* have passed since, as if by

"A wizard's rod,
A blazing roof of lucid glass
Leaped like a fountain from the grass
To meet the sun;"

and a noble conception nobly carried out became the Adam of a numerous posterity. The idea mooted by the Prince Consort at a meeting of the Society of Arts at Buckingham Palace on the 30th of June, 1849, was so daring in its originality and so vast in its horizon, that it is even now a matter of wonder how, in the brief space which intervened, the acorn thus sown could have fructified into the vigorous oak that sheltered beneath its branches the industries of the World on the 1st of May, 1851.

Of local exhibitions there had been many, not springing from "the canker of a calm world and a long peace," but originating in the troublous days of the French Revolution; for in the Year IV. (A.D. 1797) the Marquis d'Avèze, or, as he was then called, the Citoyen Avèze, considered the possibility of an aggregate display of French industries; and the Year V. (A.D. 1798) saw collected, in a modest shed on the *Champ de Mars*, the results of the first exhibition. Since that time, Parisian exhibitions, though intermittent, have been numerous under every change of government; and Vienna in 1835, our Society of Arts in 1847-8-9, and the Royal Dublin Society in successive years, have followed the example; but the first suggestion of an *International* display originated with the Prince Consort, and it was indebted for much of its success to his administrative ability. Taking the number of exhibitors in 1798 as a standpoint, it is curious to note how the idea has grown—the figures themselves tell the tale—1798, 110; 1851, 13,937, both purely *Industrial*; in the latter, the exceptions, proving the rule, being some isolated statues, such as Monti's 'Veiled Vestal,' Hiram Power's 'Greek Slave,' with some few models; 1855, 23,954—21,779 belonging to the twenty-seven industrial, and 2,175 to the three Fine Art classes; the numbers of French and foreign exhibitors being almost

coincident—French Empire 11,986, Foreign States 11,968; 1862, 28,653—26,348 in the thirty-six industrial classes, and 2,305 in the four classes of Fine Arts. In 1867, 42,217 represented the total, in eighty-nine industrial and five Fine Art classes, 1,103 being painters of all countries, including his late majesty Charles XV. of Sweden. Of the "Weltausstellung" no idea of the aggregate number can be formed, the Austrian and Hungarian alone numbering 20,000; while the German contingent is four times that of 1867.

Of the building itself, the Faërie Palace by the Serpentine, the story has been often told: the dilemma of the Building Committee in futile struggles against impossibilities; "the provisional nature of the building;" the brief space in which it was to be erected, and the obdurate composition of the material first proposed, that of the original gathering of the nations, the "Tower of Babel,"—brick; and we think too much ridicule was cast at the time on the proposal of "the Napoleon of Engineering," Mr. Brunel, to relieve the general flatness by a Titanic dome, composed of sheet iron, 200 feet in diameter, with 150 feet of height; it was forgotten by objectors that he never *failed*, and it is due to his memory to assert that the idea of '51 has become the fact of '67. At length a *Deus ex machina* arose, Mr. (Sir) Joseph Paxton.

The rough sketch on a blotting-pad was shown by him to Mr. Robert Stephenson, who intuitively seizing the idea, with native chivalry proposed to meet all comers, and lay the hasty outline before the Prince Consort himself; circumstances prevented him, but Mr. Scott Russell took up the lance. Mr. Brunel, with a self-abnegation only commensurate with his courage, assisted. In ten days from the 18th of June, 1850—anniversary of a conflict *not* of peace—the elevations, sections, working-details, and specifications were carried out. On the 6th of July they appeared in the *Illustrated London News*; on the 16th were accepted; and on the 30th the contractors, Messrs. Fox (Sir Charles) and Henderson, took possession of the ground, their *pre-eminence* (as Nelson and Charles Dickens have called it and acted up to) aiding much—with suggestions from the rival friends, Stephenson and Brunel, Sir Charles Barry and Sir William Cubitt—in the

fruition. Thus was the King of Saxony's *mot* on Chatsworth realised, "a tropical scene with a glass sky."

That first day of May, 1851, was an era in the World's history; true, though "villainous gunpowder" was conspicuous by its absence, it did not lead, as many fondly hoped, to a time when we might realise Sir Edwin Landseer's picture of 'Peace,' or the Laureate's words—

"Till the war-drum throbbed no longer and the battle-flags were furled
In the Parliament of man, the Federation of the world;"

yet it set an example which the nations have not been slow to follow; and as the "Great Captain" walked through it on his eighty-second birthday, he must have remembered how thirty-six years before he prepared his army for a duel *à outrance*; and so come nearer to our minds the kindly words (written on the event) by the bright and genial critic, Jules Janin, "Les champs de bataille sont derrière nous, il n'y a devant que les champs de labeur. Le Palais de Cristal a masqué la vue de Waterloo." True, since then have been the Alma, Inkermann, Balaklava, Magenta, Sadowa, and last of all Sedan; but these would have arrived *without* a World's Congress; and the triumphs of peace yet outlive the evanescent glories of war. It is our regret that we must say *fuere* to the peaceful allies of 1851; the Prince, its founder; the gifted architect; the able engineers; the "Great Captain;" and our ally, "leal and true," who rests in English earth.

On the 24th of December, 1853, the Emperor Napoléon signed a decree appointing commissioners, with Prince Napoléon as President, for an *Exposition Universelle*, to be held in Paris in 1855; not alone an industrial congress, but an international display of Arts; this "crowning of the edifice" originating with the Empress Eugénie; the site of the principal building, the Palais de l'Industrie, to be in the Carré Marigny. On the left of the main avenue of the Champs Elysées, south of this, parallel to the Quai de la Conférence, was the machinery *annexe*, extending three-quarters of a mile, from the Place de la Concorde to the Pont de l'Alma: the Palais des Beaux Arts constituting a separate building in the Avenue Montaigne. Many modifications were made in the original plans: among others, a rotunda, styled the Panorama, being set apart for the display of the crown-jewels, and the products of the imperial works of Sèvres and the Gobelins; and a covered passage crossing the Cours la Reine, connecting the main building and the *annexe*. The occupation of the Carré Marigny was not accomplished without strenuous opposition, recalling Lord Brougham's philippics, in 1851, against "closing the lungs of London," and Colonel Sibthorp's successful defence of the dispossessed hamadryads in Hyde Park, a success, as all will remember, resulting in the architectural triumph of the transept built over the elms that still stand to mark the site of the first "World's Fair."

The 1st of May, 1855, was appointed for the opening ; but, as the time drew near,



Medal : the Emperor.

chaos reigned so supreme in every department that the opening ceremony was unavoidably postponed to the 15th, still too soon, as the agricultural department was



Medal for the Fine Arts.

not fit to receive the public till the 5th of June ; the *annexe* till the 10th ; and the Panorama and junction gallery until the 30th. Once fully opened, however, the



The Medal for Merit.

exhibition was a success, deriving a *prestige* from the visit of her Majesty and the Prince

Consort, on August 24th ; the main building of stone and iron reflecting credit, especially externally, on the architects, MM. Viel and Desjardins. The main interest, however, was centred in the Fine Arts department, for the first time bringing the French nation face to face with the English school, in the works of Creswick, Danby, Frith, Landseer, Leslie, Maclise, Millais, Mulready, D. Roberts, Stanfield, and others.

The history of the International Exhibition of 1862 is almost too recent to need enlarging on ; how, thanks to the administrative genius of its originator, that of 1851 was a financial success ; how land was purchased with the surplus funds, aided by a Parliamentary grant ; and how an impetus had been given to industry, surpassing in progress any decade in the World's history whether

"In the march of mind,
In the steamship, in the railway, in the thoughts that
shake mankind."

The Prince died, but his work survived ; and another 1st of May saw another meeting, not only of the industries, but of the Arts, exceeding in richness and extent all previous efforts. Only in one point had we retrograded, the building æsthetically ranking very far indeed below the high standard set by its great exemplar, and boasting perfection but in one branch—the superb picture-galleries, as yet without their equal. But with 1867 came a greater bathos, the building, described by the Imperial Commission as "An area with two main entrances. Manufactures and products of cognate natures to be arranged in concentric bands, with a garden in the middle. The different nationalities to intersect the bands by transepts, or avenues, radiating from the centre," possessing neither external grandeur, nor internal *coup d'œil*, having but the one merit of serving its purpose ; to Prince Napoléon belonged the idea, the execution being intrusted to the chief architect, M. Aldrophe. The park, with its varied buildings, mosques, churches, kiosks, Swiss chalets, Swedish houses, Russian cottages, and light-houses, as a mere show, formed the great attraction. Its site, however, was historic : there on that Champ de Mars, on July 14, 1790, on a new altar, had Louis XVI. taken oaths to a new constitution, and the cannons roared as the *Fête de la Fédération* was an accomplished fact ; there, as Lamartine said to the excited mob in 1848 at the Hôtel de Ville, had the "Red flag, streaming with a nation's blood, made its sanguinary circuit ;" there, in 1798, had the Marquis d'Avèze and M. François de Neufchâteau inaugurated the first exhibition of manufactures ; there, re-christened the Champ de Mai, had Napoléon, on another altar, sworn to a new code but six weeks before his sun set on Mont St. Jean :

"Demain c'est le sapin du trône,
Aujourd'hui c'en est le velours."

Around it had the legions of France defiled before Jena, Moscow, and Waterloo ; there had the Allies held their reviews ; and there, on the 10th of May, 1850, had the Gallic Cock been again supplanted by the Eagle

of the Napoléons; now all the sovereigns of Europe met as their host, ally, and friend, the nephew of the Exile of Saint Helena.

In the four great exhibitions Austria had prominently asserted herself: her magnificent displays both in our "World's Fairs" and the Paris Congresses being remarkable (even in those contests of enterprise and intellect), both Kaiser and people exerting themselves to the utmost to uphold the prestige of the great Eastern Empire. This public spirit deserves all the more recognition when the disadvantages under which she laboured on each occasion are taken into consideration: in 1851, while the empire was yet heaving from the throes of a national earthquake, which at one time threatened the integrity of the State; in 1862, with provinces ceded and resources crippled, after a brave but ineffectual struggle against the united forces of France and Italy; and again in 1867, when her wounds were yet bleeding from the hard-fought field of Sadowa.

Still, considering these exertions as but tentative, she bided her time, till, under happier auspices, it was in her power to develop her full strength, and invite the nations to a friendly conflict in her own historic capital. In 1857, it had at one time been proposed to follow the examples of London and Paris, but the political future was too doubtful, and the event was indefinitely postponed to a more peaceful season. That time is now at hand; for the 1st of May will witness a display of Art and industry as yet unequalled, and in all probability never to be surpassed, the results of which it is impossible to over-estimate; the completeness equally impossible to over-praise.

Although the project of the "Universal Exhibition" was only inaugurated at the meeting of the Imperial Academy of Sciences in Vienna on the 17th of September, 1871, there is, no doubt, in fact, internal evidence to prove, that a display of manufactures, if not of Arts, had been long meditated, which though possibly not international, was yet on a more extended scale than had up to that time been attempted; for the design, enlarged, modified, and improved of the present "Weltausstellung," dates back to the year 1845: the conception of the architects of the Vienna Opera House, the late Herren Siccardsburg and Von der Nüll. These plans, traced out some quarter of a century since, were not in all respects on a level with the requirements of the age. Still the germ of the idea was there, and, as Sir Joseph Paxton was indebted to Messrs. (Sir W.) Cubitt, Scott Russell, Stephenson, and Brunel for many invaluable suggestions for the fairy structure of 1851, so we, while we render all credit to Herr Carl Hasenauer for ingenuity and talent, must also pay homage to genius in advance of its day.

The plan of the building has been alternately described as "herring-bone," "gridiron," after the fashion of the Escorial, to say nothing of other similar poetical comparisons: we, *faute de mieux*, would rather

compare it to a prolonged "gaufre," as the "herring-bone" comparison would im-



The Medal for Taste.

ply acute angles; the "gridiron," a series consists simply of one line crossed by others, of naves; whereas the "gaufre" proper in fine, a nave and transepts. This, in a



The Medal for Co-operation.

utilitarian point of view, left nothing to be with its own means of outlet, avoiding that desired, as each transept could be provided weary pilgrimage to the door at the ex-



The Medal for Progress.

tremitry of the building, that *mauvais quart d'heure*, when visitors wander aimlessly, and



Tiaras and Cross of Emeralds and Diamonds; Hancocks & Co.

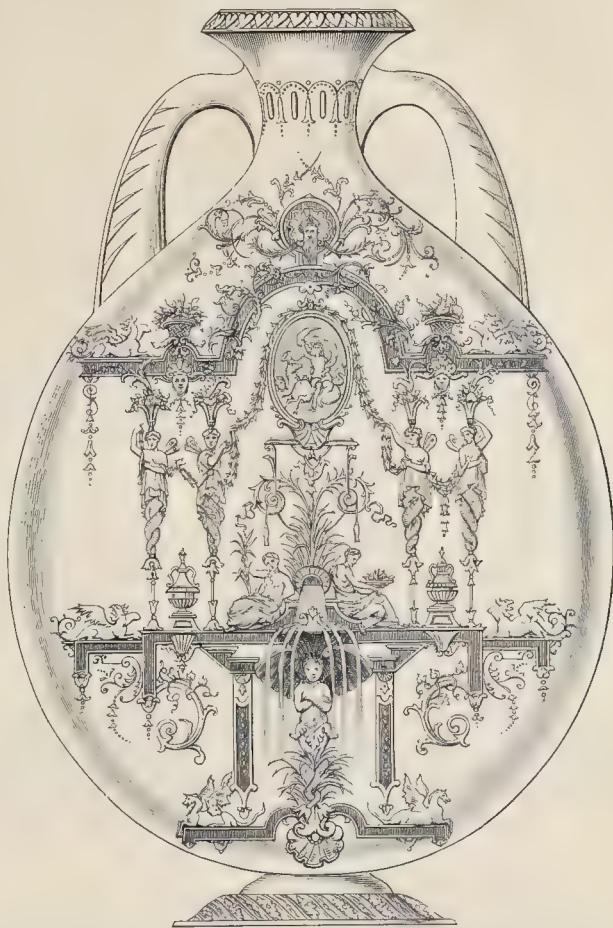
"All the place is dark,
And all the chambers emptied of de-
light;"

that dread of passing the night amidst trophies of industry and dusty machinery, which many must recall as the "tonic" that neutralised the sweets of their excursion. Something still more was wanting—the eye had yet to be contented; and from 1851 down, as we have already said, that æsthetic longing was unsatisfied; 1862 being externally a failure, though, in some respects, internally a success; 1867, compared irreverently to a "fish-kettle," a failure throughout, not even providing a space for the award of medals, but compelled to entrench on the older "Palais d'Industrie," in the Champs Elysées, for the occasion; and the designs of the "Weltausstellung," admirable as they were in most respects, did not comply with two requirements: architecturally, the structure was monotonous; practically, it provided no large covered structure for state-ceremonies. To supply these defects, a central building was decided on; but the suggestive Baron von Schwarz-Senborn, Consul-General for Austria in Paris, was at that time unfortunately "a besieged resident" in the beleaguered city. On his release, with his accustomed energy, he called to his councils Mr. Scott Russell, whose ideas concerning domes he had first learned in the year 1851, when, as the Chevalier Schwarz, he was employed as chief Austrian Commissioner in the first exhibition. The ideas of Mr. Scott Russell, worthy coadjutor of Mr. Brunel, were colossal: he proposed to erect a dome 800 feet in diameter; but as neither time nor money could be spared for so Brobdingnagian a scheme, the first thought was reduced one-half; and that our readers may realise the immensity even of this, we give a relative comparison of the great domes of the world, and greatest spans covered by any roof:—St. Paul's Cathedral, 34.13 mètres—110 ft.; St. Peter's, 47.83 mètres—152 ft.; the dome of the 1862 Exhibition, 48.76 mètres—159 ft.; the roof of St. Pancras Station, 240 ft.; while

the diameter of the Vienna cupola is the unprecedented span of 100.18 mètres, or 354 ft. For the better understanding of these figures we shall take a familiar example—the magnificent Reading-room of the British Museum: the walls of this building are 30 ft. high; from these springs the dome, 140 ft. in diameter, the total height being 106 ft.; whereas the girders of the Vienna cupola start from a ring 80 ft. above the ground, the total external height being close on 300 ft.

At the point where it narrows to 100 ft. diameter, a cylindrical lantern, 40 ft. in height, is constructed, which will contain the windows for lighting the interior; from the roof of this will spring a second iron cone, surmounted by an enormous crown, richly gilt, with the jewels imitated in coloured glass, an exact copy of the imperial crown in the Schatz-Kammer, of which it may be well said, "*finis coronat opus.*"

We will now revert to the Exhibition—its origin, aims, and ends. At the inaugural meeting in 1871, the Arch-Duke Rainer said "that two decades had elapsed since Prince Albert, to whom civilisation is so much indebted, first suggested those peaceful contests of nations in Arts and Industry 'which are designated by the expression 'International Exhibitions,' and which may not be inappropriately compared to the Olympiads of the ancients." The programme of the "Weltausstellung" contains many new features, its aim being not only "to represent the present state of modern civilisation, and the entire sphere of national economy, and to promote its further development and progress," but to be retrospective, and trace back the industrial, intellectual, scientific, and artistic progress of the race, from the flint weapons of the drift, dating from pre-historic days, faintly sketched out in the Paris Show of 1867, to the glories of Raffaele, and the "resonant steam eagle" of Watt. The entire scheme is so comprehensive that it may fairly be considered exhaustive; as it is only after close study of the multifarious details that one is enabled to gain even a slight idea of the labours, and do justice to the administrative ability, of its Director-General, Baron Wilhelm von Schwarz-Senborn, who may not inaptly be termed the Moltke of Peace. In all international displays he has rendered signal service; as Austrian Commissioner in 1851, 1855, and 1862; as Consul-General for Austria in Paris in 1867, and as the head and front of the *Exposition Maritime* at Havre in 1868. Thus his appointment as Director-General of the "Weltausstellung" is not only a recognition of services performed, but a signal instance, to use Lord Palmerston's phrase, of "the square man in the square hole;" his experience being utilised not only in every administrative detail, but manifesting itself even more markedly in the varied structures now massed together in the Prater. Thus in the separate buildings for Industry, Arts, and Mechanics, we recognise an improved version of 1855, the site and relative positions of



Vase of Engraved Crystal Glass: Copeland.



Figures in Statuary Porcelain: Copeland.

the structures being also very similar, reading Danube for Seine, as in the grounds we



Testimonial: Sy & Wagner, Berlin.

recall the Champ de Mars of 1867. In the programme the cycle of industry is



Tiles: R. Minton Taylor.

complete, every nation, from the United States to far Cathay, contributing its

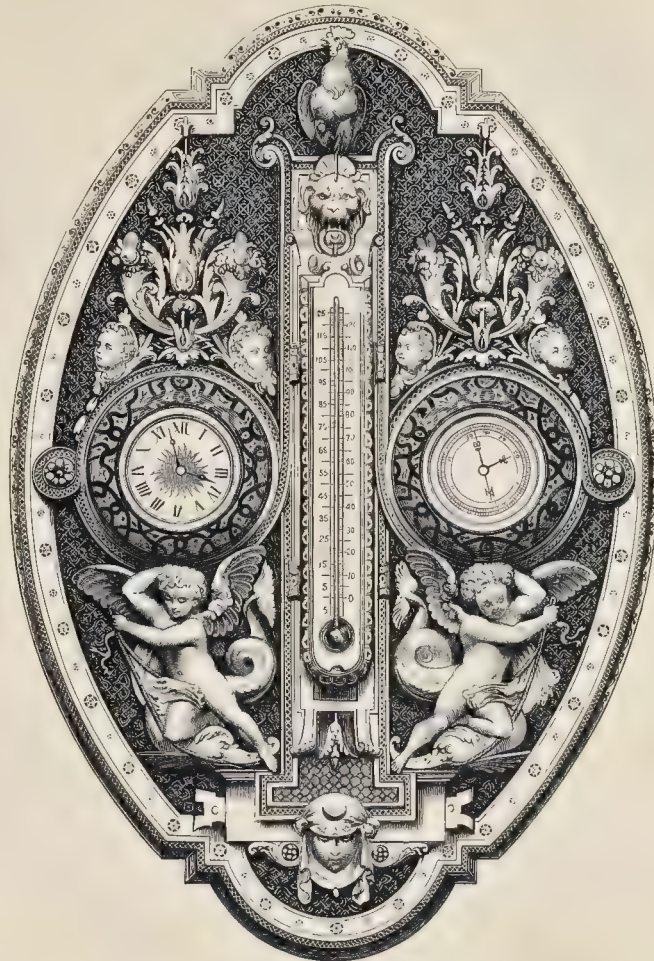
quota; mines, forests, agriculture, and mechanics being represented in all their multitudinous ramifications, from crude products to the most perfect specimens of human ingenuity; the social life of the nations will be shown, from the cottage of the workman upward, till it culminates in the Palace of the Padishah; while the arts of war will be set up side by side with all the appliances that modern science has perfected to mitigate their horrors. It is, however, in our peculiar province—that of the Fine Arts—that a marked advance over all previous exhibitions is prominently shown; thus, not only will there be a gallery of Fine Arts, filled with the choicest productions of all the modern schools—Munich alone contributing no fewer than six hundred works of Art—but an “Exposition des Musées” will contain the choicest treasures of London, Rome, Paris, St. Petersburg, Copenhagen, Berlin, and Moscow; and an “Exposition des Amateurs,” the priceless gems, pictorial and ceramic, bronze, *faïence*, and sculpture, collected by wealthy amateurs in every city of the globe. The Sultan, too, in a special building will display for the first time to the eyes of the “giaour” the wealth of jewels belonging to the Imperial Scimitar; and his great vassal, the Khedivé, in another palace, will unearth the treasures of “Old Nile,” ransacked from the tombs of the kings at Thebes, and arranged under the personal supervision of the great Egyptologist, M. Mariette. Nor does the mighty scheme even halt here, but horse and cattle-shows will cast into the shade our efforts in 1862 at Battersea, and those of the late Emperor’s in 1867 on the Isle de Billancourt. For all these Vienna furnishes an unequalled site in her magnificent Prater, the private domain of the Emperor. This superb park, styled by Mr. Scott Russell “the Windsor Park of Vienna,” in its Haupt Allée, combines the characteristics of Longchamps and Rotten Row; there the Magyar magnate, or Bohemian prince, may be seen with his hussar or jäger, gorgeous in dolman and kalpac; the Moldavian Boyard displays his almost barbaric splendour; the Imperial State coach and the “nieselwagen,” filled with Viennese *bourgeois*, mingle with the equipages of the Liechtensteins; the Esterhazys and the Schwarzenbergs pass in a long procession under the shade of oaks, chestnuts, acacias, and wide-branching Lombardy poplars: while the *plebs* near at hand have their Victoria Park in the Wurstelprater, with its shows and swings, its foaming flagons of *bock beer*, and portentous sausages. Beyond all this there stretches for miles a wide vista of forest, oaks, and fertile lawns.

Here, on the north side of the Haupt Allée, inclining on the west to the Wurstelprater, is located the “Weltausstellung,” to which the eyes of all Europe is at this moment turned. Here the central building, with its nave, nearly 3,000 ft. in length; its thirty-two transepts, with their garden-courts; its mighty cupola; the Machinery Hall, with its moving mass of metal, nearly

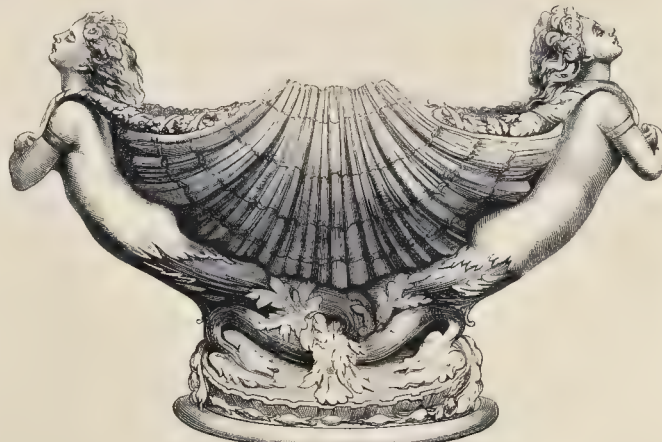
a mile from end to end; the two Agricultural Halls, the Fine Arts Gallery, the Expositions des Musées et Des Amateurs; the pavilions of the Sultan, the Khedivé, and Prince Schwarzenberg; the Breweries of Liesing and of Dreher; the pavilions of the Emperor and the juries; the barracks of the 1,600 engineers; the special printing-offices of the *New Free Press*;—all find ample space and verge enough with some square miles of garden, with *bassins* and *bosquets*, with buildings of every possible variety;—all present an aggregate of attractions of which the Viennese may well be proud, realised at an expense of sixteen millions of florins, or one million six hundred thousand pounds. The outlay has been lavish, but the results are superb, and their influence we trust may be permanent.

We have already stated that the experience of Baron Von Schwarz-Senborn had suggested many alterations and remedied many defects of previous exhibitions. Thus in the present gathering the entire space is on the ground-floor, there being no galleries; this, in the Fine Arts department, removing, with the precautions that are taken and the unlimited water supply that exists, all the dangers inseparable from the connection with machinery and industrial courts. One feature is throughout paramount, each country will have its industrial, mechanical, and agricultural products in close contiguity, in place of being scattered broadcast over the entire surface of the Exhibition—a result not attained without much consideration and vast trouble. The arrangement of the countries is also excellent, Japan and China occupying the extreme east, and the United States and Great Britain the extreme west of the great structure; whereas in the Crystal Palace of 1851 the transept was, as the *Times* termed it, by a bold stroke of fancy, considered as the Equatorial Line, all the tropical and semi-tropical States being massed around it. In the present, in the case of two countries being the same distance, east or west, of a given meridian, the one which lies most to the north on the face of the globe occupies the transept and part of the nave on the western side of the axis, and *vice-versâ*. This, though sometimes unavoidably disregarded, does not in the least affect the general carrying out of the system.

We shall now speak briefly of the engineering difficulties resulting from the site. The Prater being originally formed by the overflow of the Danube, is alluvial, consisting for the most part of alternate layers of loose sand and gravel. Thus it was determined that the heavy walls of the nave and such buildings as were destined to be permanent—for instance, the grand entrances and the ring aisle surrounding the Rotunda—should *not* be built on piles, but on a solid concrete foundation. All the smaller transepts, together with the buildings which form the central and flanking façades, together with the flooring of the entire palace, being founded on piles. But to give due importance to the In-



Clock-stand; Style, Henry Deux: Minton & Co.



Flower-bearers: Minton & Co.

dusty Palace, it was determined that it should stand on a terrace elevated about two feet above the general level of the park. This end was attained by driving piles till their heads stood at the required level above the ground, and filling in the interstices with gravel from the new bed of the Danube. The operations for the elevation of the ring supporting the roof of the cupola, were unique; this iron box-ring, measuring 1,100 feet in circumference, which ties together the thirty-two columns carrying the whole, weighs no less than 650 tons, and, as it had to be put together on the ground, on a bed of concrete made for the occasion, the raising of such a colossal weight to a height of 80 ft., is, in a technical point of view, a new and important event in the history of mechanical science, by which alone a lasting importance will ever attach to the greatest dome in the world. The *modus operandi* was as follows:—Upon each of the thirty-two foundations a strong timber structure 20 ft. high was erected, bearing two capstans, in which were inserted two enormous screws, fitting in the projecting ends of the central ribs over each pillar. By turning these sixty-four screws simultaneously, with only two men at each capstan, the whole was lifted up, and when it attained the height of 20 ft., the set of thirty-two upper lengths were attached to it, and so on for each 20 ft., till the entire height of 80 ft. had been joined, when the fourth or lower tiers of columns were fixed in their places: thus the columns hung like monster stalactites, increasing the total weight at each successive, until the final, stage. The process by which the iron girders bearing the roof were raised to their places was also singularly complicated in its operation: firstly, a scaffold, 180 ft. high, was built up; and, as each girder weighs 15 tons, and two had always to be raised simultaneously to their places, first at right angles, and then diagonally till they reached their bed on the great iron ring to which they are bolted, the greatest precautions were taken to ensure the strength of the structure, not less than 55,000 cubic feet of wood and 50 tons of nails being employed in its composition.

All now has been happily accomplished, and Mr. Scott Russell's theory asserts itself as an established fact. Six galleries, two internal and two external, are provided for those with Alpine proclivities: two at about the height of 80 ft.; the others at the base of each cone. From the two upper ones a superb panorama will be spread before the spectator. Immediately below lie the entire series of palaces and gardens; the Praters, Oberer and Unterer; the suburb of Leopoldstadt; the lines of railway Nordbahn and Stratsbahn; the Heustadel Wasser; the "Kaiserstadt" itself with its glacis, the inmost core of the city surrounded by its broad green ring, like a bouquet of white flowers in a wreath of ferns; St. Stephens, with its mighty spire and roof, on which the double-headed eagle of Austria keeps constant guard; the blue rolling Danube spreading out to the distant sea; the high

roads to Bohemia, Germany, and Hungary, till the glorious landscape fades away in the misty blue of the first Carpathian range, and the lovely Styrian Alps. Proud as the Viennese are of their old bulwark of Europe against the Moslems—for no later than the beginning of the eighteenth century the Osman wave of conquest was swept away from Europe by the Austrian armies at Peterwarden and Belgrad, under "our good prince Eugene," brave companion in arms of our Marlborough—they will never have occasion to be prouder than when the summer of 1873 sees all the potentates of the earth the guests of the Emperor-King. And liberal as the supplies have been for the execution of the project, the Austrians and Hungarians have not forgotten the duties of hospitality, but have voted £100,000 that their imperial and Royal master may worthily entertain his honoured guests. Everywhere throughout the globe is the greatest interest shown; the Czar of all the Russias sends a general, an admiral, and a councillor of state, with unlimited credit, to do justice to Russian interests. The German Emperor is equally profuse. France has voted, despite war indemnities, a total of £68,000 to defray expenses; Switzerland, £16,000; and the Roumanian and British Governments, £6,000 each; a sum which demands the wider recognition when the political insignificance of these two last countries is taken into consideration! The British Commission, with the Prince of Wales as its president, has worked indefatigably, undeterred by the magnitude of the sum at its disposal; the Prince displaying much of the administrative ability of his father, and concerning himself almost daily with the executive work of the Royal Commission.

Nor will the importance of the structures end with the close of the Exhibition: the Machinery Hall will be converted into a custom-house; the great Rotunda become a corn-market, large enough even to accommodate the traffic borne upwards by the river on whose shore it stands; while Austria, emancipated from the dead weight of her German connection, will re-assume her rightful position as the great eastern State and frontier guard of Europe, and a new Vienna, of wider commercial importance, assert itself on the banks of a new Danube. In the years to come, should peace reign, America will invite the nations to her exhibition at Philadelphia, in 1876; and, beyond all doubt, Berlin and St. Petersburg will follow the example, and sustain the right of our half of the nineteenth century to the distinctive appellation of "The Age of Exhibitions." In future numbers we shall enter, as is our wont, into the history of the Arts, as applied to the manufactures represented at Vienna; and in special articles continue the course which it has been our privilege to follow, since the first "World's Fair" in 1851 to the present "Weltausstellung," during a period distinguished as much for great events cut by the sword on the tablet of history, as by great achievements wrought by the mind in the more peaceful strifes we chronicle.

THE ENGRAVINGS

Given with this part of the Report of the Exhibition at Vienna comprise examples of the works of Messrs. Hancock, jewellers; Messrs. Copeland, manufacturers of porcelain; Messrs. Sy and Wagner, goldsmiths, of Berlin; Mr. Minton Taylor, manufacturer of encaustic tiles; and Messrs. Minton, manufacturers of porcelain. The letterpress consists principally of a description of the huge building that contains the contributions of "all Nations." Of this structure we give a plate conveying an admirable idea of its mighty cupola. We also engrave the medals that will be eventually distributed.

That for PROGRESS is destined for exhibitors "who have furnished proofs of considerable progress over similar products shown at former Universal Exhibitions, by new inventions, introduction of new materials and contrivances."

That for MERIT "will be awarded to exhibitors who support their claims by the goodness and perfection of their work, the extent of production, the opening of new markets, the employment of improved tools and machinery, and the cheapness of the product."

That for FINE ART will be presented to those who contribute excellent and important works of the higher order of Art.

That for TASTE "will be awarded to exhibitors of articles of industry prominently manufactured where the forms and colours are to be appreciated in the fine line."

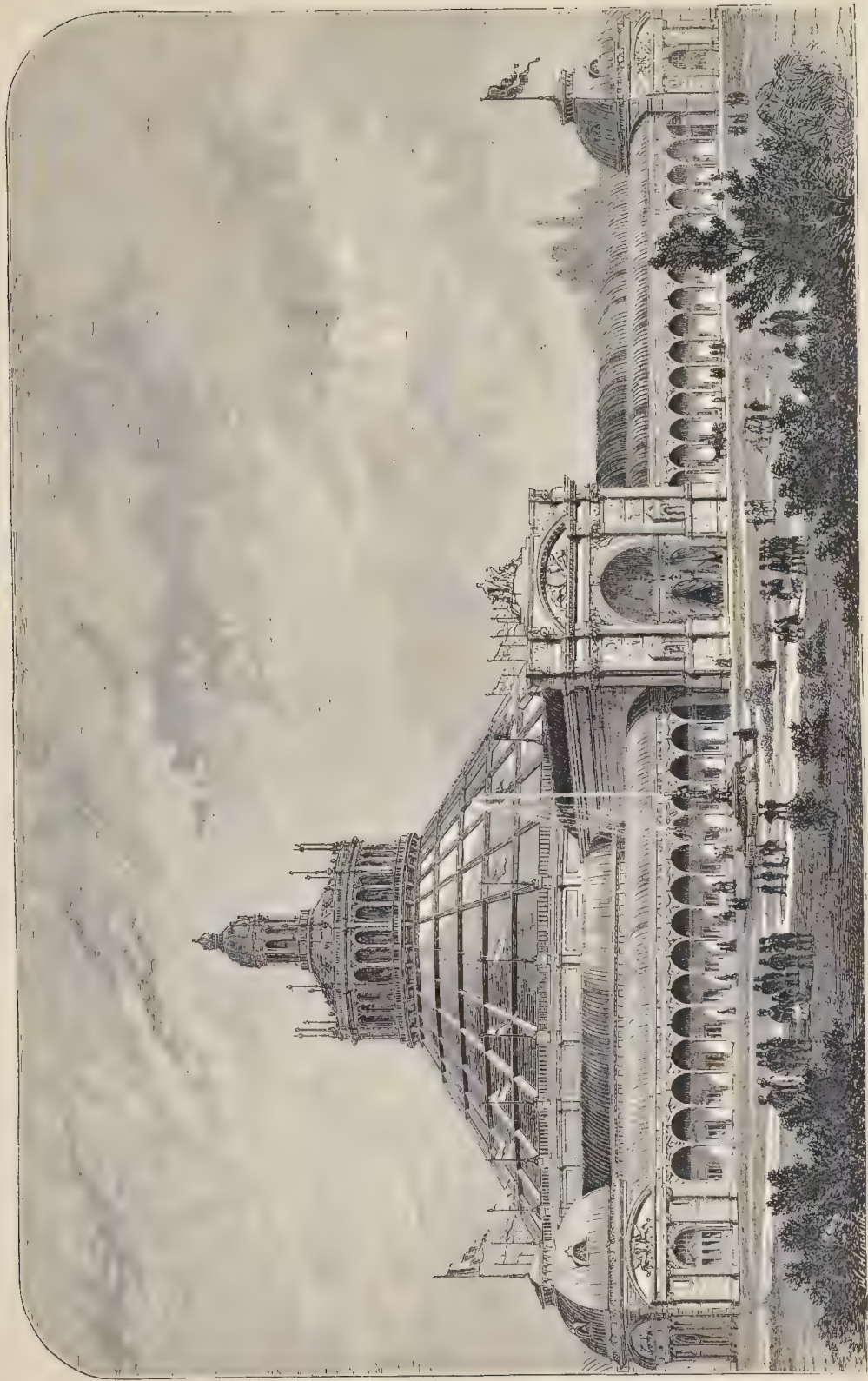
That for CO-OPERATION "is destined for individuals who will be designated by the exhibitors as managers of manufactories, foremen, drawers of patterns, model-makers or assistant workmen, for the substantial part they have taken in the excellence of the produce or in the increase of the sale."

Besides these, there is THE DIPLOMA OF HONOUR. It "will bear the character of a peculiar distinction for eminent merit in the domain of science, its applications to the education of the people and the advancement of the intellectual and material welfare of man."

The number of diplomas and medals to be distributed is not stated: that will naturally and necessarily depend on the number of contributors. It will be seen, however, that nearly every class of "aids" will be recognised, acknowledged, and recompensed.

Of the other subjects engraved in this Part of the *Art-Journal* it is not requisite to say much; they will be noticed, in due course, under the heads to which they belong. Attention should, nevertheless, be directed to the very beautiful work of Messrs. MINTON—the clock, thermometer, &c.—a most exquisite imitation of the style known as "Henri Deux," by far the best production of its class that has been produced in modern times. As a work, very opposite in character, but of exceeding merit, we may associate with it the engraved crystal-glass vase, exhibited by Messrs. Copeland: nothing so entirely excellent has been produced in this country—perhaps not in any other. It is designed and executed by M. Paul Oppitz; it occupied his mind and hand during a period of 243 days: and will be considered a triumph of patience, skill, and artistic ingenuity. The design was "arranged" by Mr. J. Jones, one of the artists of the firm. We engrave also two statuettes from models by the sculptor, Joseph Durham, A.R.A. Messrs. Sy and Wagner, of Berlin, rank among the most famous goldsmiths of the Continent; the object we engrave in this Part is one of the many "testimonials" for the production of which they are celebrated. Mr. Minton Taylor enables us to engrave one of his specimens of tiles—for halls, conservatories, and so forth. They are of universally admitted merit, and will uphold the fame of England in that department of Art. British jewellers will be regretted; jewellers have somewhat unaccountably held back; but the works of this eminent firm will, notwithstanding, do much to extend our renown.

In the pages issued monthly we shall endeavour to represent a large proportion of the most eminent of the contributors of Art-manufacture, giving due prominence to those of Great Britain.



THE UNIVERSAL EXHIBITION, VIENNA, 1873.

ROYAL DIORAMA OF SCOTLAND.

THE selection of views now exhibited at the Egyptian Hall, under the above name, is the most judicious and comprehensive as Scottish scenery that has ever been brought before the public, accompanied as it is by a performance of music which claims a place in Scottish story, as celebrating men and places famous in heroic narrative. No country in Europe presents to the painter and the lover of the picturesque such a diversity of feature as Scotland. Edinburgh, with her monuments and ancient mementoes, challenges the historical study of a lifetime; while Glasgow, with its miles of quays, presents herself only as a great mercantile capital. The views are numerous and comprehend all the points of interest. That of Edinburgh shows us the city from the Calton Hill, looking straight down Prince's Street; to the right and left of which we see the Register Office, the Castle, Heriot's Hospital, and indeed every object of importance included in the vast area. The Tron-gate, Glasgow, offers a very different aspect from the street-scenery of Edinburgh, which is studded with memorials of the past. Tron-gate and Argyll Street, to those travellers who have not visited this part of the United Kingdom, will call forth lively remembrances of many of the characters in Scott's novels, as Baillie Nicol Jarvie, and others. Indeed, so judiciously have the views been selected, that there is not one that does not leave a vivid impression on the memory. Linked commercially with Glasgow, we have Paisley, so celebrated for its manufacture of shawls and cotton thread; and then Greenock, of which an interesting view is given. And how are Loch Lomond and dark Loch-na-Garr to be compared? the former like an unreal scene in an Eastern tale, and the latter lying beneath the shadows of the monarch of the Dee-side mountains as black as ink, and thence not less like the creation of the enchanter's wand. Of the majestic ruins pictured in the series, Melrose Abbey is the most impressive; then, very different in character, are the remains of the Palace of Linlithgow, and the yet more romantic ruin of Roslin Chapel, where twenty barons of St. Clair lie buried in their armour, without any coffin. And of the habitable edifices, there is Inverary Castle, the famous seat of the Argyll family, and held by them for five hundred years; also Holyrood Palace, renowned for many incidents which figure prominently in Scottish history. And this brings us to Balmoral Castle, the view of which, with the surrounding domain, is the most satisfactory we have seen of the Queen's Highland home. The view also of Abbotsford is more comprehensive, as showing the bright and silvery Tweed, with the ford which gives the place its name. But we reverence the locality the more when we remember Sir Walter Scott's own words: "My heart clings to the place I have created; there is scarce a tree in it that does not owe to me its being." And there are yet to be named Loch Awe, the Land of Burns, Dumfries, the Corra Linn, the Pass of Glencoe, and other places all equally famous for picturesque beauty. The vocalists, Miss Ellen Macdonald and Miss Jeannie Campbell, acquitted themselves most effectively in the songs allotted to them, as "Caller Herrin," "The Auld Scotch Songs," and in the duet of "Huntingtower," sung by one of the ladies with Mr. Mac-lagan, into which was thrown all the pathos

of which the music and words are susceptible. Of Mr. Mac-lagan's harp-imitation there can be but one opinion—it is one of the most ingeniously and absurdly clever performances that can possibly be conceived; and is delivered with so much of the music of the string that the hearer cannot be persuaded that a talent which could attain to such a degree of excellence, could not fail by careful practice to perfect the unique performance, which is already so attractive as to incite the desire that it should be perfect.

It will be understood that the views generally are of the kind called dioramic; yet, as a whole both pictures and music will be pronounced among the most pleasing that have certainly of late been opened to the public.

FAMOUS JEWELS.*

IN the concluding paragraph of the preceding paper it was remarked that "Dr. Rock says no doubt Wolvin was an Anglo-Saxon." In that language *Wol* means "wretched" or "lowly," and *win* a "scholar" or "follower;" thus Wolvin means "lowly follower." The learned doctor says that he knew a labourer's family named Wolvin in the neighbourhood of Alton, Staffordshire, and the name is common in Herefordshire. No Italian would think of writing *Phaber* for *Faber*. The Anglo-Saxons, on the other hand, frequently wrote *ph* for *f*. The enamel heads on the altar at Milan are identically the same in workmanship as the Alfred jewel before mentioned. The Italians of that period were totally unacquainted with the process. A long oval topaz is inscribed $\alpha\delta\alpha\iota\gamma\upsilon\tau\upsilon\upsilon$, which Mr. King says can only be interpreted as the votive offering of Riada, some Lombard contributor to its construction in the ninth century.

The Chelles chalice, attributed to St. Elvi, was, up to the time of the real Revolution, preserved in the abbey of Chelles, founded, in 662, by Bathilda, queen of Clovis II. Charlemagne gave to the twenty-two abbays which he founded each a reliquary effecting the form of one of the twenty-two letters of the alphabet then in use. One of these given by him to the ancient abbey of Conques was exhibited at the Paris Exhibition. The groundwork is of silver parcel gilt, encrusted with fine stones, antique gems, and filigree work of great elegance of design, and also ornamented with fine enamels, perhaps the work of Byzantine workmen, and mounted in France.

The cup of the Ptolemies, a two-handled vase, $4\frac{1}{2}$ inches high, and $15\frac{1}{2}$ inches in circumference, of imitation agate (like the Portland Vase), was executed for Ptolemy XI., surnamed Dionysos. After its presentation in the ninth century by Charles the Simple to the Abbey of St. Denys, it was used to hold the consecrated wine at the coronation of the queens of France. Its gold mounting enriched with gems was melted down when the chalice was stolen from the *Musée* in 1804, but the vase was recovered, and has been remounted. Henry II. pawned it to the Jews for £50,000 sterling. We must devote a few lines to the chalice of St. Remi, formerly belonging to the Cathedral of Rheims, now in the cabinet of antiquities in the *Bibliothèque Nationale* at Paris, notwithstanding the inscription round the foot denouncing an anathema on any one who should abstract it from the church of Rheims. It is of gold,

encrusted with enamelled ornaments, gems, pearls, and filigree work of curious character. It is a fine specimen of goldsmith's work of the twelfth century. Some years since it was abstracted from the cabinet of medals by thieves, together with other plunder, and lay for some time in the river Seine. The richest collection of Byzantine jewellery in existence may be seen in the treasury of the Cathedral of St. Mark's, Venice. We have not space to describe them here.

The Green Vault (*das grüne Gewölbe*) at Dresden, contains the finest collection of jewels and works of art in the precious metals possessed by any European monarch. With wealth derived from the silver-mines of Freiberg, the Saxon princes collected this magnificent assemblage of rarities. Those who have not seen the collection, will obtain a good idea of its interest from Gruner's fine work, "Illustration of the Green Vaults."

Some famous rings still remain. The signet of Darius is in the British Museum, and the finest Etruscan ring—the Canino one—is in the same collection. The signet of Michael Angelo, now at Paris, was formerly believed to be the work of Pyrgoteles, and was accordingly valued at £2,000. But it is really an Italian work by P. M. de Pischia, the intimate friend of the great painter. The Imperial Cabinet at St. Petersburg has the ring believed to be the espousal ring of the Virgin Mary, with portraits of herself and Joseph, but they are really the portraits of two freedmen, Alpheus and Aretho. In the Vatican is an emerald, said to be engraved with a portrait of Christ, taken by order of Pilate. It is really of the Italian revival period, the face being a copy of the head of the Saviour in Raffaele's cartoon of the 'Miraculous Draught of Fishes.' The ring of the first of the barbarian chiefs who entered and sacked the city of Rome is preserved; it is a curious carnelian inscribed "Alaricus Rex Gothorum." The wedding-ring of Cola di Rienzi, last of the Romans, is preserved in the Waterton Dactylothea.* It has a star in *niello*, with the names NICOLA and CATARINA. Athelwolf's enamelled ring is preserved in the British Museum, and figured in Shaw's "Dresses and Decoration of the Middle Ages." Athelstan's episcopal ring (*c.* 867) is preserved in the British Museum, and William of Wykeham's (1367—1404) is preserved at Winchester. In the cathedral library at Chichester is an ancient gem having the Gnostic equivalent of the name Jehovah on a fine sapphire. It was used by Seffrid, Bishop of Chichester (*d.* 1189), as his episcopal signet. The ring said to have been given by Queen Elizabeth to the Earl of Essex, which was to serve him in time of need, is said to be preserved at Hawnes, Bedfordshire, the seat of the Rev. Lord John Thynne. It is said to have descended in unbroken succession from Lady Frances Devereux (afterwards Duchess of Somerset) to its present owner. It is a sardonyx, on which the head of Elizabeth is cut. We do not intend to go into the controversy respecting its authenticity, but the same honour is claimed for one in the possession of C. W. Warner, Esq. It consists of a diamond of small size set in gold inlaid with black enamel at the back and sides, and was given by Charles I. to Sir Thomas Warner. Little is known of its former history; and certainly the Hawnes ring has a higher claim on that account.

* This valuable collection has, we are glad to say, been purchased for the South Kensington Museum.

* Continued from p. 103.

Gem collectors give large prices for their specimens. The Duke of Devonshire gave Baron Stosch £1,000 for the Cow of Apollonides, and Seven of Paris the same sum for the Diomed with the Palladium. La Chaux says the Duke of Marlborough, in 1763, purchased from Zanetti of Venice four gems for £1,200, viz., the Phocion of Alessandro il Greco, the Horatius Cocles, the Antinous, and the Matidea, all now at Blenheim. But these prices are small compared with the fact stated by ancient writers, that the rings of Faustina and Domitia cost a sum equal to £40,000 and £60,000 of our money respectively. Rudolf II. gave 12,000 gold ducats for the famous "Gemma Augustea" now at Vienna. The Poniatowski gems, refused by the authorities of the British Museum, were all forgeries; when sold in 1839 many of them fetched only a few shillings each, though as works of Art they were very beautiful. Signor Castellani, whose copies of ancient jewellery we have admired in Rome, contributed to the *Art-Journal*, May, 1869, a "Discourse on Ancient Jewellery," which, coming from such a pen, is very valuable. He observes that the fact that the first inhabitants of Italy had the same cradle as other people in the world, is proved by the similarity of the jewellery, whether found at Cumæ, the tombs of Etruria, the ruins of Nineveh, the Indian temples, the Egyptian pyramids, or the ruins of Mexico. Etruscan remains attest the fact that before settling in Italy they emigrated from the East. The excavations of Pompeii show us objects of Greco-Roman style, inferior to those which have been found in Magna Grecia, and though we often observe very beautiful forms, the manual work is inferior. The few jewels of gold found in the catacombs of Rome resemble in form those of the Lower Empire, and are so devoid of Art that they may be compared with the rudest objects of a primeval state. At Byzantium jewellery lost the characteristics with which the ancient Italo-Greco tradition had invested it, and became Arab and Oriental in character. The artists of this school went to Venice and there planted the first root of that Byzantine tradition, which, modified by Italian taste, produced the Italo-Lombardic style, which lasted in Italy till the time of Cimabue. A thousand years after the birth of Christ, ecclesiastical jewellery was first used, and was cultivated chiefly in the monasteries. The severe lines of ancient architecture may be seen in the fine relics of Acquisgrana and of Colonia.

In the fifteenth century the leaders of the art originated a new method of working in gold, using tools, chisels and a great variety of enamels. In the seventeenth century the art fell into perfect decay, and as Signor Castellani observes, "always getting worse and worse, and almost ridiculous by the bad imitation of Roman style in works of Art, attempted by the French at the end of the last century; it kept gradually losing, even till our day, every artistic characteristic, to become subject to caprice and fashion, and remain merely a branch of trade, and a source of miserable speculation." In the early part of the present century Sarno, in Naples, attempted to copy ancient works in gold, but the school gradually fell into decay. The Castellani studio was opened in 1814. He prosecuted researches into Etruscan Art, and when the tomb of Regolini Galasse was discovered in Cervetri, and precious works in gold found, he was allowed carefully to study their peculiar characteristics.

(To be continued.)

CIVIL SERVICE ESTIMATES.

THE estimates for 1873-4 have been published: the following have special reference to Art and Science:—Mr. Herbert, R.A., for his picture of 'The Judgment of Daniel,' £1,000, a re-vote for a sum not expended; New Home and Colonial Offices, £58,000; National Gallery Enlargement, £42,320; Glasgow University Buildings, £20,000; Edinburgh Industrial Museum, £9,200; New Wing to Burlington House, £29,192; British Museum Building, £5,547; Science and Art Department Buildings, £19,773, of which £14,000 is for new buildings at South Kensington; Wellington Monument, £4,651, for reliefs for the panels of the walls of the chapel in which the monument is to be placed; Natural History Museum, £80,000; New Courts of Justice, £68,800, of which £65,000 will go towards the erection of the building; Science and Art Department, £262,563, including for administration, £5,590; schools, £104,560; purchases, circulation, &c., £24,287; South Kensington Museum, £38,396; Bethnal Green Museum, £5,570; Edinburgh Museum, £7,232; Hibernian Academy, £300; British Museum, £102,061, of which sum £24,840 go for purchases and acquisitions; National Gallery, £6,045; National Portrait-Gallery, £2,000; National Gallery, Scotland, £2,000; National Gallery, Ireland, £2,380; Irish Academy of Science, £2,084. The total estimates for Education, Science, and Art amount to £2,440,442.

ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—The statue of Dr. Livingstone, by Mrs. D. O. Hill, is to be erected in this city; it will be placed on a pedestal embellished with a series of reliefs illustrating episodes in the life of the great traveller.—Mr. J. Steell, R.S.A., has recently completed a recumbent figure of the late Admiral, the Earl of Shrewsbury, as part of a monument to be placed in the church of Ingestre, Staffordshire. Cut out of a single block of Carrara marble, of singular purity, the figure rests on a couch, simple, yet beautiful in design. The head is slightly raised on a tasseled pillow, the face looking upwards, and the hands rest easily on the chest. Over the body is thrown the ermine-coped robe of a peer of the realm; but its massive folds are thrown back from the left breast and shoulder in order to expose the epaulette of the admiral's uniform, and the insignia of the various orders conferred upon his lordship for distinguished services. The treatment throughout is conventional, but the figure—and especially the head, which is really fine—is the work of a true sculptor. The Earl died in 1868, when on a visit to his daughter, now Dowager Marchioness of Lothian, at Newbattle Abbey, Dalkeith.

LIVERPOOL.—At a recent meeting of the Liverpool Architectural Society a paper was read by Mr. H. H. Statham on the "Arrangement and Architectural Treatment of Picture Galleries;" the subject having suggested itself to him by the proposed formation of a gallery of Art in this important town. A condensed report of the paper is before us; but we can only speak of it as containing some valuable propositions.—The collection of oil-paintings and water-colour pictures belonging to the late Mr. John Mather was sold last month, realising nearly £5,000. The number of works was about one hundred; among them were 'England,' T. Creswick, R.A., 1,050 gs., bought by Messrs. Agnew; 'Feeding the Horses,' J. E. Herring, 310 gs., bought by Mr. H. Gaskill; 'Sheep,' T. S. Cooper, R.A., 260 gs.; 'Coast Scene,' C. Stanfield, R.A., 300 gs.; 'Expectation,' J. Phillips, R.A., 195 gs., purchased by Messrs. Agnew.

MINOR TOPICS OF THE MONTH.

ROYAL ACADEMY.—Sir George G. Scott has resigned the professor's chair of Architecture.—The niches in the new front of the Academy's galleries at Burlington House are, it is said, to be filled with statues of Phidias, Michaelangelo, Raffaele, Titian, Leonardo da Vinci, William of Wykeham, Wren, Reynolds, and Flaxman. Painting, sculpture, and architecture are thus each represented, though not by equal numbers.

MR. RICHARD PARTRIDGE.—The death of this gentleman, who succeeded Mr. J. H. Green as Professor of Anatomy at the Royal Academy, took place on the 25th of March. He was in his seventy-second year, and had occupied the professor's chair since 1852.

MR. ALMA TADEMA, the Belgian artist, now settled in London, has been elected an associate-member of the Society of Painters in Water-Colours.

INSTITUTE OF WATER-COLOUR PAINTERS.—Mr. Louis Haghe has been elected President of this Society, in the room of Mr. Henry Warren, who recently resigned the post on account of failing health. The department of landscape-painting will gain strength by the accession of Mr. E. M. Whimperis, who has been elected an associate-member. Mr. W. L. Leitch succeeds Mr. L. Haghe as Vice-President.

THE INTERNATIONAL EXHIBITION was opened on Easter Monday. Want of space compels us to defer our notice till next month.

REPRODUCTION OF DRAWINGS.—The following process, practised by M. Renault, for reproducing drawings by means of salts of the oxide of silver, appears in a new publication called *Iron*:—"If a drawing or an engraving is placed on a sheet of pasteboard which has for some time previously been exposed to hydrochloric acid vapours, and above the design a leaf of sensitised paper is laid, the acid vapours filtering through the drawing transform the salt of the oxide of silver in the sensitive paper into chloride, except in those places where the passage of the gas is stopped by the carbon lines of the design. The sensitised leaf, if then laid on a sheet of copper, reproduces the original drawing or engraving, the salt of the oxide of silver being reduced where it has escaped the acid vapours. Each stroke of the design is ineffaceable, being not only on the surface of the paper, but carried through its entire thickness, even reappearing on the other side, when the sensitive paper is allowed to remain a sufficient length of time in contact with the copper plate. In place of using a sheet of copper to develop the image, hydrogen, or phosphorus vapour mingled with carbolic acid, may be used; in this case the image appears immediately the paper comes in contact with the gas. The sensitive paper, after development of the drawing, is washed with a dilute solution of binaxlate of potassa, the design being subsequently fixed by immersion in a solution of hyposulphite of soda and salt. Fac-similes of all kinds of manuscripts, drawings, and prints can be made by this process."

H.R.H. THE PRINCE OF WALES visits Vienna as chief of the British Commission, representing the Arts and Art-manufactures of his country. The artist, Mr. N. Chevalier, to whose meritorious works we have, on several occasions, referred, is attached to the suite of his Royal Highness. No doubt he will be employed to make draw-

ings and sketches of the Exhibition and some of its contents. The task could not be in better hands.

THE NATIONAL PORTRAIT-GALLERY.—From its origin, when Lord Stanhope, P.S.A., fought bravely and earnestly for its establishment, it has received our zealous and cordial support. We have rejoiced to record its progress from year to year; as we anticipated, it has received many gifts of interest and value. The Report of 1872-3 gives us a long list of such. It is sure to be augmented; indeed, it is easy to foresee a time when its contents will be too numerous rather than too few. The public know it, are attached to it, and receive benefit from it: like biography, it is history teaching by example. In 1859, the visitors numbered 5,305; in 1871, 63,195.

THE CRYSTAL PALACE.—One of the most interesting collection of pictures we have ever seen—indeed, it is not too much to say that a more valuable series has never been shown publicly—may now be seen in the Loan Gallery of the Crystal Palace. We regret that we cannot accord to it the space to which it is entitled and deserves. A young Russian artist, M. Basil Wereshchagin, accompanied the army of his country into Central Asia, and was present at some of the battles fought with the natives in several states, some of them unknown to England even by name. With the Kalmucks and the Afghans we are in a degree acquainted, but to more than one of their neighbours we are here introduced for the first time. Of the two hundred pictures and sketches, some are large, others small. Not only are battles portrayed, scenery is depicted, portraits and costumes are given, ancient structures are represented—in short, there is scarcely a theme omitted that could gratify and give information. If they had been little more than daubs in Art, they would have been of manifest value; but they are exquisite as paintings, beautifully drawn and obviously true to nature, whether the accomplished artist deals with the animate or inanimate. The Crystal Palace has to be congratulated on an acquisition calculated to delight the tens of thousands by whom these admirable works will be examined during the season.

THE PICTURE-GALLERY at the Crystal Palace has been re-hung: all the pictures now shown are new. Mr. Waas has been indefatigable in his efforts to collect works of merit, and he has largely succeeded. If not all it might be, and which we hope yet to see it, the collection is the best he has ever brought together—certainly an advance on predecessors. No doubt much of this is attributable to the liberal supply of forty medals, in gold, silver, and bronze, offered by the Directors. We must postpone our notice until next month. It was opened on Good Friday, when probably it was examined by ten thousand persons.

A MEMORIAL of Sir Joseph Paxton, executed by Mr. W. F. Woodington, from the design of Mr. Owen Jones, is to be erected on the upper terrace of the Crystal Palace.

MESSRS. MAULL & Co. have exhibited at their photographic *atelier*, in Cheapside, a very interesting portrait of his Royal Highness Prince Arthur. It is of great excellence as a picture, and a most accurate likeness of the Prince, who, by the kindness of his nature and the suavity of his manners, endears himself to all with whom he comes in contact. Messrs. Maull have issued photographs of the portrait in various sizes.

THE CERAMIC ART-UNION is progressing very favourably. Several new works have

been produced for guinea subscribers, and they have received the unanimous approval of the council, which consists, as our readers know, of several gentlemen eminent in Art and Letters. Last year there were sixty-four prizes distributed; probably this year there will be many more. But, in fact, the object obtained at the time of subscribing is fully worth the guinea subscribed.

CHARLES KNIGHT.—All who are interested in Literature—in illustrated literature, more especially—should know that subscriptions are being raised, in order to place on record the services of a most estimable man, the late Charles Knight. The precise form it will receive is not yet determined; it must depend much on the amount of money collected. It need not be a grand affair, but it should be a worthy tribute of the respect in which he was held; the esteem, approaching affection, with which he was regarded; and the high estimate which so many thousands hold of the valuable services rendered by him to Letters and to Art during his long and active life.

ART-UNION OF LONDON.—The Council has resolved to produce, in bronze, a revised version of the statuette of Cimabue, for which the modeller, Miss Emily Selous—now Mrs. Fennessey—of the Female School of Art, received last year a national gold medal, a national bronze medal, and a Princess of Wales scholarship.

THE PAINTERS' COMPANY continues its good work of encouraging excellence in the several branches of its special trade. The prizes offered for the present year are:—£5 and £3, respectively, for decorative painting; similar sums for paintings from natural foliage or flowers; £3 and £2, for freehand drawing and design; and the same for marbling and graining; with the addition to the first prize in each class of the Company's bronze medal. Specimens must be sent in between the 18th and 25th of the present month. The Company has also arranged for the delivery of lectures, with the view of advancing technical education in the trade.

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.—The Society had a morning meeting of members and their friends on the 3rd of April in the library at Lambeth Palace, by gracious permission of the Archbishop of Canterbury. Their guide was the learned Librarian, S. W. Kershaw, Esq., M.A., who placed before them several of its leading Art-treasures, and briefly explained them. Afterwards the chapel and the Lollards Tower were visited. A more agreeable and instructive day has rarely been spent.—A lecture on *Macbeth*, by Madame Roninger, attracted a large number of members of the Society and their friends to the rooms in Conduit Street, on the evening of the 10th of April: the lady's readings and critical remarks much gratified her auditors.

HALL-MARKED JEWELLERY.—When we know the extent to which the public is defrauded by the present method of hall-marking, it is a matter of surprise that such a system should be tolerated in a country like this, where abuses are presumed to be carefully looked into. The very fact that the hall-mark is applicable to gold, from the quality nine carats up to that of metal of the purest quality, is a temptation to fraud; for which of us, purchasing an article of jewellery, would not accept as a guarantee of good faith the hall-mark, though it might warrant the article which might still be only of half the presumed value. Mr. Streeter, of Conduit Street, has undertaken to expose the nefarious traffic in spurious

gold, and it is to be hoped that he is perfectly aware of the magnitude of the enterprise he enters upon; for it cannot be forgotten that there are thousands of dealers who live by falsifying the precious metals. An adjustment is only to be effected by an appeal to Parliament; the gratitude of the public will, nevertheless, be due to Mr. Streeter as having initiated the movement. The authorised hall-marks are so numerous, that it is next to impossible for a purchaser to secure himself by a knowledge of these hieroglyphics. It is to be presumed that persons purchasing expensive articles for wedding-presents would address themselves to the most respectable houses in the trade; if not, those who have made large purchases for special occasions may find at some time that the articles they have bought are not worth one-fourth of the sum at which they were valued to them; and in evidence of this, Mr. Streeter shows bracelets and neck-ornaments, presumed to be entirely of gold, which have been manufactured hollow, preparatory to being filled with lead and other materials, and so stamped as to appear to be wholly of gold.

TESTIMONIALS, of large weight, in silver, but of great value derived from Art, have been presented, one to the Marquis of Salisbury by the Directors of the Great Eastern Railway; another to Mr. Moon, by his brother directors of the London and North Western Railway. They are complete services for the table, manufactured (the term is not appropriate) by Messrs. Hunt and Roskell. They are veritable Art-works of the highest order, admirable examples of merit in design and excellence in workmanship.

THE HOTEL-KEEPERS OF ENGLAND had a banquet towards the close of March, in order to receive, compliment, and recompense, Mr. Sidney Spencer, of the Cliftonville Hotel, Margate, for services rendered to that large and influential body. Into the nature of these services we cannot enter; they were of much value, and were highly estimated. The chairman was Mr. John Hall, of the Great Western Hotel, Birmingham: a time will come, probably, when he will also receive a testimonial; and it will be amply merited if it be the result of contributions from those by whom has been visited his admirably conducted establishment in the great capital of iron. All who have been located there will bear willing testimony to its elegance combined with comfort—to its perfection in all respects as an Hotel. The testimonial under notice consisted of a claret-jug and cups, of much excellence in design and execution, the work of Mr. Streeter, of Conduit Street. Among striking and interesting objects which graced the table on the occasion, besides a new and improved fountain—one of those that Messrs. Defries have made so largely popular, examples of which we have engraved—was an ingenious and very charming novelty, recently produced by them—a mechanical bird, which, in the midst of flowers and perfumes, sings its song, to the great delight of the audience.

LONDON AND MIDDLESEX ARCHÆOLOGICAL SOCIETY.—Mr. George Browning exhibited, at a recent meeting of this society, an interesting collection of Etruscan pottery, pavements from Pompeii, relics from old Rome, and many other rare specimens of antiquarian art.

THE CASTELLANI ART-COLLECTIONS.—There is, it is understood, some prospect that these works, placed temporarily in the British Museum, will become national property.

REVIEWS.

STUDIES IN THE HISTORY OF THE RENAISSANCE. By WALTER H. PATER, M.A., Fellow of Brasenose College, Oxford. Published by MACMILLAN & CO.

IN an age like our own when, as a rule, we find but little time, and have far less disposition, to read books that require thought and study to master their contents, and to realise their true value, it is much to be feared that this remarkable series of essays will not meet with the attention to which they are justly entitled for the views propounded in them, and for the beauty and purity of language in which they are put forth. Whatever judgment one may form on Mr. Pater's critical examination of the subjects he has taken in hand, the attractive manner of writing adopted cannot fail to procure for him a hearing by all whose intellect has not become weakened, and whose taste is not vitiated, by the fashion that prevails in so much of the Literature and Art of the day. We are too apt to "lay the flattering unction to the soul," that all knowledge and all wisdom dwell with ourselves, and that the past has nothing worthy to show in comparison with the present; "but in all ages," as the author truly remarks, "there have been some excellent workmen and some excellent work done;" and his purpose here is to point out the fact in the labours of some men of the fifteenth century, chiefly Italians; for "it is in Italy, in the fifteenth century, that the interest of the Renaissance mainly lies, in that solemn fifteenth century which can hardly be studied too much, not merely for its positive results in the things of the intellect and the imagination, its concrete works of Art, its special and prominent personalities, with their profound æsthetic charm, but for its general spirit and character, for the ethical qualities of which it is a consummate type."

The history of the Renaissance, Mr. Pater affirms, began and ended in France, but was developed and culminated in Italy during the century to which he specially refers; and in support of his proposition he gives, as the groundwork of his first essay, the story of Aucassin and Nicolette, from a French manuscript of the thirteenth century, published a few years ago in Paris; a tale told in prose, but with its incidents and sentiment helped forward by songs, inserted at irregular intervals. "All through it one feels the influence of that faint air of overwrought delicacy, almost of wantonness, which was so strong a characteristic of the poetry of the Troubadours." It shadows forth, so to speak, that "liberty of the heart" which rebelled against the moral and religious ideas of the age, when physical beauty was worshipped for beauty's sake, and "love became a strange idolatry, a strange rival religion."

The philosophy of the fifteenth century is represented by an essay on Pico, "Earl of Mirandula, and a great lord of Italy," as Sir Thomas More calls him. More translated into English the life of Pico, written by his nephew, Francis della Mirandula. From this, Mr. Pater passes on, in consecutive chapters, to speak of Sandro Botticelli, Luca della Robbia, Michaelangelo—chiefly through his poetry—and Leonardo da Vinci; each of whom he brings before the reader less through any critical examination of their respective works than by the spirit that breathes through these works; whereby we seem to see them in their personal identity, sketched out with a discerning and discriminating individuality in their mental and physical characteristics.

Of Da Vinci's famous 'Last Supper,' Mr. Pater says:—"On the damp wall of the refectory, oozing with mineral salts, Leonardo painted the 'Last Supper.' A hundred anecdotes were told about it, his retouchings and delays. They show him refusing to work, except at the moment of invention, scornful of whoever thought that Art was a work of mere industry and rule, often coming the whole length of Milan to give a single touch. He painted it, not in fresco, where all must be *impromptu*, but in oils, the new method which he had been one of the first to welcome, because it allowed of so many afterthoughts, so refined a working-out of perfection. It turned out that on a plastered wall no process

could have been less durable. Within fifty years it had fallen into decay. And now we have to turn back to Leonardo's own studies, above all, to one central head at the Brera, which in the union of tenderness and severity in the face-lines, reminds one of the monumental work of Mino da Fiesole, to trace it as it was."

A chapter on Joachim du Bellay, a French writer of the middle of the sixteenth century, whose object was to "adjust the existing French culture to the rediscovered classical culture," comes next; and then follows, as the last, one on Winckelmann, a most interesting essay, reprinted from the *Westminster Review*, for January, 1857. All Winckelmann's ideas and thoughts flowed back to the grand period of Greek literature and Art; Goethe pleads that he "was a pagan, that the landmarks of Christendom meant nothing to him." Mr. Pater says, "He is the last priest of the Renaissance, and explains in a striking way its motives and tendencies."

We can do nothing more than offer a brief outline of this small but most interesting volume, which leaves on the mind a striking impression of the mental impulses that worked out through varied channels the great movement of the Renaissance.

THE CICERONE; or, Art-Guide to Painting in Italy. For the Use of Travellers. By Dr. JACOB BURCKHARDT. Edited by Dr. A. VON ZAHN. Translated from the German by Mrs. A. H. CLOUGH. Published by J. MURRAY.

Dr. Burckhardt has long been known in England as a valuable contributor to the literature of Art, though the language in which his principal writings—such as the "Cicerone," his notes on the painters of Belgium, on Italian Renaissance, and others—has hitherto rendered them inaccessible to all in any country who cannot read German. A translation of the first of these books into our own language will, therefore, find a welcome here, as a work of information and for reference.

Beginning at the earliest period, he traces the history of Italian painting from the ornamentation of Etruscan pottery and the wall-pictures of ancient Rome to the end of the seventeenth century, dividing his subject into the various schools. This arrangement has a disadvantage with regard to the utility of the book as a guide "for the use of travellers" who visit the various picture-galleries of Italy; it compels a constant reference to numerous pages, from the index, to ascertain what the author says of the works in any collection. Take, for example, that of the Pitti Palazzo, in Florence, which contains, according to the index, paintings by about eighty different artists: to find Dr. Burckhardt's remarks on these works it is necessary to consult the pages ranging from 61 to 251: the inconvenience of this is manifest.

Apart from this consideration, the "Cicerone" will be found all it professes to be; a sound and practical guide to the old Italian painters. The first edition was published in 1855; since then, Dr. Burckhardt, having other occupation, assigned the task of editing a second edition to Dr. Von Zahn, of Dresden, who has also revised the proof-sheets of the English translation, which bring the history up to the latest period when Italian painting has had the attention of writers; for instance, Messrs. Crowe and Cavalcaselle's erudite volumes supply some information, as do the books of other recent writers. Visitors to the picture-galleries of Italy, who desire to know something concerning the works they contain as well as to see them, should not fail to carry the "Cicerone" in the pocket.

HISTORY OF PLYMOUTH. By LLEWELLYN JEWITT, F.S.A. Published by W. H. LUKE, PLYMOUTH.

There are few more industrious, pains-taking, and, we may safely add, successful, workers in what is too generally considered dry literature, than Mr. Jewitt: careful, accurate, and sound, omitting nothing that may be useful or interesting, his books are examples of scrupulous integrity, minute inquiry, and extensive reading.

To the *Art-Journal* he has long been a valuable ally, and we should omit to discharge a debt of obligation if we pass without notice any production of his earnest mind and active pen. Plymouth is among the towns of England that has the most attraction for artists: it is the native town of good Samuel Prout, of Haydon, and Eastlake; and, among living men of mark, S. A. Hart, R.A., and Stephens, the sculptor. Others might be named, though of less note than these. It has been famous during every period of British history; and its situation is among the best in the fair and fertile shire of Devon. It was a good deed, therefore, to tell us all that can be told about it; that Mr. Jewitt has done—and done well. The illustrations are numerous and good.

PLASTISCHE-ANATOMISCHER ATLAS ZUM STUDIUM DES MODELLS UND DER ANTIKE. By CR. ROTH. Published by D. NUTT, London; ERNER AND CO., Stuttgart.

This appears to be a work very similar to one by Herr Roth, noticed in our columns about three years ago. We do not happen to have at hand a copy of the former atlas, to see wherein the difference, if any, lies between the two; but, so far as our recollection extends, they do not greatly vary. At all events, this new publication may be commended to the notice of the Art-student to whom a knowledge of the anatomy of the human frame is necessary; the course of instruction laid down, by means of plates, being minute and progressive. It is from the engravings rather than from the short descriptive letter-press that the English student, generally, will learn, for the text is in the German language. It would have been judicious to have issued the work in English; it would have cost but little, and have added greatly to its value in our Art-schools.

MEMOIR OF THE LIFE OF DAVID COX. By N. NEAL SOLLY. Published by CHAPMAN AND HALL.

We can do nothing more at the present time than announce the appearance of this book—a goodly volume richly illustrated, and one, so far as a glance at the pages indicates, of considerable interest.

BRITISH BATTLES ON LAND AND SEA. By JAMES GRANT, Author of "The Romance of War," &c. Published by CASELL, PETER, and GALPIN.

Of the numerous serial works published by that enterprising firm of publishers, Messrs. Cassell & Co., this must prove one of surpassing interest—to boys especially. We are not naturally a fighting nation—at least, "for the love of the thing;" but Englishmen dare and do all that is required of them when duty calls them into action; and the stories of battles won, as well as of battles lost—sometimes, are attractive reading; and will continue to be so even after arbitration takes the place of the sword; if ever such a period arrives. Mr. Grant's history appears in monthly parts, of which three are already published, giving an account of some of the engagements which occurred in the early annals of our country—battles both domestic and foreign. The pages are illustrated with a large number of spirited woodcuts.

RECORDS OF 1872. By EDWARD WEST. Published by the Author, 1, Bull and Mouth Street.

For the twelfth time, Mr. West sends us his annual verified description of presumed important events which have transpired during the preceding year. Some that are introduced in the "Records of 1872" have little or no public interest; such, for example, as the "Death of Massati, the Lion-tamer," "Sir Roger" (Tichborne) "in Newgate," "The Marquis of Bute's Marriage," "The Shakers," &c., &c.; but there are other subjects far more worthy of the muse, and these have attention in appropriate and well-meant stanzas, the chief merit of which lies in their moral teachings.



LONDON: JUNE, 1873.

THE DEE:
ITS ASPECT AND ITS HISTORY.
BY J. S. HOWSON, D.D.,
DEAN OF CHESTER.

ILLUSTRATED BY A. RIMMER, ESQ.

V.

THE ROMANS ON THE DEE.

Approach to Chester—Malpas—Bishop
Heber—Wrexham—The Alyn—Richard Wilson
—Eaton Hall—The Salmon of the Dee—
Roman occupation of Chester—The Twen-
tieth Legion—Roman remains in Chester.

IN crossing the bridge from Holt to Farndon (and this bridge, as will be noted hereafter, is, for every reason, worthy of the most careful attention) we pass decisively out of Wales into England. It is not indeed till we have travelled some little distance below Farndon that the Dee becomes altogether a Cheshire river. Still, the county of Chester does at this bridge begin to claim the river as her own: and the Dee never again absolutely re-enters Wales. It is to this part of its course then that the words of Drayton properly belong, when in the preamble to his Eleventh Song, he says:

"The Muse, her native earth to see,
Returns to England over Dee;"

and when he says more fully, and with no little enthusiasm towards Cheshire:

"The Muse from Cambria comes, with pinions summ'd
and sound;
And, having put herself upon the English ground,
First scizeth in her course the noblest Cestrian shore,
Of our great English bloods as careful bere of yore,
As Cambria of her Brute's now is, or could be then:
For which our proverb calls her, Cheshire, chief of
men."

This high compliment to Cheshire, which he repeats below in speaking of those "mightiest men of bone, in her full bosom bred," will not be deemed altogether undeserved by those who have been present at the annual meeting of the county yeomanry in Chester.

Again, we must remember that in prosecuting our task,

"And following Dee, which Britons long ygone
Did call 'divine,' that doth by Chester tend,"

to quote the words of Spenser, we are not simply traversing the county of Chester, but approaching very closely to the city itself—"the fortress upon Dee"—"fair Chester, call'd of old Carlegion." Hence it will be quite natural to combine with the remarks that follow some notices of the

Roman occupation of this spot, and of the Legion which made it famous. It is indeed no anachronism, and no undue liberty taken with geography, to connect the Romans with this reach of the Dee: for they came this way on that campaign, which ended with the reduction of Anglesey and with the occupation of this part of England for four hundred years.

In the last chapter a word was said of



Remains of Roman Wall, Chester.

the extraordinary sinuosities which mark the path of the river, from the point where it leaves behind the detached part of Flintshire till its arrival at Farndon bridge. During this part of its course, one bank is Welsh and the other English. Denbighshire is on one side, and Cheshire on the other. If we extend our view to the



Water Tower, with Roman Hypocaust.

rising grounds, which may justly be called the outer edges of the basin of the Dee, we find Malpas and Wrexham looking at one another, from these English and Welsh sides, with an intervening distance of about ten miles. It will be no deviation from our subject, if a few lines are given to both these places.

The name of Malpas, as well as its topography, marks it out as having been in old

times a "bad step" in many a border campaign between the English and the Welsh. A curious legend connects this topography with one of the parochial peculiarities of the place. This parish has two mediocrities, called the Upper and Lower Rectories. It is said that a king, detained here by difficulty of travelling, went into the village tavern, and found there the Curate, who, while making himself very agreeable to the visitor, complained of his own hard lot, in contrast with that of the absentee Rector; on which the monarch enacted that the endowments of the rectory should be divided: whence came a well-known

Cheshire proverb, "Higglety-pigglety: Malpas shot." It would detain us too long if we were to analyse this proverb minutely; and it would spoil the story if we were to attempt to ascertain the name of the king, to whom was due the parochial arrangement, which still continues. To the Upper Rectory we must pay a visit, and this for more reasons than one. In this house Bishop Heber was born, in 1782. Those were days of much greater parochial dignity than that to which we are accustomed now. Every Sunday morning, Heber's father, who then held this Upper Rectory, used to drive in a carriage and four, from

his own door (though the distance was not many yards), through the avenue of fine trees to the Church. The position of the Church and Rectory is very striking; and from the rising ground behind, a noble view is obtained of the valley of the Dee, the Welsh hills beyond Wrexham forming the background.

It is singular that Bishop Heber forms a connecting link between Malpas and Wrexham, which carries our thoughts at once across the intervening valley, from the one to the other. When he was a young man, missionary sermons were not so frequent as they are now; and on one



Chester, from the Aldford Road.

occasion, when he was staying with Dean Shirley, Vicar of Wrexham, his father-in-law, such a sermon was to be preached, and the want of a suitable hymn was felt. He was asked on the Saturday to write one; and, seated at a window of the old Vicarage house, he produced, after a short interval, in his clear handwriting, with one single word corrected, that hymn beginning, "From Greenland's icy mountains," with which we are all familiar. It was printed that evening, and sung the following day in Wrexham Church. The writer of these pages on the Dee saw the original manuscript some years ago in

Liverpool, and more recently he has seen the printer, still living in Wrexham, who set up the type when a boy.

Wrexham is too remote from the very edge of the river to justify here a long pause, though in itself well deserving of a description at leisure. Besides the old Vicarage, it has other buildings of great interest, especially the College House near the churchyard. Nor ought we to omit a reference to the "halls" where its markets have been held from very ancient times. The "Yorkshire Hall" for woollen goods is at this very moment undergoing a transformation which the antiquary must

regret: but the "Birmingham Hall," with its penthouse running round an open court, and with its little numbered storerooms, reminds us easily of days long gone by. The Church of St. Giles, however, is the pride of Wrexham. Its singular monumental inscriptions are celebrated. Its tower, finished and enriched with statuary about the year 1500 by the aid of indulgences, is visible all the country round.

We are here on the first plateau above the valley of the Dee; and from this point the traveller by railroad on his way towards Chester descends by a steep incline, first running parallel with the Alyn, and then

crossing it, where it makes a sudden bend. This stream must be classed with the Ceiriog, as a tributary of the Dee demanding special notice.

The Alyn, in that part of its course to which reference has just been made, is a prettily fringed stream, with a very steep bank on one side. But we must not forget the beauty of its earlier windings through the hill country above. Pennant dwells upon this beauty with a true love of Nature and the indigenous pride of a Welshman. Speaking of a particular spot near Mold, he says: "I hung long over the charming vale which opens here. Cambria here lays

aside her majestic air, and condescends to assume a gentler form, in order to render her less violent in approaching union with her English neighbour. It were to be wished she had acted with more moderation, and not outshone it at a rate the most partial Saxon must allow it to have done." At the distance of some miles below Mold, the Alyn passes near the old fortress of Caergwle, and there for about half a mile runs underground. This fact has been seized upon by Drayton with his usual exactitude of observation, and in its true relation to the general geography of the district he is describing. After

mentioning some minor tributaries, he adds:

"Then Alyn makes approach, to Dee most inly dear,
(Taking Tegiddog in), who, earnest to be there
For haste, twice underground her crystal head doth
run."

Hasting, however, as we must, to rejoin the Dee, we cannot forget either the sweet scenery of Gresford, amid which the Alyn lingers, before his tributary course is done, or the eminent landscape painter, whose name is peculiarly associated with this affluent of the Dee.

The date of Richard Wilson is well fixed for us by the story which is told of



Eaton Hall, from the Aldford Road.

him in connection with a dinner, at which Reynolds and Gainsborough were present. The courtly Sir Joshua had no liking for the rough honesty and irritable temper of "poor Richard," and in drinking the health of Gainsborough, toasted that artist, with pointed emphasis, as "the best landscape painter in England," on which Wilson rejoined, "Yes, and the best portrait painter, too." Wilson was himself one of the founders of the Royal Academy, and became its second librarian. At first he painted portraits, but while he was in Italy, Zuccarelli and Vernet encouraged him to believe in his own genius for landscape;

and, as Allan Cunningham says, "he found himself better prepared for this new pursuit than he imagined: he had long been insensibly storing his mind with the beauties of natural scenery; and the picturesque mountains and glens of his native Wales had been to him an academy when he was unconscious of their influence." The story, however, of his life is sad and depressing. The love of landscape was not then what it is now. Moreover it does not, like portrait painting, make any appeal to vanity. While Wilson lived in London, many of his pictures went wet from the easel to the pawnbroker's, and he is said to have painted one

for part of a Stilton cheese and a pot of porter. He was conscious, however, of his own powers. He said once to Sir William Beechey, "You will live to see great prices given for my pictures:" and this estimate has been justified. When he was now an old man, the legacy of a small estate on the Alyn, and the opening of a vein of lead, placed him in affluence. But it was too late. On one of his favourite walks near Colomendy, he sank exhausted: his sagacious dog brought servants to his aid; but he never recovered. He is buried at Mold. His memory is preserved at Colomendy by the sign of the "Three Loggerheads," two

only being exhibited in the picture by Wilson, the third being the visitor who looks at them. There is a better memorial still in his view of the valley of the Alyn, as seen from the Bwlch, near Mold. To this must be added, on the present occasion, a picture of the Dee, as seen from a well-known point of view not very far below the point where the tributary joins the main river.

In following the Alyn to its junction with the Dee, we have already been brought to a point some considerable distance below Farndon and Holt; but Farndon Bridge, as well as Holt Church, which is just now undergoing restoration under difficult circumstances, will recall us hereafter to this part of the river. We must now hasten to the river approaches of Chester itself; and first a pause is imperative at Eaton Hall.

In the chapter which is to be written hereafter on the Castles and Halls of the Dee, the superb buildings which will soon be completed at Eaton, with its gardens and adjacent park, will justly have the most prominent place. At present only a few slight remarks are possible concerning the recent architectural changes which have been made on this spot, and concerning its early historical associations.

Even since the beginning of this century the brick mansion built by Sir John Vanbrugh was standing here, in the midst of gardens laid out according to the taste that reigned in the time of William III. This house was entirely demolished, to make way for a Gothic structure, which, though extremely costly and elaborate, was disappointing. That was the time when the feeling for Gothic architecture was reviving in this country, but its principles were not yet understood. And now a new pile of buildings, of great extent and grandeur, is reaching its perfection.

The site deserves to be distinguished by architectural splendour; for it is the early home of a feudal family very closely connected with the coming of William I., and, indeed, through Hugh Lupus, personally connected with the Conqueror himself. A manuscript in the Library at Eaton is a curious record of the eminence of the Grosvenors, at the time when heraldic differences were held to be of very serious importance. This is the account of the great trial, in the reign of Richard II., between Sir Robert le Grosvenor and Sir Richard le Scrope, as to the right of bearing certain arms; and there is an obvious fitness in referring to this manuscript in connection with the Dee; for among the witnesses whose signatures are given, along with John of Gaunt and Geoffrey Chaucer, is Owen Glendower.

One privilege attached to this family, and prominently mentioned in records of about this same date, was "the Serjeantry of the Dee," in reference to the salmon for which this river is famous. The fishery at this point was formerly of great importance. The Rector of Eccleston, a charming village close to Eaton, claimed every twentieth salmon as part of his tithe. More will be

said on this subject hereafter, when we have passed "The King's Pool," below Chester Bridge, and find ourselves among the nets which are busily used where the river approaches the sea. But the active and subtle life of the salmon connects the salt water and the fresh: and the subject could not have been altogether unnoticed in this part of the "wizard stream."

In floating down from Eccleston to Chester we are conscious of having reached a totally new passage in the pro-



Farndon Bridge.

gress of the Dee. The water is no longer as at Llangollen, where (to quote a Welsh writer), "emblematic of its country, it runs with great passion through the valley," but its surface is broad and calm, and overhung with trees, reminding us of some of the tranquil river scenery of the Thames. On a warm summer evening, this reach of the Dee is diversified with pleasure-boats: in a severe winter it is covered with skaters: in the solitary and dewy freshness of a



Roman Altars.

spring morning, it is perhaps more delightful than at any other time. When we pass beyond the trees and reach the level ground on the left, round which the deep water of the river sweeps in a broad curve, we have Chester before us: and here we pause, with a very definite passage of history in our thoughts.

The arrival of the Romans in this place impressed upon it a military distinction,

which was well sustained afterwards, in the times of William I., Edward I., and Charles I. The conquest, too, of Britain by the Romans, was the first event which brought our island within the range of general European history. It was remarked in a preceding chapter that a similar result was due to the mission of St. Augustine: but it must not be forgotten that there was an earlier period also when the island was part of the great European system, the interval between the two periods being defined by the breaking up of the Roman Empire, when Britain was occupied by the heathen Saxons. It is the earlier Italian invasion and absorption which is now before our attention.

Few things are more curious than the inveterate surviving of the popular fallacy that Julius Caesar conquered Britain half a century before the Christian era. Half a century, however, after that era was the date of a very real change in the history of this island and the history of the Dee. The invasion under the Emperor Claudius was decisive, and its results proceeded uninterruptedly. There is a high satisfaction in being able to associate the great generalship and noble character of Agricola, quite definitely, with Chester. He came here first in the year 60 A.D., as an officer in the army of Suetonius Paulinus, and subsequently, in the year 77 A.D., he came again as military governor of the newly conquered province. He remained here seven years, and in his first campaign, he reduced North Wales and Anglesey. This, then, is the time to which we must assign the establishment of the Roman troops in a fixed camp on the "Deva." Nor must we forget what Agricola did, in teaching the arts of civilised life, and in promoting the education of the sons of British chiefs. Of all these things the memory is imperishably recorded in the name of Chester. We have compound reminiscences of Roman stationary camps in the north-west of England, as at Manchester and Ribchester; but the fortress on the Dee is "Castra," pure and simple.

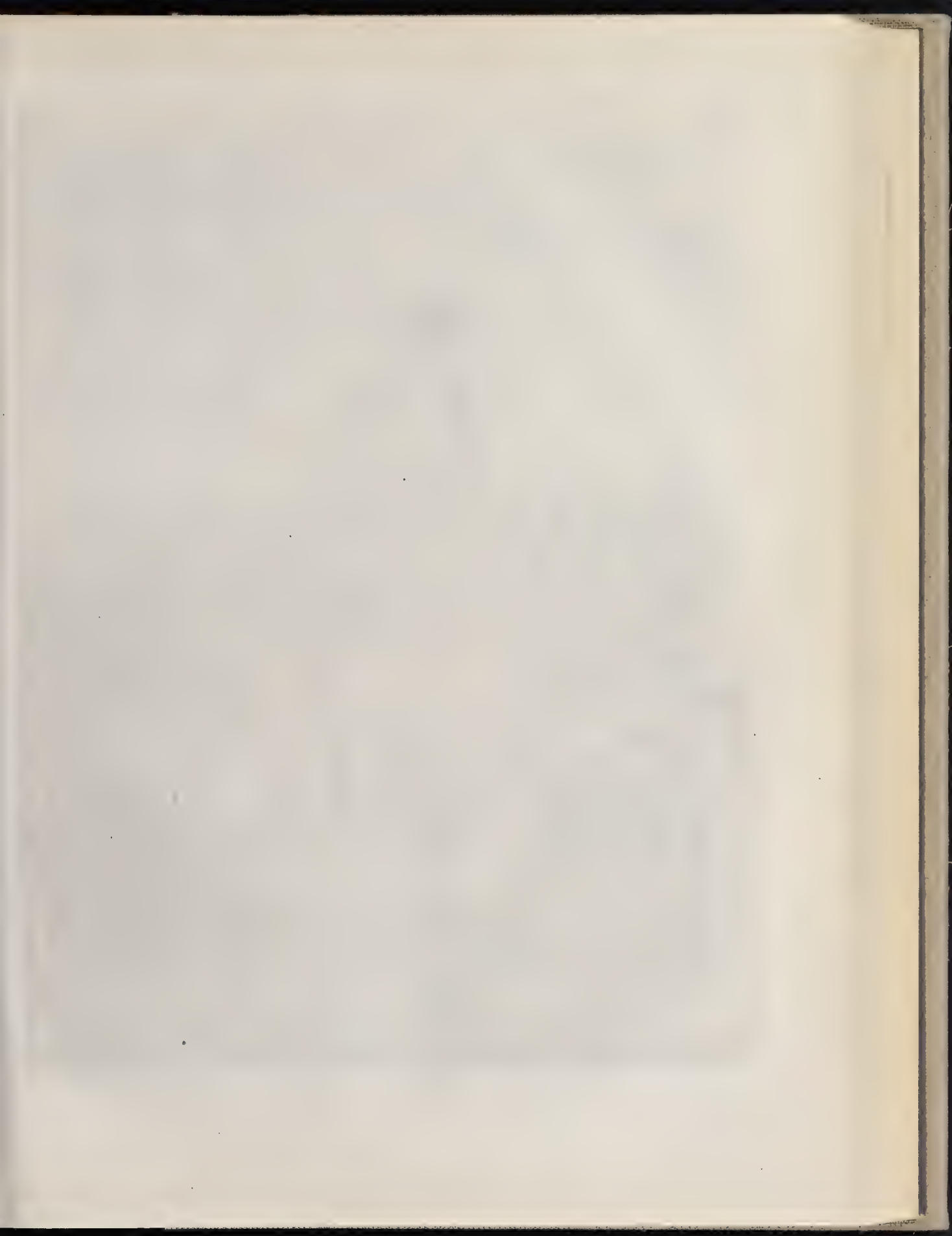
We have, however, something more definite still to be said in connection with the Roman history of Chester. A famous body of troops, with a distinctive name, is associated with the place. Just as each English regiment has its own annals, which are well remembered from victory to victory, so was it with each imperial legion of Rome. Just as our Twenty-second Regiment has in Chester Cathedral a proud relic in the old flags which were at the taking of Quebec, so does the city still preserve visible and durable memorials of the Twentieth Legion. We must, however, beware of two mistakes into which the parallel might lead us. A Roman legion was much larger than an English regiment; and it was commonly quartered longer in the province to which it was attached, than is usual with our troops on any of their foreign stations. A Roman legion consisted of about





GOAT

Illustration of a person riding a goat, surrounded by other goats in a mountainous landscape.



six thousand foot-soldiers, with a considerable body of cavalry attached: and with these troops were commonly associated an equal number of auxiliaries recruited from the province itself. As to the period of time through which we can trace the existence of this legion, it first comes before our notice near Cologne on the Rhine, soon after the death of Augustus: there seems no doubt that it came over to Britain in the reign of Claudius, under Suetonius Paulinus; and we know that it was engaged in the celebrated action against Boadicea; nor did it ever leave the island afterwards, till in the fifth century the legions were all recalled from the frontiers of the Empire in consequence of the irruption of the Barbarians. Moreover, from the manner in which Tacitus mentions the Twentieth Legion, it seems evident that it was among the *élite* of the Roman army, and that its steadiness and vigour marked it out for posts of honour. Its title was "Valens Victrix," expressing both its strength and its success. Thus the fact which we have to deal with, is the continued presence in this spot, for about four hundred years, of fully ten thousand men, with detachments at various points in the neighbourhood. Such detachments we can trace at two of the spots mentioned in this very chapter, at Holt on the Dee, and at Caerwle on the Alyn. The results in this part of England must evidently have been very marked; and when we consider that Christianity must have been strongly established here, under the legionary soldiers who came about the time when St. Peter and St. Paul were martyred, we feel that some of those results were undoubtedly beneficial. It was a bad day for Chester when the Roman troops marched finally to Italy, and left the Britons on the Dee to their own unassisted resources.

The visible memorials of the Roman period of the history of Chester, though not very copious, are still very distinct, and tell their story clearly. Some have been destroyed within the last hundred years, especially certain arches, which formerly (to compare small things with great) marked one of the old Roman entrances to the city, as the "Porta Nigra" does at Trèves. Within the last ten years, during the removal of an old hotel in Bridge Street, the ground-floor of Roman houses came to view, with fragments of tessellated pavement and other features familiar to us at Pompeii: and one of the hypocausts, or arrangements for warming, can still be seen very complete. There are also coins, and altars, and tombs, all bearing the clear marks of the same period of history. Above all, we must mention the earthenware, the very art of making which was probably introduced into this island by the Romans. We have in Chester their roofing-tiles, their flue-tiles, and their paving-tiles. One of these is of peculiar interest. Across the clearly-impressed mark of the Twentieth Legion, and at right angles with the inscription, are the indentations of the nails of a Roman soldier's "caliga," or boot, which must evidently have stood

upon the tile, while it was yet wet. The start of pleasure with which we see these traces of a definite moment in the past is like that which we feel when, at Stourton Quarry, in this county, we track the footprints of the Labyrinthodon, as first left on the rocks when it was moist sand upon the shore.

And yet, perhaps, the most impressive of all the Roman memorials in Chester are those which could not be collected into a museum, namely, the walls and the streets of the city. As regards the walls, the enclosure of modern Chester follows, with the exception of the southern extremity, the line marked out by the Romans: and at one point on the north, where the canal (itself partly following the line of an old Roman excavation) is overshadowed by a fine ash-tree, there are clear courses of imperial masonry, capped by a classical cornice, which, even half-hid here among the weeds, reminds the traveller of what he has seen in Rome. The four main streets of the city, intersecting one another exactly at right angles, along which the market-people come to Chester on Saturdays, are the very lines by which those terrible troops of old communicated with the province on every side of the compass. There is hardly a more striking footprint of history than that which meets us in Antonine's "Itinerary," or Road-book of the Empire, when we see, in the account of a system of roads including York, London, Manchester, and Lincoln, these letters, in large and strong Roman writing—*DEVA LEG. XX. VICTRIX*.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION
OF ROBERT RAWLINSON, C.B.,
BOLTONS, WEST BROMPTON.

THE GOATHERD OF GRANADA.

R. Ansdell, R.A., Painter. C. Cousen, Engraver.

IN the autumn of 1855, Mr. Ansdell paid his first visit to Spain, in company with the late John Phillip, who had been there the preceding year. The two painters took up their residence in the city of Granada: the latter to study the gipsy tribes, contrabandistas, &c., and the former to study domestic animals and those in charge of them, with the picturesque costumes that adorn both. The results of this visit, and others undertaken by the artists, have been long seen on the walls of the Royal Academy.

'The Goatherd of Granada' is one of the most beautiful representations of a special phase of Spanish rural life Mr. Ansdell has ever painted. The herd-boy, seated behind an open pannier, is journeying from the country into some town of Granada, leading thither his flock of she-goats to be milked: docile in the extreme, they require no driving, but instinctively follow their mounted guide along the rugged road; while the young kids are carefully packed and carried in the panniers. The composition of the group is very effective, and the whole subject is most pleasing.

This picture is another example in Mr. Rawlinson's small but select gallery of modern Art, which he has kindly allowed us to publish.

EXHIBITION OF THE ROYAL ACADEMY.



THE Royal Academy brings forward each successive year material for grave reflection; but whether its ever-varying phases be for ultimate good or evil—progress or retrogression—remains to be seen. The unpleasant, but still incontrovertible, truth is forced upon us, that the hanging space is already found to be too limited. That is denied by those whom it most nearly concerns; but it is maintained by others who seek some degree of reputation at the hands of the Institution. Under any circumstances, the President at the dinner announced that upwards, we think, of two thousand five hundred works had been rejected, very many for want of space. Few can believe that even any considerable proportion of these were worthy of being shown; though many, we know are especially so. It was, perhaps, intended that water-colour art should form a feature of the Royal Academy Exhibitions; but this intention appears to have been abandoned; and why so, if there were space enough for such an addition? The gentlemen who were responsible for the hanging found themselves at the last so pressed that they were compelled to place as many as possible; yet the aggregate of exhibited works of every kind exceeds that of last year by eighteen only. The end of such a state of things cannot be foreseen. It is remarkable that, of our public buildings, those that may be said to be of recent erection, all are too small for the purposes for which they were erected.

The Art constituting the exhibition is in its character poetic, dramatic, local, pastoral, marine, and, in a very great proportion, domestic; and curiously enough, this description will apply to the exhibitions of nearly all the modern schools of Europe. In these varieties this exhibition is of high class.

It is much a fashion of the day in pictorial criticism to speak of the decadence of Art. Nothing is easier in a few well-turned sentences than to condemn a picture; but it is frequently extremely difficult to give sound reasons for such censure. Our "School" is said to be in a state of decadence. Decadence from what? We have never yet, it may be said, had a "school." None of our painters profess themselves masters; very few of them have ever been scholars; each is self-taught. What, we ask, is decadence? Are Constable and Turner types of decadence from Gainsborough? Does Linnell mark decadence from Constable? In the sense that we understand DECADENCE, there never could have been a Dutch school of Art, since that which is called the Dutch school began in decadence, and advanced in decadence. Was Ruysdael (much over-rated by the way) a type of decay? or was there a falling off in Rembrandt, Rubens, and Van Dyck? Did Constable show a falling off from Wilson and Gainsborough? and has John Linnell shown any falling off from these? It is true he is one of the wildest mannerists the art has ever seen; but he has done something even more than memorable in sky-painting: it would be a delicious study, to pursue and mark the influences which Constable has exercised on our landscape-Art: and not only on ours, but on that of Europe; for there were, we think, many years ago, two land-

scapes by Constable, exhibited in Paris, which the whole of the profession of that day united in urging the Government to purchase; yet they remained in the hands of the owner, for which he had great reason to congratulate himself. And to turn to ourselves—did the noble heart of William Hilton show a falling off from the mere pedants who could talk, but could never paint, as followers of Reynolds? and do the artists who have painted the Queen's Robing-Room in the House of Lords, and other subjects, show any falling off from Hilton, who painted too little because his lofty genius was not understood? Certain French critics say that Painting is extinct: this, we submit, requires explanation. When we visit our neighbours, we cannot help asking them how long they have had a "school" of landscape-painters, or whether they have anything now settled into the shape of a "school." Is the 'Wreck of the *Medusa*' to be regarded as a declension from the theatricals of Jacques Louis David? and is Delaroche's 'Cromwell looking into the Coffin of Charles I,' a type of further decay?

But to return home: was there, even up to the period of its production, a more extraordinary elmination from Low Country Art than Wilkie's 'Blind Fiddler,' which, with other works of his, affected more or less the entire current of Art at home, and we cannot help thinking, much of that abroad? It cannot be denied that the small and highly finished pictures of the French painters are those most prized; but they are pronounced by certain eclectic critics to be worthless; yet these gentlemen do not explain themselves clearly whether they advocate the Giotteschi and their followers, or those who succeeded them, and ranged themselves under the banner of what they fondly termed the "Renaissance." It would be a most pleasant diversion to make a pilgrimage through Italy to search into the influences exerted by the works of Masaccio during one hundred years after his death. The history of Art will never be written till this is thoroughly done. For ourselves, we have every confidence in the future, and inasmuch as we prove and show the progress of the past, so are we justified in entertaining hope for the time to come.

In the notice such as we propose giving of this exhibition, after mature examination of the different galleries and their contents, it is purposed, as being more plain and intelligible to follow the order of the pictures as they are hung.

The gallery No. I. forms of itself an exhibition. Landscapes of a certain class may be said to be a novelty in the Royal Academy; whether this be absolutely true or not, in the list of the Academicians for the last twenty years there has been but one professed landscape-painter of very high celebrity. There are, however, now three landscapes in this room which must challenge the admiration of every visitor; these are 'A Lion in the Path' (28), P. F. POOLE, R.A.; 'A Coming Storm' (78), J. LINNELL, and 'Wind' (64), P. GRAHAM; and one, at least, in the next gallery, of merit equal to either—that by VICAT COLE, 'Hay-time,' (114). Mr. Poole's work is more than a surprise, for he seemed to be soentranced in those strong oppositions which he has been in the habit of painting for years, that it was difficult to suppose he would lend an ear even to the greatest of those who had gone before him. This picture, however, in the grandeur of its declamation, may be classed among the best works that have ever been painted. In vain,

with features cunningly wreathed in smiles, we catechize his little mountain-groups (which, by the way, we believe he still continues to paint) as to whence he won the exaltation of style that prevails in this work. To describe in a few words what is represented, there is in the foreground a man whose path is crossed by a lion; beyond these is a lake begirt with rocks and mountains; overhead the sky is charged with clouds combining in an expression of infinite sublimity. The general character of the picture is gloom, a low tone of light, in which there is, with the grand components of the piece, more of eloquence than could be rendered by the most elaborate utterances of poetry. 'Wind,' by P. Graham, is a judiciously selected piece of Highland scenery—a wild passage on some rocky mountain-side, whereon rushes down a stream in the full force of a pale *spate*, threatening to uproot and sweep away everything in its course. The artist has painted rivers in this state before, but never has he succeeded in such descriptions so perfectly as in this work. But it is not to this, as may be gathered from the title, that the topic is limited. The sky is heavy with a sullen storm-cloud, but the painter has been careful to show it is not rain that he proposes. The trees bend to the fitful sweep of the blast that crosses the site, though it were desirable that the trees had shown the prevalence of a more powerful influence by yielding more to the irresistible force of the gale: this we think would have rendered the subject more legible to ordinary observers. It will be regarded with much satisfaction; it contains nothing to detract from the largeness of its parts and the high tone of its descriptions.

The feeling that pervades us on seeing 'A Coming Storm,' by Linnell, is wonder at such a picture as the production of a man of his years. It is nothing to say that he has painted again and again each component set forth here. His material is spread before him at his doors, but it requires more than the quality of everyday genius to utilise it as he has done. The firmness and decision of the execution excite the warmest admiration, and lead only to the conclusion that Linnell in his old age, like Mulready, Callcott, and a few others, has laboured to the last in the school of nature, though slavishly subject to prepossessions of his own. The terrible menace of the storm-cloud is greatly enhanced by the clear view that is afforded of the country over which it is about to burst. This peculiar form has been very widely adopted; but it originated with Linnell, and it may almost be said was first definitely shown in his little picture, 'The Windmill,' in the Vernon Gallery. To say that a painter over eighty years of age is yet an improving and a rising artist, may savour something of sarcasm, but it is nevertheless a solid truth; and when we look at these works, so identical in colour, which reproduce so continually the same forms, we speculate profoundly on what might have been this artist's ultimate condition had he gone to Italy and painted the Adriatic instead of devoting his life to Surrey pastures.

'Mrs. Heugh' (21), J. E. MILLAIS, R.A., is, it is scarcely necessary to say, a portrait, and such as in respect of some of its qualities has never hung on the walls of the Royal Academy. To describe in a few words its striking character, it is remarkable for what connoisseurs will call its *impasto*. It has been foretold in these columns that the "style" of Art known as pre-Raffaellism must in the end submit to the rules of vulgar Art,

all the little superstitions of the presumed refinement having exploded. But it was never for a moment believed that anything so substantial as this portrait of Mrs. Heugh could have been compounded by one who ever professed himself a brother of the pre-Raffaellite concordance. But so it is, and it is accepted as a mark of the daring independence of the painter. It represents an old lady seated, almost in profile, in her every-day household attire of silk and velvet, not new and formal, but comfortable, and looking as if it had been worn some time. Her hands are before her, in her lap, and altogether the attitude is one of perfect ease. But it is with the painting of the face that we have especially to do, as it suggests remembrances of many great men. It has not been painted for to-day, nor to-morrow, but for fifty years hence. The colour is massed in the face in a manner hitherto unexampled. No head-study perhaps has ever been worked with such a mass of paint, and the artist's contempt for form in the use of it exposes him to much adverse criticism. There are very few portraits to which it may be compared, while it crushes everything placed near it. In the Pitti collection is a head by Tintoretto—an impromptu in colour, which looks as if it had been laid on with a trowel, and softened off with a *spatula*; but even this in its massive density does not approach Mr. Millais' head. If we refer in memory to the curiosities painted by Rembrandt, Caravaggio, Velasquez, and others, we shall never fail to remember the extreme care with which the masses were laid in, a nicety which Mr. Millais has overlooked. It is the most powerful work he has ever painted, and forming, as it were, a period in the history of our Art, might serve as the text for a volume.

In 'Sanctuary' (5), J. PETTIE, A., appears a lady in a yellow dress flying from some persecution, and received by nuns within the gates of a convent; but we are left in ignorance of the cause of the woman's flight. This is to be regretted in a work remarkable for good execution. 'Cordelia' (12), J. B. BEDFORD:—

"Kent. Did your letters pierce the queen to any demonstration of grief?
Gent. Ay, sir; she took them, read them in my presence;
And now and then an ample tear trill'd down
Her delicate cheek; it seem'd she was a queen
Over her passion; who, most rebel-like,
Sought to be king o'er her."

The queen holds the letter before her, which she reads; but, although the impersonation is commanding and regal, she looks much too old for Cordelia. 'G. Norman, Esq.' (13), G. F. WATTS, R.A., and 'W. Spottiswoode, Esq., F.R.S.' (36), by the same artist, are perhaps good likenesses, but they are very low in tone; in so much so that in a few years they must sink yet more; otherwise they are remarkable for fine quality, and would, if exposed to light, acquire a higher tone. In contrast to 'Mrs. Heugh,' Mr. Millais exhibits 'Early Days' (29), a portrait, it is presumed, of a little girl, nursing a black kitten in her lap, the enchanting simplicity of which reminds the observer rather of Gainsborough than Reynolds.

The 'Lady Teazle' (37) of V. PRINSEP has about it so little of scenic quality that it may be thought to represent a Lady Teazle of social life; yet in the features is an expression of impatience; and the twirling of the fan bespeaks the excitement of the stage. It is a single figure, very simple in its appointments; hence the more remarkable are the emotions to which it is subject. 'Good Night' (44),

P. H. CALDERON, R.A., is the parting salute of a lady to her child; the former, being equipped in full evening-dress, may be about proceeding to the Opera. The study of the picture is the lady and her costume, and these are painted with great nicety. 'Sybil Grey' (69), E. U. EDDIS, is an exquisite study of a child's head; perhaps the most attractive this artist has painted in the course of his long and meritorious career.

'The Fountain' (72), G. D. LESLIE, A., is too good a picture to be subjected to the slight of an insignificant title. It is not often that painters under-rate their productions; but it appears to us that here Mr. Leslie has not sufficiently estimated his work. It is in three parts, looking like a portion of a frieze, each division containing one or more figures. The fountain is in the centre, where sits a nymph, idly bathing her hand in the thread of water that flows fitfully from the plain marble structure that forms the font. On the other side stands a woman, with an elegant Etruscan vase, waiting for water. On the right, a girl, nursing a black kitten, steps down on the marble floor of the fountain, followed by a black cat, the mother of the said kitten, which makes an immediate set at a jack-daw that is eagerly pecking at some fruit. On the left, is another woman with a child; and all these figures are so sweetly painted that it is much to be regretted there is no point to the work. It is beyond doubt a production of high genius.

There is much of the feeling of Murillo in the 'Mother and Child' (73), G. E. HICKS. It is a group of the size of life. The heads are rendered captivating by an entire absence of affectation, and a steady reference to nature. The drapery arrangement is far removed from commonplace, and the colour generally is tender and harmonious.

It is often necessary to remark on the inferiority of the titles of pictures. The value is not commonly understood, which an appropriate title gives to a work of Art. T. FAED, R.A., is generally fortunate in describing his ideas in a very few words; we have accordingly here, 'Happy as the Day's long' (55), a cottager sitting working at the door of her home, with her child chuckling and rolling on the ground at her feet. The exposition speaks out as plainly as any of those that have preceded it from the same hand. We have spoken of the felicitous applicability of titles: the brother of the last-named artist, J. FAED, R.S.A., illustrates this in a manner singularly pointed in his picture 'After Victory' (91), suggested by the lines of Burns:—

"When wild war's deadly blast was blown,
And gentle peace returning,
We many a sweet babe fatherless,
And many a widow mourning."

The letter which announces the victory, but at the same time the death of the poor woman's husband, lies on the floor, while she is weeping in the paroxysm of her first burst of grief. The grandmother sits weeping and sobbing by the turf-fire; and a child, lost in wonder at the cause of their grief, moves from one to the other to comfort them, and to learn the cause of their distress. Here the title is at once a description and a key. The narrative is very clear, and the work is admirably painted.

'An Irish Weaver' (11), A. STOCKS, and 'Luck' (32), J. H. WALKER, are works of much interest. 'A Mountain Stream, Loch Earn Side' (17), W. H. PATON, R.S.A., is well chosen, for it has many beauties, and its difficulties are cleverly disposed of.

Among the artists who profess Oriental scenery there are none who distinguish themselves more than Mr. F. DILON.

'The Tombs of the Memlook Sultans of Egypt' (22) have been repeatedly painted, but never with better effect than here. The two pictures, Nos. 46 and 52, both called 'On the Mer de Glace,' Sir R. COLLIER, exhibit fragments of Alpine scenery which are not often taken up from their difficult and forbidding character. In these two pictures, however, there is a feeling which deals successfully with the most rugged features of the scenery. 'The Valley of the Llugwy, North Wales' (59), A. DE BREANSKI, is a fragment of a river-course, of which every section is highly picturesque. The view has often been painted before, but in this version there is a peculiar firmness admirably suited to the components. The portraits of Mr. W. W. OULESS are generally clear, substantial, and brilliant, with as much of originality as can be expected in pictures of this description. They are also remarkable for identity, as instanced in 'Sir Frederick Pollock, Bart., one of the Masters of the Court of Exchequer' (93). By the same artist are also 'Sir C. S. Paul Hunter, Bart., Berkshire Volunteers' (70); and in Gallery No. II. a really admirable portrait (115), 'Thomas Clarke, Esq., Knedlington Manor, Yorkshire.' We have felt called upon to notice with high commendation, in one of the water-colour exhibitions, the marine-drawings of E. HAYES, R.H.A.; and there is a picture here which must be mentioned not less favourably; it is 'A Dutch Smack making for Harbour' (68). In this room are two pictures by J. C. HOOK, R.A., painted with all the decision that distinguishes his fragments of coast, in which, by the way, there is nothing very picturesque, but they acquire value from the reality of the execution. They are numbered respectively 20 and 35; the former is entitled 'The Fishing Haven,' and the latter, 'Song and Accompaniment,' being also a piece of coast-scenery. The song is as follows:—

"I cast my line in Largo Bay,
And fishes I caught nine;
They're three to roast, and three to boil,
And three to bait the line."

being delivered by the fisherman's wife.

There is a remarkable memorandum of our extensive charities in the portraits of three boys, street Arabs taken indiscriminately off the streets with the hope of turning them to some useful account, or at least of teaching them to earn honestly the bread they eat. The picture is described as "100,000 Neglected and Destitute Children in London." Portraits of the same boys, before and after rescue and training. The boys represented were saved from the misery of the streets by J. Barnardo, Esq. (57), B. S. MARKS. Before the wholesome treatment to which they were subjected, they were pale from hunger and incipient disease; their hair stood erect, and all their features spoke forth the language of the streets. But their portraits, after a certain period of training, bespeak happiness and content; and the fulness of the faces, with the accompanying colour, marks a condition very dissimilar to that from which they had been rescued. These heads are not noticed as a triumph of Fine Art, but there is an extensive circle of philanthropists who will feel interested in a statement of this kind. 'Norham Glen' (42), J. PEEL, is a fragment, very interesting, of Troutbeck scenery, overhung with trees, the whole being charmingly painted; and 'An English Cottage Home' (54), J. AUMONIER, is good, and recalls to us the poetry of Goldsmith.

Gallery No. II. presents also a miscellany, among which are some works of high class. One of the first that arrests the attention from its peculiarities is 'The Strayed Maskers' (104), E. BENSON, as showing a party of revellers returning late from a masked ball; they appear to have strayed into the dissecting-room of a medical student, who is busy at his repulsive studies. The party consists of both male and female maskers, who are all stricken with consternation at the error into which they have fallen. We do not enter into the various characters of the company, for the incident is not sufficiently interesting. It is, however, at least original, and the imagination which gave birth to that may suggest purer and more practical ideas.

P. H. CALDERON, R.A., adopts as a theme the exquisite lines from Shakspeare:—

"Take, O take, those lips away
That so sweetly were foresworn;
And those eyes, the break of day,
Lights that do mislead the morn:
But my kisses bring again,
Bring again—
Seals of love, but seal'd in vain,
Seal'd in vain."

(126). It is surprising the subject has been so little painted, but the difficulties in the way of doing justice to it have perhaps deterred from attempting it those who felt the extreme beauty of the verse. Mr. Calderon's conception is to our ideas a failure, as neither in the *pose* of the lady nor that of her lover is there the remotest allusion to the grace which should qualify any conception imparted by the tenderness of such poetry. The lover sits doubled up on a garden seat, while the lady with an unbecoming expression of anger in her features approaches as if to move him to a more decorous sense of her presence. Under the title 'English Archers—nineteenth century' (99), W. P. FRITH, R.A., presents a group of young ladies practising archery, one being about to discharge her arrow. The act is well calculated for a show of grace in those engaged in the recreation, and Mr. Frith has made the most of this. By J. TISSOT is a full and well-painted composition called 'Last Evening' (108), but it is impossible to obtain any clue to the story. The principal person is a young lady looking intently at some object on the river through a race or opera-glass; she stands on one of the temporary river landing-quays, and behind her sit two well appointed officers of police or customs. Beyond this the picture does not speak out. Another work by the same hand is called 'The Captain's Daughter' (121), in which appears a young lady on the deck of a sea-going steamer all ready for her voyage. Near the girl is a young man, apparently one of the officers of the ship, telling his story to her, to which she gravely listens. Both of these pictures are remarkably well painted.

By H. HARDY (129), a combat between two male lions shows much vigorous drawing; a lioness is present at the conflict, and it is intended to be inferred that the battle takes place in honour of her. In the place of title stand the lines from Homer:—

"Pierce as conflicting fires the combat burns,
And now it rises, now it sinks by turns."
Iliad.

R. ANSDALL, R.A., exhibits a 'Goatherd—Gibraltar, looking across the Strait into Africa' (132). She is mounted, and is passing over an elevated rocky path: the animals are, as usual with this artist, well drawn. Although not very attractive, the subject is one which would catch the eye

of an animal-painter. 'In the Garden' (133) is a luxurious flower-picture by Miss A. F. MUTRIE. The composition is complicated, but in the drawing all justice has been done to it, and everywhere are evidences of knowledge and power. Apropos of this study, we are reminded that how anxious soever persons who care about flowers, but have no love of Art, may be to possess a portrait of this or that flower signalled as the choice plant of some fashionable flower-show of the season; but even the best of these which can be procured are but stiff and formal likenesses of the original. They are scientific studies that do not challenge the best properties of Art. Nothing in the same line can be richer or grander than some of the superb flower-pictures of those old Dutchmen who painted such flowers as we never see nowadays, and can scarcely believe that they ever saw; and then their splendid composition. They moved through their work from beginning to end, guided by the strictest principles of Art, caressing each flower into its most fascinating form with a love which spoke out in every touch. 'Breakfast-time' (139) is another of those modern domestic incidents which Mr. FRITH, R.A., sets forth with such clearness and good taste. On this occasion is represented a young lady feeding her canary. In 'Early Efforts' (140), J. CLARK, is assembled a cottage-family, of whom the grandfather sits as a model to his grandson. The picture has good qualities. 'Follow my Leader' (146), A. MOORE, is a title which would induce the belief that the subject was a representation of a modern game. In thus naming his work the painter does much injustice both to the picture and to himself. To describe it in a few words—it represents a company of nymphs following each other round and between a row of straight poles planted in a grove. The artist must have studied and painted most earnestly before he could have arrived at conclusions such as are declared here. The figures refer to the Etruscan, and the entire painting looks like a suggestion from an ancient fresco. The dresses are of brown gauze, with mantles of different colours. It will be admired by a certain section of the profession. In 'The Fading Year' (147), R. REDGRAVE, R.A., is shown a pretty piece of rather formal garden-scenery, in which appear the warmer harmonies of colour which the foliage assumes when the year has passed its prime. It is executed with much neatness. There is also by the same painter 'The Lonely Well-head' (165), a similarly unromantic passage of horticultural landscape, yet executed with a taste and feeling to make the picture very agreeable and interesting. T. WEBSTER, R.A., does not paint so much as his admirers could desire; his contributions are, on this occasion, only two. That which must now be mentioned is 'An Interested Adviser' (148), which exhibits a group of street-boys round the stall of an old woman selling fruit. The moneyed partner in the concern seems somewhat undecided, but another points out to him the sweetest investments on the stall. 'Sunbeams' (149), A. LUDOVICI, is a section of a garden-avenue by a river-side, pleasantly lighted by a play of sunbeam, very effectively made out. The best performance ever exhibited by H. LE JEUNE, A., is 'Much Ado About Nothing' (156), a fishing party of three children, seated, catching minnows on an old river-slucie. The colour, the grouping, the execution, and the surroundings of this small company, entitle it to rank among the most beautiful pieces

of Art of its kind that have ever been produced. One of the most remarkable single studies brought home by F. GOODALL, R.A., from the East, is 'An Arab Improvisatore' (157), which is wonderfully complete, original, and life-like. The face with its expression, engages us at once, and we cannot resist his impetuosity to move us to listen to his story. 'Scandal' (158), G. A. STOREY, is the title given to a composition containing a rather numerous company taking tea. It is dry, and somewhat hard, and will remind the observer of a certain class of Dutch Art; yet with all its faults, it merits a better title than has been given to it. By F. D. HARDY are two pictures, well worthy of attention—'Looking for Father' (164), and 'Not at Home' (167). In the former appears a child who has just divided the window-curtains sufficiently to look through. It is a glowing sunset, and the red light streams in upon her with strong effect through the thin curtains and the opening at which she stands. In the other appears a poor painter, who, for obvious reasons, is not at home. His letters, it appears, and all communications are thrust in under the door, and he is now in the act of picking up, on hands and knees, a tax-notice, on which he is required to make a return of his income. Both of these pictures are based on ideas very original. In 'Tenby Harbour' (172), A. W. WILLIAMS, there is more of refined pictorial feeling, than has, perhaps, ever been shown in any of the antecedent pictures by this painter. It is a moonlight study of much excellence. By EDOUARD FRERE, hanging near the door, are two small examples of the Ecouen School, respectively called 'Sera-t-il-pris?' (174), and 'Il est pris' (182), representing the anxieties of some country-children about the capture of a poor little bird, which prefers being trapped to being starved in the snow. In scene the first, the poor starveling is about entering the trap; in the second he has entered, and this is the answer to the question. These pictures ought not to be separated, both are distinguished by the fine executive qualities of M. Frère. The subject by J. H. S. MANN, numbered 177, is larger than he habitually paints. It is catalogued without a title, and represents a lady gazing thoughtfully into the far distance of an open country. In the place of title stand the following lines—

"Looking on the happy autumn fields,
And thinking on the days that are no more."
TENNYSON.

It is painted with all the grace which has characterised Mr. Mann's former productions, but the person has more of intelligence, and carries more of personal importance. Near this hangs a story of an escapade, by P. H. CALDERON, R.A., called 'The Moonlight Serenade' (181), wherein the serenader has taken to flight, leaving his guitar and one of his shoes; being pursued, sword in hand, by the father, lover, or brother of the lady to whom he has been paying delicate attention. The incidents are so well set forth that every point is intelligible.

The landscapes in this gallery are not of the exalted type which is found in Gallery No. I., yet there are productions here of the rarest excellence of their class. By VICAT COLE, A., we have seen landscapes of greater purport than 'Hay-time' (114), although we believe that the fine feeling for the wondrously rich expanse he sets before us is his alone—that is, the locality has not helped him to the refinement with which he has handled his material. When Sir A. W. Calcott painted his fine picture entitled 'English Landscape,' he felt,

and very justly, that he had put forth a work of mark, because English painters were then painting any foreign local eccentricity, rather than the unrivalled beauties of their own country. Mr. Cole's picture presents a piece of the most charming English scenery. It may or may not exist as the lovely continuity of sylvan and pastoral region represented, but the whole is so well brought together, that all is of the same nature.

The picture (No. 122) called 'In the Isle of Wight' is perhaps the most earnest production in oil ever exhibited by BIRKET FOSTER. The mere site is a bare slope downwards to the sea, and but few can understand what can be made of such a bald contingent in the hands of genius. The passage seems to have been chosen to be reproduced as a *capo d'opera*. There is nothing captivating in the earthy slope, but the eye is led downwards over a most exquisite piece of manipulation, down to the beach-cottages, beyond which appear the indications of the breakers as they roll in upon the rocks.

Our exhibitions are remarkable for a class of portraits which are not seen in continental gatherings; we make therefore no apology for mentioning a few of them. They are "presentation-portraits," some of a sporting character, others memoranda of a long and useful term of municipal service, and all offered with the highest respect to the surviving or existing friends of those who have merited such tokens of esteem. Such portraits rise into importance when it is known that they are generally public works, and the subscriptions for them have been locally extensive and large. Among such may be pointed out 'Horse and Hounds belonging to the late Hugo F. Meynole Ingram, Esq.' (123), by A. CORBOULD; 'A. H. Oakeley Dennistoun, eldest son of A. H. Dennistoun, Esq.' (127), J. SANT, R.A.; 'The Hon. Vice-Chancellor Sir Richard Malins' (128), J. ARCHER, R.S.A.; 'Equestrian Portrait of T. T. C. Lister, Esq., of Beamsley Hall, Yorkshire' (134), S. PEARCE; 'Gertrude, Daughter of Frederick Swabey, Esq., of Coryton Park, Axminster' (135), J. SANT, R.A.; 'The Right Hon. John Inglis, Lord Justice General of Scotland, in his robes as Chancellor of the University of Edinburgh' (136), D. MACNEE, R.S.A.; 'The Children of Commander J. A. Fisher, R.N.' (178), C. BAUERLE.

It is gratifying to see that as much as possible has been done to divest Gallery No. III. of the appearance of a Hall of Honour. It contains one hundred and forty-one pictures, of which only fifty-two are by members of the Royal Academy; and again, it does not appear to us that their best works are hung there. Indeed, regarded as a whole, in each case, Gallery No. I. presents a more attractive show than Gallery No. III.

The picture by E. ARMITAGE, R.A., 'Christ's Reproof to the Pharisees' (187), from the sixth chapter of St. Luke, first and second verses—"And it came to pass on the second Sabbath after the first, that he went through the cornfields; and his disciples plucked the ears of corn, and did eat, rubbing them in their hands. And certain of the Pharisees said unto them, Why do ye that which is not lawful to do on the Sabbath days?" It is very subdued, both in its action and expression; indeed, it could scarcely be otherwise, such is the theme; yet the rage of the Pharisees is strongly marked, and hereby the narrative is explained. Of the locality little is made:

this is as it should be, for there is nothing to interfere with the disciples; the force of the argument lies in the expression and manner of the Pharisees, which are amply up to the description of the text. In 'The Protector' (197), W. Q. ORCHARDSON, A., appears a young lady in a lonely wood attended by a bloodhound, which she seems to restrain by her hold on his collar. It is perhaps intended to be conveyed that danger is at hand, but this is not made clear. H. S. MARKS, A., exhibits one of his peculiar ideas, which he calls, 'What is it?' (195), wherein we see an assemblage of persons looking over a bridge with their backs turned to the spectator. The figures are well drawn, and are dressed as of the period of Edward III. It is a whimsical subject; the intention, however, cannot be mistaken. 'Curlers' (200), Sir G. HARVEY, P.R.S.A., shows the greatest possible variety of action and attitude which the human frame is capable of assuming in the different *poses* into which the tactics of the game compel the players to throw their limbs. It will be understood that the variety of attitudes would render the drawing very difficult; this, however, Sir G. Harvey has accomplished with masterly skill. In 'Gathering the Herd' (201), by R. ANSDALL, R.A., there are some heads of oxen more life-like than Mr. Ansdall ever painted. 'Stolen Glances' (202), J. C. HORSLEY, R.A., although a common incident, is open to many interpretations. Here a company of cavaliers are assembled in front of a window where three young ladies are criticising the young men outside. The purpose of the painter is plainly set forth. There is much power and good work in the picture, which, perhaps, will be considered thrown away on a subject so commonplace. Near this hang three works treated with much taste, being 'Children of the Sea,' J. BURR (203); 'The Oat-field: an English Pastoral,' W. H. W. FOSTER (204); and 'Summer Noon,' F. G. COTMAN (205).

Mr. E. M. WARD, R.A., still adheres to French history; but on this occasion he goes back to a period far antecedent to that of which he has painted some of the most stirring events. His text now is 'The Eve of St. Bartholomew: Visit of Charles IX., Catherine de Médicis, and the Duc d'Anjou to Admiral Coligny, after his attempted assassination on the point of the Massacre' (207).—"Charles IX., accompanied by his mother and brother, visited the unfortunate Coligny. During the visit, the sombre and menacing attitude of some, the whisperings, the goings and comings, the signs of want of respect in persons near the apartment, and the murmured conversation of the King with Coligny, excited the anger of Catherine and her son. . . . On his arrival, the King first ordered the Admiral's people to leave the room, except Teligny and his wife (the son-in-law and daughter of Coligny)." The wound from which Coligny was suffering had been inflicted on him as he was returning from the Louvre to his hôtel. It was discovered that the assassin was a servant of the Duc de Guise, who had been stationed at a window for days waiting for him. It was while suffering from this wound that the visit was paid; a subject of great difficulty, as being deficient of any remarkable point of interest. The wounded man has raised himself on his couch, and the King sits by him caressing a favourite hound; while behind, and in the shade, stand Catherine and the Duc d'Anjou, expressing, by their whispers and looks, their anger at the scene before them. On

the right are Teligny and his wife, and in the antechamber are numerous attendants, but there is an entire absence of all signs of respect. The picture is a most masterly performance. Never did Mr. Ward take up a subject which, according to our idea, had less promise, and never has he made more of any passage he has taken in hand. The subject would, in ordinary hands, be extremely difficult, but it has been here taken up conspicuously as a vehicle of expression. Thus we read in Coligny the subdued anguish of the dying man, the ill-suppressed hypocrisy of the king, the scarcely bridled rage of Catherine and her son, the Duc d'Anjou, and the consternation of the Admiral's daughter and her husband. 'A rainy Day in the Mountains of Auvergne, France' (211), A. F. T. SCHENCK. A group of sheep and lambs appear here densely packed together, with that instinct which teaches them that such a resource is the means of resisting cold in some degree. The situation is strikingly described, for the state of the weather is sufficiently marked by the sky.

It is not often that Mr. C. LANDSEER, R.A., now appears as an exhibitor. He comes forward, however, this year as the intending painter of 'The Great Fire of London' (213). What is meant here by the proposed illustration is, that he exhibits only a sketch suggested by Evelyn's Memoirs, working profitably from the following passage—"The poorer inhabitants were dispersed about St. George's Fields and Moorefields, as far as Highgate, and several miles in circle, some under tents, and some under miserable huts and hovels, many without a rag or any necessary utensils, bed or board, who from delicateness in stately and well furnished houses, were now reduced to extremest misery and poverty." The scenes which he purposes setting forth are even more wretched than those described by his author. The subject has been but rarely taken up (only, we think, once before), and a faithful detail may not be unacceptable.

Two Skye 'Terriers, Oscar and Bain' (208), are admirably painted by W. Q. ORCHARDSON, A. To each dog is given a definition of character which is remarkably impressive. This is, we believe, the only animal-picture by the painter that has been exhibited in the Royal Academy. It is not easy to determine whether he deals more favourably with animal or human expression. To No. 197, A. DE BREANSKI, no title is given, but the point of the work is well described by the lines which stand in the place of title—

"The sun descends, all sounds of discord cease,
Each leaf is still, all nature seems at peace."

The works of this painter are refined in taste, and, as a whole, very attractive. P. H. CALDERON, R.A., departs from his usual course of narrative to set forth a presentment, which he calls 'Victory' (215). The scene is the battlements of a castle, where are gathered a number of women and children, rejoicing at the result of a conflict in which their friends and relatives have been engaged, and which has taken place immediately under the walls of the castle. Thus, looking from the embrasures are numerous faces generally triumphant, although some are impressed with fear and apprehension for the fate of husbands, fathers, and brothers, as the group contains wives, sisters, mothers, daughters, and relationship of every denomination. Below is seen the enemy scattered and flying. The great merit of the picture is its well-defined description, its pointed narrative, and its

beauty of execution. 'The first Gleam of Sunshine' (217), is one of E. HARGITT'S very complete and forcible landscapes, which we are compelled so often to eulogise. In 'The Winning Hazard' (221), appears a young lady playing billiards. She is about to strike the ball. It is by FRITH, R.A., who succeeds in placing his figures, whether engaged in archery or billiards, in the most graceful attitudes they are capable of assuming. 'A Lowland Lassie' (222), T. FAED, R.A., is extremely characteristic, and in this respect one of the best this artist has ever exhibited. The lassie is moving onward with a load on her head and a child in each hand. The substantial character of the figures cannot be surpassed. 'An Easterly Gale—Scotland' (226), J. CASSIE, A.R.S.A., contains little material in its composition, but it is agreeable in colour. 'Fishing by Proxy' (227), J. C. HOOK, R.A. The scene is an open landscape, through which flows a deep, sullen, narrow river. The operation can be best understood from the artist's description:—"A modern master of cormorants at work in a Surrey stream. A small strap is fastened round the neck of the bird to keep the fish in the jugular pouch, from which the sportsman obliges the cormorant to disgorge the live prey from time to time." One of the birds having seized a fish, has brought it to the surface. This method of fishing may be profitable, but it does not contain much of the essence of what Englishmen call sport. To give it its utmost due, it is ingenious and curious. Several times we have studied No. 228 with a view to determine whether the costume is according to the taste of the artist, J. E. MILLAIS, R.A., or the lady, Mrs. Bischoffsheim. She is presented in profile in a very rich and curious antique chintz gown—or robe, by-the-way, this garment is now called. There is no insignificant simper on the features, and no superhuman meretricious colour on the cheeks. The features are regular, and it would appear that the artist has been discoursing with Diego Velasquez on the subject. We feel that the lady is moving onward, so charmingly simple is the figure and so fascinating is the presence. Mr. Millais has dealt with this study as a picture, and has succeeded to admiration. From Mr. Hook's 'Fishing by Proxy,' the visitor will turn with satisfaction to Mr. ROLFE'S 'Perch, Roach, and Dace' (231), which exhibits really the perfection of fish-painting. Indeed, this artist paints river-fish as they never before appeared on canvas, an enviable immortality which must certainly reconcile them to the hook. The observer cannot help being struck by the exaltation with which Mr. TENISWOOD endows his moonlight studies. He exhibits here 'On the Thames—Moonrise' (233), in which it is at once felt that without any sacrifice of locality, Mr. Teniswood has suppressed all the littleness of his subject, and has availed himself of whatever that could help him to breadth and grandeur of utterance. In 'The End of November, 1872' (235), T. S. COOPER, R.A., appears a herd of kine being driven over a pasture-march. The animals are not of the choice kind Mr. Cooper usually paints, and are not in any wise comparable with them. What may be the meaning of the title we are at a loss to divine, not being thoroughly up in matters bucolical. 'The Morning Rehearsal' (240), W. F. YEAMES, A., exhibits the lesson given to a performing dog by his master, to be repeated when the time comes for the actual play. 'Colonel the Hon. Dudley Fitzgerald de Ros, First Life Guards'

(245), J. R. SWINTON. The subject is painted half length, in full-dress uniform, and is certainly one of the most agreeable military portraits that has for some time appeared on the walls of the Academy. It is free from affectation, and is the best portrait Mr. Swinton has ever painted. 'The Bonxie, Shetland' (254), J. C. HOOK, R.A., is another curiosity of the experience of this artist, showing the means had recourse to by those who intend robbing the nest of this bird, for it may not occur to every one that the bonxie is a bird—see description: "They who are about to rob their nests, hold a knife or other sharp instrument over their heads, upon which the enraged bird precipitates itself."—*Bewick*.

No. 255 is a portrait of a faithful collie painted by Sir EDWIN LANDSEER, R.A., whose master is evidently one of those honest and careful shepherds, who pass the best part of their lives on their native pastoral hills. "Tracker" is left in charge of his master's bible and bonnet, and the animal has his eyes fixed on the open page of the sacred volume with a singular expression of curiosity and intelligence. The idea is quite equal to those of the best of Sir Edwin's performances. Near to this hangs another of Sir Edwin Landseer's works, being 'A Sketch of Her Majesty the Queen. (Unfinished). *Her Majesty has not sat for the likeness*' (256). The Queen is here mounted on a white pony: it would seem the picture was painted some years ago. In 'The Lady of the Manor' (259), R. REDGRAVE, R.A., shows one of those umbrageous avenues which he paints with such good effect; and J. E. MILLAIS brings forward, in 'New-laid Eggs' (260), the humblest subject he has yet exhibited, being simply a country girl with a basket of eggs on her arm. Mr. Millais very properly has not raised this poor girl out of her sphere by any remote allusions. Next to it is 'Weaving the Wreath' (261), F. LEIGHTON, R.A.; a study of great classic elegance, representing a lady fully draped, seated, as it were, on the floor, plaiting a garland of laurel, herself wearing a crown of the same; behind her is a bas-relief composition. It is impossible to speak too highly of the quality of this figure; it is strikingly original, being, probably, a suggestion from some antique; if not, the greater honour is due to Mr. Leighton. T. WEBSTER, R.A., has in all his works shown himself a man of peace; he has never, we believe, lent himself, like Mulready, as the exponent of a school-fight: in 'The Truant' (269), he comes, however, forward as a disciplinarian, and shows how truants should be dealt with. It is not so pleasing a picture as that by the artist in the preceding gallery. Mr. S. A. HART, R.A., exhibits (322) 'The Conference between Manasseh Ben Israel and Oliver Cromwell,' which was held in the Long Gallery at Whitehall, on the 12th of December, 1655. Mr. Hart seems to have retired so long from the arena that it was doubted whether he would re-appear; but he re-announces himself with a force and vigour which must deeply impress all who see the picture. The pains taken to verify the portraiture throughout the work cannot be over-estimated. But very few incidents bearing on the history of the Jews in England have ever engaged the attention of our painters: the story here told by Mr. Hart is thus related:—"To this Conference were invited the Lord Chief Justice, the Lord Chief Baron, the most eminent divines and lawyers, the Lord Mayor and Sheriffs, and citizens of London, to consider, after

many previous parliaments had in vain been petitioned, the proposal of Manasseh of admitting Jews to settle in England, from whence they had been banished in the reign of Edward I. The scene represents Dr. Thomas Goodwin debating on the proposal. On Goodwin's left is Dr. John Owen, together with other divines; among these, Dr. Samuel Cradock meditates on Manasseh's appeal. At Cromwell's left hand is the Lord Chief Justice, Sir John Glynn; on his right, is seen part of the head of the Chief Baron. At the feet of the Protector, Mr. Secretary Thurloe takes notes of the proceedings. The Lord Mayor Draper, or rather Dethick, is present, together with the Sheriffs, sword and mace bearer. Second on the right of Manasseh, among other sympathisers with his appeal, is Hugh Peters; on the right of the picture, some Puritan divines and Roundhead troopers listen; a musketeer completes the group; an attendant is searching for information among objects, the authorities for which are preserved in the Rolls Court. Two merchants' wives, one with her son, and some citizens, form the group on the left. Although the result of the conference was unfavourable, a few Jews came back on sufferance, but ultimately were allowed to return at the restoration of the Monarchy."

W. P. FRITH, R.A., illustrates from time to time the lower walks of life by judicious selections from their ranks; here, for example, he paints 'A Boulogne Flower-Girl' (271), and a 'London Flower-Girl' (276), impersonations which, we submit, have more of nature in them than those he exhibits as exemplifying the supernumerary accomplishments of the day. In 'The Prodigal' (281) of Mr. WATTS, R.A., it is difficult to reach the more florid and imaginative parts of the story without overstepping the letter of Scripture, to which Mr. Watts has adhered with the fidelity of a Scribe. As one of the parables of our Lord, it is an important subject, and offers many forms of interpretation; and his course of life while absent presents many different scenes, as well of luxury as of misery. He went into a far country, &c.; he wasted his substance with riotous living, &c.; he was sent into the fields to feed swine; he would fain have eaten the husks that the swine did eat, &c., &c.; and this is the point on which Mr. Watts dwells. We find the castaway—in rags too modern, it may be—"eating the husks the swine did eat." Like all the other parables of our Saviour, it cannot be taken up without profound reflection and deliberate purpose. In the general aspect of the work the parable is sufficiently indicated, but it is ranked by its manner with the earlier essays of the old masters. Among the commendable though less conspicuous works in this part of the room are 'The Monks' Walk' (283), J. C. THOM; 'Girls' School at the Confessional, Seville' (285), P. MACNAB; "Morwell Rocks, Devon" (289), R. GALLON.

W. C. T. DOBSON, R.A., exhibits the work he deposits in the Academy on his elevation to the ultimate honours of the Institution. He paints from the 16th chapter of Acts, 16th and 18th verses, 'St. Paul at Philippi' (291). "A certain damsel possessed with a spirit of divination met us. . . . But Paul, being grieved, turned and said to the spirit, I command thee in the name of Jesus Christ to come out of her." Here are but two persons present, the damsel and St. Paul, the latter of whom may be classed among the grand characters that shine forth here and there among the mural groupings that occur not unfrequently

in the Italian cities. It is a work of extreme simplicity, and St. Paul is a conception of great power.

In Egypt there is little of refreshing landscape to gladden the eye; all that we see declaims historically, and much with which we commune speaks to us of thousands of years. F. GOODALL, R.A., in his picture the 'Subsiding of the Nile' (292), has not overlooked this, but he presents also the river of an aspect more cheerful than he has before painted it. We behold a section of the stream, and see that it is retreating; occupying the centre distance is a large group of palm-trees, while in the distance are the pyramids. It is as a Nile landscape, the best we have seen exhibited.

We do not observe that the best portraits are hung in Gallery No. III.; but as this room contains likenesses of many important persons, and several complimentary and presentation works, it is fitting that they be noted, as:—Thomas Buck, Esq., J.P., Chairman of the Board of Directors of the Bradford Commercial Banking Company. Painted by order of the Shareholders of the Bank' (216), J. P. KNIGHT, R.A. 'Frederic Wanklyn, Esq.' (272), S. PEARCE. 'W. B. Tristram, Esq.' (274), L. DICKINSON. 'The Children of O. V. Walker, Esq., of Bury' (275), J. SANT, R.A. 'Sir Charles H. J. Anderson, Bart. Painted for the Grand Jury Room, Lincoln Castle' (277), L. DICKINSON. 'The Rev. Francis Knynet Leighton, D.D., Warden of All Souls' College, Oxford. Painted for the College Hall' (287), G. RICHMOND, R.A. 'The Ladies Hermione, Helen, and Cynthia Duncombe' (288), R. BUCKNER. 'The Marquis of Salisbury, Chancellor of the University of Oxford' (290), G. RICHMOND, R.A. 'Sir James Watts' (301), D. MACNEE, R.S.A. 'Portrait of an Antiquarian' (303), H. T. WELLS, R.A. 'The Lord Skelmersdale' (320), Hon. H. GRAVES.

(To be continued.)

TEMPLE OF DIANA AT EPHEBUS.

MR. J. S. WOOD has removed, somewhat recently, those excavations on the site of one of the Seven Wonders of the World which have rendered his name so deservedly famous. The sculptured drum of a column, which is to be seen in the British Museum, appears to have been a portion of one of thirty-six columns which stood at the eastern and western extremities of the temple. Some new fragments of this bold and costly work have now been found by Mr. Wood, including one very large portion of a drum with the upper halves of two rude male figures in high relief. They represent a bearded man leaning on a staff, and regarding some object held by a younger and beardless man. The circumference of the column is plain for a considerable distance round the figures. From the diameters of the drums already discovered, which are respectively 67½ and 69½ inches, it is evident that there were two, if not three, of these great sections of the columns adorned with sculpture. It is to be hoped that further discovery will settle the height to which this ornamental work was carried. The dimensions of the temple are discovered to have been 308 feet 4 inches by 163 feet 9 inches. The total number of external columns, of about 6 feet diameter, was one hundred, the intercolumniations at the ends being wider than at the sides.

ART IN THE BELFRY:

A BRIEF ACCOUNT OF
CHURCH BELLS,
THEIR HISTORY, ART-DECORATIONS,
AND LEGENDS.

BY LLEWELLYNN JEWITT, F.S.A.

RESUMING the remarks on books referring to church bells, it may be stated that the Rev. Dr.



Raven has issued a volume on "The Church Bells of Cambridgeshire," on a similar plan of giving the inscriptions upon

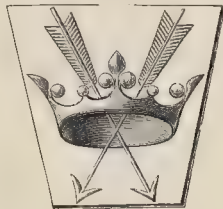


Mark of R. Braysier.

all the bells of that county, with a history of bells and notices of founders and foundries; to him also I am indebted for some engravings.



Dr. Alfred Gatty, F.S.A., published, a few years ago, a capital little work entitled "The Bell: its Origin, History, and Uses,"



St. Edmundbury.

which has become quite a standard work.

The Rev. J. F. Fowler, F.S.A., has issued (privately printed) a

series of plates of marks upon the bells of Lincolnshire, and has written much upon the subject in the proceedings of learned societies. Mr. John L'Estrange, of Norwich, has at press "The Church



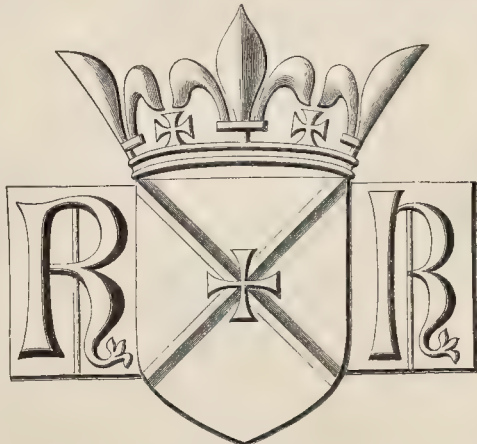
Fairlight.

Bells of Norfolk," on a similar plan to the works of Mr. Tyssen and



Wirksworth.

Dr. Raven. It will contain elaborate notices of various foundries.



Mr. W. Phillimore W. Stiff has given in the *Reliquary* the

church bells of Nottinghamshire; and Mr. E. H. W. Dunkin is preparing for the same archaeological quarterly journal those of Cornwall; while Mr. T. A.



Turner is preparing those of Buckinghamshire.

"The Church Bells of Derbyshire," by myself, is now in course of being issued, and embraces the inscriptions upon



Mark of R. Braysier.

every bell in the county, with copious notes, and with a larger number of illustrations than has ever yet been attempted in any similar work.

Thus the church bells of many



counties are being fully recorded and illustrated, and it is hoped that ultimately those of the entire kingdom may thus be described.

Before closing this chapter, it



Baslow.

is well to put on record some of the curious metrical laws by which the belfry and its occupants are, or have been, guided.

Some of these are peculiarly curious and interesting.

One of these, at Hathersage Church, is of about the date of 1650. The fines are curious: fourpence for crowding so as not to allow the ringers room; fourpence, or the loss of "your hat," for ringing in hat or



Mark of John Draper.

spur; fourpence for overturning a bell; fourpence for miscalling, striking, or abusing any one in the bell-chamber; one shilling for every oath taken; and in default of payment of any of these fines, then to be put in the stocks until it be paid, with an



Mark of Robert Mott.

additional shilling to the parish clerk. It is as follows:—

"You gentlemen that here wish to ring,
See that these laws you keep in every thing;
Or else be sure you must, without delay,
The penalty thereof to the ringers pay."



"First, when you do into the bellhouse come,
Look if the ringers have convenient room;
For if you be an hindrance unto them,
Fourpence you forfeit unto these gentlemen."

"Next, if you do here intend to ring,
With hat or spur, do not touch a string;
For if you do, your forfeit is for that,
Just fourpence down to pay, or lose your hat."



Felham.

"If you a bell turn over, without delay,
Fourpence unto the ringers you must pay;
Or if you strike, miscall, or do abuse,
You must pay fourpence for the ringers' use."



West Monkton.

"For every oath here sworn, ere you go hence,
Unto the poor then you must pay twelvence;
And if that you desire to be enrolled
A ringer here, these orders keep and hold."



Alciston.

"But whoso doth these orders disobey,
Unto the stocks we will take him straightway;
There to remain until he be willing
To pay his forfeit, and the clerk a shilling."



Landwade.

Another set of laws, much more simple, is

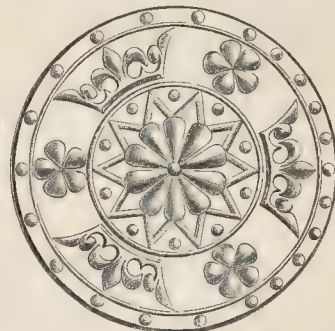
the following, from the church of All Saints', Hastings:—

"This is a belfry that is free
For all those that civil be:
And if you please to chime or ring,
It is a very pleasant thing."



Pyecombe.

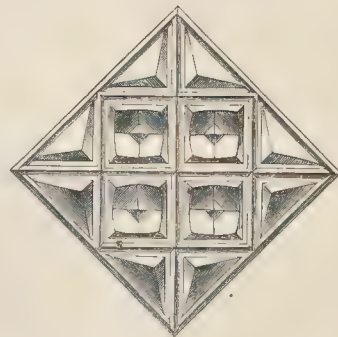
"There is no musick play'd or sung,
Like unto bells when they'r well rung;
Then ring your Bells well if you can,
Silence is best for every man."



South Lopham.

"But if you ring in spur or hat,
Sixpence you pay, beware of that;
And if a bell you overthrow,
Pray pay a groat before you go."

I now close these brief notes on this most interesting subject—a subject on which volumes might profitably be written, and on which the pencil and the graver might be well employed to portray many hidden



beauties of design, besides the few I have been able, in this short space, to bring together.

THE SOCIETY OF PAINTERS IN WATER-COLOURS.

THE recent elections of Associate-members of this body teach us that membership becomes a matter of greater difficulty of attainment year by year. The society, like all others, has had its dissensions, and these have never tended to advance its interests or its *status*. There is not, we believe, any defined limit of the number of the members; but, by the rules of the institution, any eligible water-colour painter may be nominated and admitted to the privileges of the society at the usual periods of election, which occur once a year. At the recent election there were, it is stated, thirty-eight candidates, none of whom were chosen, but M. Alma Tadema was subsequently received as a Member.

The exhibition is not up to the average, for curiously enough, as by one consent, many of the more distinguished members have not this season exerted those powers which they are known to possess.

Sir John Gilbert is one of those painters whose manner is such that we do not desire to see it changed; for in his smaller drawings there are a sweetness and a spirit apparent in the works of but a few others. It cannot be said that his best qualities appear in 'The Surrender of Mary Queen of Scots to the Confederate Lords' (117). The drawing is black and colourless, but is not wanting in movement. The armed ranks, we are told, closed around her with menacing gestures and the coarsest reproaches; the common soldiers and the rabble of Edinburgh crying out that she ought to be burned for a papist and a murderess, &c. The character of the crowd as represented does full justice to the description. It is an important incident, and one of the great points in Scottish history. By E. Duncan is a busy low-tide subject, 'Landing Fish on the Sands at Whitby' (7), to which attention is called by its atmospheric beauty and the extreme delicacy of his treatment. The theme is of an ordinary kind, but it marks sufficiently the power of the master. 'Far from Home' (9), Walter Goodall, is a characteristic study of an Italian boy. In 'Listening to her Lover's Letter' (17), F. W. Topham, we have a Spanish woman listening to one of the street-scribes, who reads to her a letter, which, from her appearance, she would have been thought capable of reading herself. The subject is a good one, but it has often been painted. 'Whitby Scour' (20), George Dodgson, represents a portion of sea-cliff, admirably painted, marvellously finished, and very ingeniously treated with darks and lights. 'The Camellia' (24), W. C. T. Dobson, R.A., has very much of the round German character, but it is really a charming head, luminous in colour and most agreeable in expression. 'Sappho,' by the same hand, is also a fascinating study, brilliant and graceful. Mr. Rivière has signalled himself as a figure-painter; but here we have from his hand 'The Coliseum' (25), with some others, of which 'St. Peter's' (93) is the best, to our feeling. It shows St. Angelo, and a considerable section of the Tiber; the entire situation being presented under a breadth of the simplest daylight. In No. 36, T. M. Richardson, we have one of those luxuriously coloured and elaborately worked drawings on which the artist has built his reputation. It is entitled 'In the Neighbourhood of the Town of Cosenzas, on the River Crate, Northern Calabria.' The mountains, of which a mass closes the middle distance, are most skillfully drawn and richly coloured; and in the entire composition there is a completeness which almost bespeaks a scenic study. The eccentricities of English painters certainly exceed those of all other countries. Mr. Smallfield exhibits 'Cardiff from Penarth—Excursion-Boat returning to Bute Docks' (26). Now his speciality is the figure, the head of which he always brings out with a brilliancy rarely equalled. He paints also 'Diaregina' (54), and 'Vagrom Men' (139), which, when we consider the captivating studies he has exhibited, is not in his best vein.

Many of the animal-drawings produced by Basil Bradley have proved very attractive;

but they have been more naturally coloured than 'Another Day's Work nearly o'er' (50), which at first sight looks like a careful performance in sepia, or some similar tint. It represents a labourer watering his team at a shallow rivulet. The horses are made out with a perfect knowledge of the animal; and there is in the action a truth attainable only by the closest observation. Another cattle-picture of rare excellence may be referred to here, that is, 'Evening—Coming to the Ford: a Scene in the Western Highlands of Scotland' (18), H. Brittan Willis: the subject being a herd of oxen hastening onward to drink at the shallow stream. The beauty and force of this work appear not only in the accuracy of the drawing, but in the life and natural movement of the animals, which are as wild as their native hills. It is indeed a work of high merit. Another cattle-subject is that by F. Tayler (71), 'The Cattle in the Corn—Intruders ejected: Highlands of Scotland.' A herd of oxen having broken into a field of oats, are being driven out by the idle neatherd and others, the former, a girl whose carelessness has permitted such a state of things; but it may be considered that Mr. Tayler's entertainment of such bucolical essays is a condescension, when we see him mingling in the throng of those who pursue their game with hawk and hound, the great feature of whose appointments is their dress and mount. All this appears in 'A Hawking-Party going out' (64), and 'Waiting for the Hounds' (51), &c. In the 'Cornfield—Nutfield' (41), C. Davidson, the two sections of the view are too distinctly marked, that is, the green of the pasture-land and the yellow of the cornfield. Mr. Davidson contributes fourteen drawings, all of which are more harmonious than this, and many are well chosen transcripts from nature. In 'After the Storm' (58), F. Powell, the proposal of the artist would be sufficiently well borne out were it not that the masses of water in the fore-sea are too formal. This is a difficulty continually in the way of marine-painters; but there are landscapes by Mr. Powell which are not open to any equivalent objections, as 'Snow-wrapped Hills—Argylshire' (141), and others. 'Spring-Time' (62), T. R. Lamont, shows two girls gathering sticks in a wood. The drawing is carefully finished. 'The Swooping Terror of the Desert' (68), Carl Haag, is based on an incident of constant occurrence in the deserts of Arabia. A camel has fallen, having yielded to disease or excessive fatigue, and there is, as usual, the hovering vulture, ready to swoop down upon his prey. But the traveller is present, and, with his long Arab gun, is sighting the bird in the hope of bringing him down. To Mr. Haag we are indebted for having presented to us many scenes of common Arab life. All have been wonderfully finished; nothing can be said about any shortcomings in these. The remarkably clear, precise, and decided manner of 'Returning from Market' (72), E. Duncan, declares the drawing at once the production of a master. It shows simply a market-cart travelling wearily over a snow-covered road. But it is not in roadside material that the cunning of this artist resides; it is in painting the ever-changing moods of the sea; a line of subject in which also Mr. Brierly has greatly distinguished himself; though he has, with a view to illustrating the ancient fleets of England, adopted subjects from the naval history of by-gone times, as 'Magellan discovering the Straits between Patagonia and Terra del Fuego, afterwards called the Straits of Magellan, 1520' (200). From what Mr. Brierly has done in this direction it may be assumed that he has access to valuable models, which are indispensable to historical marine-art.

'A Golden City' (79), S. Palmer, presents a portion of Rome, including the Vatican, St. Angelo, &c.; but it is so fancifully coloured, of a rich yellow or golden hue, that the painter leaves us far behind him in vain references to nature. He takes in another composition (112), a more imaginative text from Milton's inimitable poem, "Lycidas":—

"Together both, ere the high lawns appeared
Under the opening eyelids of the morn,
We drove afield, and both together heard
What time the grey fly winds her sultry horn,
Batt'ning our flocks with the fresh dews of night."

But here the beauty and tenderness of the verse are not felt—the composition being heavily made out. The subject is a very fine one, but its success depends on those objects of the description which most impress the mind. Under any circumstances a monotone in colour will not meet the beauty of the poetry. 'A Family Party' (95), H. Brittan Willis, is a small company of goats, drawn with all the precision usual in the works of this artist. 'The Chamber of the Council of Ten, the Doge's Palace, Venice' (102), the late W. W. Deane, represents a piece of gorgeous interior decoration, but the ornamentation has always been considered too heavy for the size of the room. We have had occasion to eulogise very highly the works of this artist; there are seven other drawings in the present exhibition, all of which testify to the loss the society has sustained in his death. By E. A. Goodall is (105) 'The Coppersmith's Bazaar, Cairo,' a place apparently of great interest, and full of that intrinsically worthless, but really picturesque, material of which Mr. Goodall makes such good use. He exhibits other drawings of much beauty. 'The Night Patrol' (106), H. Clarence White, is a fanciful idea, wherein appear the exterior walls of a castle or fortress, round which ride two horsemen towards their bivouac, whose situation is marked by the camp-fire. Little is here suggested to the imagination, but there is a rich field in his conception. 'The Windings of the River' (122), from Comus:—

"I took it for a fairy vision
Of some gay creatures in the element;
That in the colours of the rainbow live,
And play it th' plighted clouds;"

and on the screens are drawings which retain much of the brilliancy of those which first drew attention to Mr. White's works. By G. J. Pinwell there is but one drawing, 'The Great Lady' (123), who is dressed as of the sixteenth century, and with a stately gait walks onward, receiving the homage of the inhabitants and the bystanders, and distributing alms to whom she thinks fit. This, it will be understood, differs greatly from those light and spirited sketches which took the form of book-illustrations, and which for their originality commanded universal admiration. It is in everything opposite to those, being dark and heavy, the result, it may be presumed, of what is to be considered finish. By Alfred D. Fripp is (108) a drawing with many beauties called 'From over the Sea,' wherein the only misgiving is as to who or what is from over the sea: but on the first screen is 'The Little Church on the Hill' (219), in which are fully compensated any short comings in the former work. 'The Water at Killin after Rain, Scotland' (107), Paul J. Nafel, pictures a *spae*, a very tempting but difficult passage of nature to deal with. 'A Mountain Stream, North Wales' (109), J. W. Whittaker, is based on a similar piece of composition. The water rushes down from the hills over a rocky bed, that breaks it into a variety of forms, to paint which are so many difficult calls on the ingenuity of the artist. It is one of the best drawings exhibited under this name. A very careful drawing by G. P. Boyce, 'Old Houses in Ludlow Churchyard' (118), invites attention by its peculiarities, which refer immediately to the Dutch school. Both the locality and the houses accord extremely well, and it may be considered that the artist has been sitting at the feet of Peter Neefs, or some similarly renowned Dutchman. Not less minutely rendered is 'Feeding Time' (121), E. K. Johnson, the scene of which is a farm-yard, wherein appears a farmer's wife feeding her fowls, which are extremely spirited and life-like. 'Merionethshire' (127), by Thomas Danby, is a fine definition of distances in a very comprehensive view which follows the windings of, we presume, the Avon into Cardigan Bay. It is a fine subject, a most comprehensive piece of scenery not surpassed in these islands; of this the artist has been fully sensible, for he has done ample justice to his theme. 'School in the Cloister' (130), Walter Goodall, is a scene common enough in catholic countries, but it is not often that artists are admitted to the school-room. The nun and her pupils are

sufficiently characteristic, but there are some, judging from their personal points, with whom she has some trouble. By Joseph Nash is 'The Chapel, Haddon Hall, Derbyshire' (138), so carefully drawn that the identity cannot be doubted. Mr. Nash also exhibits 'The Hall, Compton-Wynniatt, Warwickshire' (146), in which are still preserved the thumb-stocks for idle and refractory servants, one of whom is undergoing the punishment. Mr. Birket Foster has this season limited his contributions. Three drawings by him, which never ought to be separated, are (10) 'Melrose,' 'Dryburgh,' 'Abbotsford.' They are indeed exquisite, most captivating in their tenderness and beauty. Remarkable among the marine-drawings is 'Blake going on board the *Resolution*,' off Dover, to take command of the fleet fitted out against the Dutch, June, 1652, (70), O. W. Brierly. The drawings of Mr. Brierly have already commanded attention from the learning shown in them, and their novelty and freshness of feeling. This is a production of great power and re-arch. 'Off the Island of Eig' (75), Francis Powell, is very elaborately worked, the sky, atmosphere, and distance are beautifully manipulated, but the continuous unbroken lines of the wavelets forming the fore-sea are contrary to natural forms assumed by water.

There are, as usual, on the screens some small drawings of great excellence—many would tell powerfully as large compositions, but we accept them as they are presented. The following may be noted:—'A Child's Head' (211), E. Lundgren; 'The Pyramids of Sakkara, Dashoor, &c.' (215), E. A. Goodall; 'Castle of Ischia' (217), T. M. Richardson; 'Full Cry in the Fens' (218), F. Taylor; 'On the Thames, near Reading—Morning' (220), G. A. Frapp; 'The Mosque of El Kâfîlbaï' (221), E. A. Goodall; 'The Swineherd' (225), J. D. Watson; 'A Surgeon's Holiday on Poole Waters' (229), Prescott Hewett; 'Hon.: The Village' (230), F. Walker; 'Vessels off Caswell Bay, South Coast of Wales' (233), E. Duncan; 'The Picture' (236), L. Alma Tadema; 'A Bit in the Llear Valley, North Wales' (238), J. J. Jenkins; 'Sunday Evening—Kiles of Bute' (244), A. P. Newton; 'Dunkeld, from the Bowling-Green' (251), W. Evans of Eton; 'A Message from the Farm' (252), F. Smallfield; 'Artillery—getting Guns into Position' (254), Sir John Gilbert, A.R.A.; 'On the Sussex Marshes' (258), G. A. Frapp; 'At Caen—Normandy' (263), Josh J. Jenkins; 'The She Goat' (266), J. D. Watson; 'Blair Castle, Blair Athole' (272), W. Evans of Eton; 'The Meeting' (273), J. D. Watson; 'A Council' (274), Sir John Gilbert, A.R.A.; 'A Knight Arming' (279), Sir John Gilbert, A.R.A.; 'Marie' (134), Margaret Gillies.

Although the collection is below the average in important drawings, it yet contains very many valuable and interesting works.

THE INSTITUTE OF PAINTERS IN WATER-COLOURS.

THE members of the Institute exhibit this season two hundred and seventy-three drawings, which, generally, are even of a character much superior to their accustomed productions. The exhibition is strong in landscape, well-chosen subjects worked into pictures of great beauty; while of the personal studies many are remarkable for originality. Of the eight honorary members, all artists of distinction, there are but two who contribute, Mr. Goodall, R.A., and Mr. Jozef Israels, the well-known foreign marine-painter. Mr. Goodall's contributions are small; but it must be said of them that they are charming beyond description.

The work entitled 'Charity' (5), W. Lucas, is drawn with great accuracy, and otherwise carried out with the nicest elaboration. The act realised is that of a lady of the sixteenth century,—or it may be later,—with her young daughter, giving alms to a begging friar. The

text supposed to supply the spirit of the representation is the passage—

"And now abideth Faith, Hope, Charity, these three; but the greatest of these is Charity."

The idea is not carried beyond that of a stately dame dispensing her goodwill to a mendicant wayfarer; but the words are infinitely more comprehensive than in this composition. An idea of an entirely opposite kind is treated by John Absolon (10), and called 'Facing the Storm,' which pictures a young mother and child descending a mountain-slope in the face of a whirlwind, which threatens to sweep the two down the mountain-slopes. The description, we submit, might have been extended and more pointed. 'Near Treves' (16) is a fragment very happily selected by Skinner Prout; who exhibits, moreover, other interesting drawings, 'St. Laurent, Rouen' (138), 'La Croix de Pierre, Rouen' (149), and one or two more, which are chosen with taste, and realised with increased power. 'A Wallachian Girl' (23), A. Bouvier, is a figure elaborately painted, *quand* the dress, which, perhaps, it was all that was intended to show. By the same artist is a composition of superior interest, called 'A Drawing-room during the Directoire' (158). It is a suggestion from Thiers' 'Revolution Française,' whence we learn that Madame Tallien was the most admired and the most beautiful of those women who introduced the new taste. Thus are grouped in Madame Tallien's drawing-room many celebrities in the extravagant costume of those days. The act of the moment is the introduction of the then youthful Napoleon I., who was already known by his service at Toulon. Mr. Bouvier exhibits other works entirely differing from this in character. 'Contemplation' (32), Hugh Carter, is the title of a drawing which represents a man holding up and peering curiously at the contents of a vial. There is good drawing in the figure, but the title is peculiarly unfortunate.

All their brilliant execution, perfection of drawing, and elegant finish still distinguish the works of Carl Werner. We look with admiration at the patience with which he has worked out the subject described as 'The Doorway leading from the Court of the Temple of Isis to the small Temple called the Bed of the Pharaohs, I-land of Philæ, Egypt' (34). 'Arundel Castle, from the Meadows' (40), J. Orrock, is one of the best views that can be given of the Castle, as it affords, more than from any other point, an idea of the extent of the buildings, with a conception of their picturesque variety. Mr. Orrock does not show so many works as usual, but those he exhibits are marked especially by progress. The works of Mr. Louis Haghe are this year more architectural than personal; thus 'The Interior of St. Mark, Venice' (43), brings forward a frequently painted, but never more minutely drawn, interior than this. The spacious grandeur of the church is perfectly set forth; and in speaking of an edifice so well known, when it is said that all has been most carefully observed, it is needless to go into description. The productions of this painter are generally so important that they cannot be passed by without mention; thus there are 'A Tomb in the Church of St. Bavon, Ghent' (89); 'Transept of the Duomo, Pisa' (105); 'A Flemish Cabaret' (126); 'Interior of St. Peter, Rome—the Transept' (166), and others not less interesting. The painter, E. J. Gregory, of 'Norse Pirates in the Mediterranean' (52) has travelled far back for a theme. He may have been inspired by the Norse war-song in Sir W. Scott's 'Pirate,' where we read—

"Onward footmen, onward horsemen,
Charge, and fight, and die like Norsemen."

It is a small drawing, wild in character, and showing sufficiently the lawless nature of the proceedings on as much of the deck of the small craft as is shown. The fittings of the little vessel are of a kind too modern.

By W. L. Leitch the drawings are more important than any he has for some time past exhibited; for instance, 'Evening' (212) is a piece of Italian scenery of the highest order of excellence. The material is, as foreground, a garden terrace overhanging a lake, the shores of which are dominated by encircling mountains, which rise into peaks and crests of a nature highly

picturesque. In colour, gradations, and atmosphere the drawing cannot be surpassed. Another by Mr. Leitch, of great masterly power, is 'Ben-y-Gloe—Early Morning' (56). 'A Wounded Comrade' (78), Charles Catermole, is not very intelligible. There are present two cavalier soldiers, one of whom carries a boy, whom we may suppose to be the 'wounded comrade.' In the figures are good action and character; it is, therefore, to be regretted that there is any want of clearness in the narrative.

'Enid's Dream' (86), Edward Henry Corbould, is perhaps the most difficult—because, though a vision—yet the most life-like episode the painter could have selected from the poem. That which Mr. Corbould gives in his conception of the scene is the presence of Queen Guinevere and her Court, and the mother of Enid waking her from her unquiet sleep. She has fancied herself that golden carp all blurred and lustreless:—

"And while she thought 'they will not see me,' came
A stately queen, whose name was Guinevere;
And all the children, in their cloth of gold,
Ran to her crying, 'It we have fish at all
Let them be gold; and charge the gardeners now
To pick the faded creature from the pool,
And cast it on the mizen that it die.'
And therewithal one came and seized on her;
And Enid started, waking, with her heart
All overshadow'd by the foolish dream.
And lo! it was her mother grasping her,
To get her well awake; and in her hand
A suit of bright apparel."

LEWISYSON'S *Idylls of the King*.

It is a drawing of much brilliancy. 'The Attack described' (62), Andrew C. Gow, is really a work of infinite grace and beauty. The persons represented are five gentlemen, dressed in the fashion of about the middle of the last century. They are earnest in their discourse, and one is tracing on the table, with his finger dilt in wine, the position, it may be, of the adverse hosts; but the elegance, finish, and entire character of the work place it among the most perfect imitations of the French school that have ever been produced. 'A Wait' (68), John Absolon, is a girl standing by the wayside; the description of her destitution is perfect. Mr. Absolon exhibits twelve drawings, some of which have in them much of originality and nature. In 'The Dawn' (108), Edward H. Fahey, the title is explained by the quotation, "As it began to dawn toward the first day of the week, came Magdalene and the other Mary to see the Sepulchre" (Matt. xxviii. 1). This is quite a new and original version of the subject. The Sepulchre does not appear. The women are moving through what seems to be a garden, and the figures are contrasted with trees; a novel resource, bespeaking much independence of thought and felicity of invention. 'Joan of Arc at her Trial' (227), J. M. Jopling, is a life-sized head and bust. She looks up as if in the act of silent prayer, grasping the cross to her bosom; but there is yet an expression of firm defiance in the features that bespeaks the resolution which supported her through her trial and execution. In all respects the most attractive work that Mr. Chase has exhibited, certainly of late, is 'The Studio of Leonardo da Vinci, in the Palace of Fontainebleau' (113). The interior is rich in decoration, pleasing in colour, and much more attractive in every way than the dark and cold conceits he sometimes puts forth as his specialities.

It must be observed that the drawings of Mr. Vacher are neither so formal nor so hard as they have been. This is instanced in an 'Eruption of Vesuvius, April, 26th, 1872, from Casamicciola, Ischia' (7); also in 'City of Tombs, Desert South of Cairo, Pyramids of Memphis in the distance' (143), he has laboured, and not in vain, for the pearly air and the opal veil through which we see his tenderly painted distances. The most has been made of 'A Winter Sunset' (8), T. L. Rowbotham. It is small and the parts are not impressive, but it claims a place among the sweetest of the painter's works. 'The Vale of Llangollen' (28), D. H. McKewan, is a grand section of mountain-scenery, which loses nothing in this charming version. By H. G. Hine there is a light and breezy piece of scenery, but he distinguishes himself especially by his views of the Sussex Downs, to which really it is ex-

tremely difficult to impart any lasting interest; however, his view, 'On the Downs near Lewes' (192), is a work of a very high degree of excellence. It has been remarked of the works of Edwin Hayes, that there was great improvement in them. The observation is sustained in a 'Fishing Lugger getting under Weigh' (47), wherein, besides the boat in question, is a considerable distribution of craft of different rigs. His breadths of water are generally better and more varied in surface than is seen here. 'St. Mawe's Castle, Cornwall' (51), J. Mogford, is a small drawing, but it is so well brought together that it would enlarge with excellent effect.

There are other works worthy of honourable mention, as 'Evening' (45), H. C. Pidgeon; 'Mending Lobster-Baskets' (53), J. H. Mole; 'Hark! hark! the Lark!' (70), H. B. Roberts; 'Washing Casks at St. Malo' (99), R. Beavis, a picture of great power; 'A Cornfield, Capel Curig' (103), E. M. Wimperis; 'A Outrance' (104), Valentine W. Bromley; 'An Italian Shepherd-Boy' (160), Guido Bach; 'The Claudian and Marcan Aqueducts—a Winter Afternoon on the Campagna' (167), Harry Johnson; 'Snow-storm passing over the Black Mount, Argyllshire' (169), T. Collier; 'La Grosse Horloge, Rouen' (125), L. J. Wood; 'The Fair Florist' (127), J. M. Jopling; 'The Sisters—Pass of Glencoe' (128), J. C. Reed; 'Hollyhocks' (135), Mary Margets; 'Flowers' (144), Mrs. Duffield; 'In the Deer-Forest' (148), E. Hargitt; 'Getting in the Corn' (154), E. G. Warren; 'Maunday Thursday—Washing the Beggars' Feet' (174), J. D. Linton; 'La Jolie Bietonne' (180), F. Goodall, R.A.; 'Ninety Years Ago' (188), C. Green; 'Preparations for the Future' (195), Jozef Israels; 'The Coliseum—from the Ruins of the Palace of the Cæsars' (200), H. Johnson; 'Vesper Bells' (204), Guido Bach; 'Crucian Ben from across Loch Awe' (208), J. C. Reed; '7 p.m.' (211), G. G. Kilburne; 'Studdlands Bay and Coast from the Sand-hills, Poole Harbour' (225), J. F.hey; 'Brunette' (254), A. Bouvier; 'Venetian Boy with Child' (256), F. Goodall, R.A.; 'A Deputation' (257), C. Green; 'Heavy Ground' (259), A. C. Gow; 'Returning from a Border Raid' (267), C. Cattermole; 'Wild Ducks' (273), C. H. Weigall; 'Lock on the Avon' (247), J. W. Whymper; 'Waiting for a Bite' (240), J. H. Mole; 'Summer Noon at Ambleteuse, French Coast' (249), R. Beavis; 'Rustic Vanity' (246), H. B. Roberts; 'The late Emperor's Bedroom at Chislehurst, executed by command, and the property of the Empress' (250), G. G. Kilburne; 'A Scotch Shepherd' (204), E. Hargitt.

The painters who presented themselves for election this year were, believe, numerous; but only one was chosen, E. M. Wimperis, an artist with whom our readers must be well acquainted, by the numerous illustrations which have appeared from his pencil in the *Art-Journal*.

THE PARIS SALOON OF 1873.

THERE is no greater exemplification of the elastic energy with which France has risen from her deplorable prostration by the late war, than in the full and hearty resumption of her Fine Art operations. In that hive busy work proceeds, as of old. At the present moment, two first-class Exhibitions, those of Vienna and the *Palais de l'Industrie*, have to be honourably sustained; and if the former, with its greater pretension of old subject-matter and new, prove but of equal comparative merit with the novelty at home, the result will be, of a truth, a great success. The latter, that of home, falls short in point of quantity, presenting, in its painting and drawing department, 1,491 subjects, as against 1,536 of 1872. In both cases there is a vast falling off from the catalogue of paintings alone of the year 1870, which presented an array of nearly 3,000 works. Had the present year combined all its resources into the *Champs Elysées* concourse, it is not improbable that rivalry would have been established between the forces thus rallied, and those of the period immediately preceding the war. It appears that, after supplying the Vienna galleries, there was a very considerable residue, but

the curtailed space in the *Palais de l'Industrie* (one wing alone having been permanently made over to the Museum of Copies) required a close choice; and then a very fastidious judgment, on the part of the selecting jury, plied most freely the process of rejection, and threw a large body of dissatisfied—indeed, in their own estimate, much wronged—men into seclusion. On this head a rival review is menaced. The practical consequence is, the Exhibition which opened on the 5th of May is superior in intrinsic merit to, it may safely be affirmed, the great majority of its precursors.

There is but one, instead of three, special saloons; consequently, the great acreage canvases have been thrown into outer darkness. Of the few in position, that of M. Paul J. Blanc is most conspicuous. It illustrates the entry of a Roman emperor into a stormed town. Supremely arrogant, he rides at the head of his legions, trampling over dead and dying, deaf to mercy, and having the vast bronze statues of the conquered people's gods dragged to the earth. The design and treatment of this work are quite original, and promise a future of equal power; and, it may be hoped, of less abhorrent themes. The naked pioneers who clear the conqueror's way, if wholly unencumbered by dress, need not have been represented as so delicately cleanskinned, unvisited by spot, or blot, of massacre and mud. At present they are anomalously "half savage, half saint."

M. Jobbé Duval's 'Triumph of Bacchus' holds a second place in the chief saloon. It represents the god borne aloft and along in his car, by a crowd of nymphs, in every violent energy of attitude. The drawing of the bacchantes is excellent, as becomes the artist; but why have such a monotony of form and the same brunette tint over all? This is not a vast sketch in bistre, but a *bona-fide* scene in Arcady or elsewhere.

'Christ in the Tomb' is a large work by H. L. Levy, and deserves remark. The body of the Lord is recumbent upon an elevation of rock in a deep cave; the right arm hangs down to the lower earthen floor. Two angels guard the sacred place—one sitting erect at the head, the other bent down upon crossed arms, which rest in agony of woe over the lower limbs of the divine corpse. Here is irreproachable drawing and very strong sombre effect, but herein also is that effect too prevalent. The angels are as dark as all around, and the one seated upright is nothing more in aspect or limb than a young mortal. Not so is the angel of Raffaele, who, delivering Peter from his dismal dungeon, sheds a great light. Yet M. Levy, albeit not up to this subject, has shown a legitimate ambition for high Art distinction. A more serious censure awaits M. Lehoucq, who devotes a large canvas to 'David and Goliath'; but not having dispatched the giant with sling and stone, intertwines the parties in a struggle of muscular display, while the youth carves lustily through the neck of his antagonist. Art was not intended to sicken people with the sight of such butchery work.

M. Bouguereau's 'Nymphs and Satyr' occupy a large canvas, and present sufficient merit of drawing, flesh-tint, and style to render it inexpensive in the painter to resort to vulgar indecency as an auxiliary for effect. M. Cermaek, a Bohemian artist, depicts, in a highly picturesque scene, an incident in the Montenegro war, where the peasant women are for a while interrupted in their mountain toil of bearing ammunition to their countrymen, by the descent of a litter, on which lies extended the form of an old chief—suffering from wounds with heroic calm. The subject is finely felt and treated.

M. Doré gives to a cabinet canvas a subject that might well occupy one of his largest. It is one strikingly new—viz., the aspect of the Jews within Jerusalem, when, upon the death of Christ, earthquake, heaven-rending lightning, and dismal darkness struck terror into all, as if doom were at hand. In the foreground we have the street filled with the people in every action of dismay, flying or crouching, and mixed with the horsemen of the Roman guard. In the distant background rises up dark Calvary, with its crest of crosses standing out against the riven sky. The imagination of M. Doré has been quite

successful in his theme, which would naturally furnish abounding detail of grouping and individual expression for a large picture.

In M. Lefebvre's 'Dying Lucretia' there is much elevation of treatment in drawing and expression. M. Cot also merits his place of honour in the chief saloon, for his charming picture of a youth and young girl recreating themselves in a swing slung in woodland retreat. The *ensemble* happily illustrates

"O primavera! gioventù dell'anno!
O gioventù! primavera della vita!"

Alma-Tadema—ever singular, original, and masterly—enriches this collection with two subjects: the one, an elaborate vintage *fête*, at Rome; the other, an Egyptian scene. Here we have a solemn mortuary chamber, devoted to the seclusion of mummies. Around one of these, richly encased, and of seemingly recent, elaborate ornamentation, a sombre group of five individuals is engaged. One strikes the chords of a harp, and three entone a melancholy strain. The fifth is the mourner, swathed in black, clinging drapery, and cowering, in most eloquent attitude of woe. The story is simple, and sad, and strange—tersely told, and worthy the pencil of Alma-Tadema.

It seems strange and unnatural that there are but few military subjects in this Exhibition, and those all, but one, of cabinet size only; yet they give faithful and vivid pictures of the tragic past, and are generally surrounded by a considerable number of spectators deeply interested in the tale they tell. We notice one *par exemple*; it is entitled 'Repose,' and represents an entire regiment of chasseurs or riflemen lying down, doubtless after some trying service, to win a little rest beneath the shelter of a spacious wood. They repose in perfect order—side by side, and line after line, and, at word of command, it may be concluded, yield themselves up to "sleep, gentle sleep, nature's soft nurse." The trials of the poor soldier in actual campaign, and his rough and rare alleviations, are here eloquently depicted. This work of M. Protais is remarkably good—quite up to the veritable truth. His pencilling is bland, and his tone of colour pure and pleasing.

Not far from this is an admirable portrait of one who could well appreciate the truth of this scene of the soldiers' sleep—General Chanzy—by Henner; and this leads us to remark that portraiture is not intrusive in this Exhibition, and yet holds a respectable level.

Dubuffe's portrait (a head) of Alexander Dumas the younger is full of character—a living likeness. Of similar force and detail is Philippe's whole-length of 'Doctor V.' Jallabert's 'Princess S.' in pale pink robes, is at once delicate and vivid. Madame H. Browne gives a head, *en méditation*, strongly thrown into shadow—clearly, forcibly, and with practised skill. Made-moiselle Jacquemart, who has already won so high a position in this branch of Art, here sustains her repute very effectively in two highly characteristic portraits: the one, the Marquise A. de C., in which a stately rigidity of style and shrewd intelligence are combined; the other, M. Dufaure, the Minister of Justice, which is admirably true to a very remarkable original. M. Dufaure resembles a sturdy farmer, embrowned by unsparingsuns, and with lips puckered into the significance of strong self-will. His hands, which are sustained before him, conspicuously crossed, have all the rough rigidity of rustic life. All these traits are here combined into a truthful unique, highly creditable to the fair artist's accomplishments.

In landscape and the wide range of illustrative matter, obscurely named *genre*, the special strength of this Exhibition will be found. In no department of Art has France advanced so strikingly as in her landscape-work. Her artists have therein freely acknowledged how much they have been indebted to English example for an exchange from their previous dry, scenic style, to a faithful observance of nature in her highest as well as her most familiar phenomena.

French landscape-artists are now most zealous and assiduous students of nature, and this collection presents abundant contrasted evidences. Corot may be considered the most remarkable of

French painters for the production of a new landscape effect. He came to the conclusion that foliage is much more evanescently light in foregrounds than it has hitherto been practically considered to be by artists. In correcting this, however, he has lapsed frequently even into a ludicrous conversion of leaves into mere puffy exhalations. He has therefore many adversaries, and on this occasion he was said to have been put upon his trial, but is fortunate in meeting the crisis. He has succeeded in presenting a sane realisation of his theory, and that in a very fine landscape, having a noble trunk of tree in its mid foreground, which is well clothed in true foliage, and with a background of air—thin air. He has many competitors for pre-eminence in the present collection, from M. Vuillefroy's truly royal masses of green and gold oaks of Fontainebleau, down to Van Marcke, with richest combination of deep-toned wood and water; Telouse, with his bright, broad presentment of the noble valley of Cernay, with its foreground of lofty shooting stems, clothed below with an infinitude of clustering bramble; and Isenbarts, on whose canvas the most graceful of forest-forms are combined with a singular delicacy of tint. To such scenes he devotes his study.

Cattle-pieces are not very conspicuous in the *Salon*, but two subjects of sheep and storm make amends for such default. One of these represents a group of sheep driven together in the terror produced by a mountain whirlwind of rain. The animals live before the spectators: one sees their actual fleeces beneath the rain; there their physiognomies in all the glare of dread and distraction. The incident is epic, and the vigorous pencil of M. Schenck was equal to its exigencies.

His other sheep-subject mingles farce and fact with singular humour. Here, too, a min-storm envelops the flock, and they have no shelter of wall, or tree, or ravine; but, just at hand, stands a sturdy donkey. There is an inspired rush towards our friend; the sheep are quickly upon him on all sides. However, he finds the intrusion far from untimely; the shelter in part and warmth which it brings is quite *apropos*, and he leans his heavy head in much contentment and resting quietude over the comfortable fleece of one of his well-piled visitors. Few can pass this very clever work without having their gravity put to the rout.

The great force of this Exhibition must be admitted to lie in the copious portion of its contents which ranges under the mystic designation of *genre*. For proportional quantity to all around, it is redundantly copious; and we are gratified to add that its prevalent quality is in the direct ratio of its quantity. So many cabinet pictures, illustrative of scenes more or less familiar and piquant, we have not seen ranged together. To this, that school which but a few years since grew modestly out of some Belgian imitations of the delicacies of Terburg, has in a great degree contributed. These are all more or less meritorious, both in subject and treatment, while some are unquestionably charming masterpieces. Messrs. De Jonghe and Coomans, who assisted at the birth of the confraternity, we find still here, and to their own credit. The works of M. De Beaumont are among the masterpieces of this most refined style; so also the very pretty and very droll scene of M. A. L. Leloir's 'Baptême,' of Delfosse's 'Jeune Mère' and 'Meditation,' Aublet's 'Intérieur d'Atelier,' Vibert's 'Le Premier Né.' Let us also add Mr. Bridgeman's (American) 'Intérieur Mauresque,' M. Castre's (Swiss) scene of a 'French Soldier in an Inn narrating to a full Audience the Misfortunes of his late Campaigning,' and Castiglione's (Neapolitan) 'Marie de Medici.' It would be a very agreeable task to analyse the various subjects of this and many other similar compositions, and so give a better notion of them to our readers; but, unhappily, time at this moment forbids such an undertaking. We must conclude by repudiating all concurrence with those who reflect depreciatingly upon this new development of artistic labour, on the ground that it interferes with and discourages what are assumed to be the higher imaginative flights of the profession.

THE SOCIETY OF FRENCH ARTISTS.

THIS is the sixth season of the gallery now open at 168, New Bond Street, with a miscellany of one hundred and twenty paintings, representing landscapes, architecture, and what our neighbours call *genre*. The pictures are generally small, and of the committee of eighteen artists, all men of distinction, only five are represented. The one feature of the exhibition is 'The Death of Sardanapalus,' by Delacroix (13), which is in these days as much a curiosity as were the most extravagant suggestions of the Renaissance in the sixteenth century. Ignorant that the composition is the mere creation of imagination and license before the palaces of Assyria were opened to us, the visitor stands before it in amazement until he learns that it was painted nearly fifty years ago. The composition is crowded, ingenious, and full of those minor successes of which young painters are proud. The subject is supposed to have been suggested by the tragedy of Lord Byron, and the Sybarite is represented on a couch as uttering the soliloquy in the fifth act. Near him is his 'fair Ionian,' and around are women and eunuchs variously employed, while the approach of the fire is indicated by the smoke rising in the background. There is much in the picture in drawing, colour, and action, very fine in the abstract, but as an ideal representation in the face of such authorities as we now have, it could not be otherwise than a failure.

The small personal pictures generally set forth the common incidents of every-day life, in the execution of which there is not any novel or remarkable quality. It is becoming customary among foreign artists to compliment their friends by painting them amid knots of their acquaintances. In all these presentations the canvases always look crowded, but this cannot be avoided if a certain purpose is to be served. These remarks are suggested by a portrait of Eugene Delacroix, by Fantin (54), and containing portraits of Durantel, Le Gros, Fantin, Whistler, Champfleury, E. Manet, Bracquemond, Balleroy, and Baudelaire.

Among the most interesting of the smaller pieces are 'The Launch of the Fishing-Boat' (14), E. Isabey; 'Cattle' (18), Van Marcke; 'A Drinking-Fountain in the Province of Oran' (27), V. Huguet; 'At Sea' (29), Jules Dupré, and by the same 'The Brook' (32).

M. Dupré enjoys a very high reputation in his own country, which is, of course, based upon his landscape-painting. As a painter of skies, he has no superior. 'A Wood-Nymph' (16), C. Landell, is a misnomer; so also is Madrazo's 'L'Andalouse' (74), but it is a very masterly study, showing that the painter has shaken hands to some purpose with Velasquez. There are also as works of merit 'Interior of a Cottage at Conflans' (48), Cals; 'The Cheval Glass' (49), Eva Gonzalès; 'A Reconnaissance' (52), H. Dupray; 'After Rain' (50), Troyon; 'Waiting for an Audience' (59), Detaille; 'A Rest in the Desert' (63), Huguet; 'Night at Sea' (71), Dana; 'Scene in a Spanish Cabaret' (77), Zimenez Aranda; 'The Escape from the Wreck' (91), the Baron Gudin; 'La Mare aux Oies' (83), C. F. Daubigny.

The landscape-painters represented are Jules Dupré, Michel, Corot, Boudier, &c., but there is nothing of effort in the works of any of these. The landscapes generally are small and fragmentary, and seem to have been chosen as barren and unprofitable texts to be enriched by the resources of Art, which in many cases they are. By M. Corot are several, in one or two of which some form is given to the foliage, in others breadth is regarded more than substance. Boudier exhibits 'A Shepherd in the Forest of Fontainebleau' (11). 'A Backwater, near Paris' (34), &c. Of Dupré's works there are not fewer than six, principally, with one exception, landscapes with water; a 'Coast-Scene' (4), Courbet; 'Autumn Leaves' (15), Marie Collart; 'A Cross Road' (24), Rousseau; 'The Windmill' (37), Michel, &c.; help to constitute an assemblage interesting to the English amateur and student.

MUSIC'S MARTYR.

FROM THE SCULPTURE BY GEORGE G. ADAMS.

THIS engraving is from one of two companion-works, executed some years ago in Rome. Both were suggested by a passage in Ford's 'Lover's Melancholy,' describing the contest for musical pre-eminence between a minstrel and a nightingale. The figure here engraved represents the young minstrel, having ceased his own strains, though holding his harp and the *glectrum* with which he has touched its strings in his hands, is listening for the nightingale to commence her song, illustrating Ford's words, "Now for the bird." The face is upturned, with an expressive look of deep attention, while the rest of the figure is disposed in an easy natural attitude, developing in an elegant manner the whole human frame. The model of this statue was exhibited at the Royal Academy in 1850; but, somewhat recently, the subject has been executed in marble for Mr. Gilbert Greenall, of Walton Hall, Lancashire, formerly M.P. for Warrington.

A word respecting the companion-statue, exhibited at the Academy in 1848, seems essential to a fuller comprehension of the story. In this the nightingale lies dead beside the minstrel. The moral of the incident is to show that Art is stronger than nature; the truth of which is undoubtedly open to argument, as one of universal application.

CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."

PERMANENT ART.

SIR,—Since you have re-opened this subject in your May number, permit me to add a few "more last words."

In 1869, when Mr. Layard made the statement that "there was no Art-material capable of withstanding the climate of England or the smoke of London," I at once replied with a note, accompanied by a baked (oil) illustration on slate, in practical support of my letter in the *Art-Journal* of 1865.

The following year I was again "drawn out" by the present Chief Commissioner of Works, whose invitation to come and talk the matter over I answered with a six-feet oil-painting on canvas, one on wood, and the raw pigment itself. These I challenged the Government chemist to destroy, or refute my facts.

The result, however, was only an admission of the value of my invention (that, for want of a better title, I have named oil-fresco), but that "the Government were not yet prepared to adopt my mode of using the substances in question." Meantime, "vested interests" in existing defects are endeavouring to turn public attention to others who have not the power to give my results—namely, indestructible Art-material for mural decoration, Fine Art, and works of utility.

The cost of laying this subject before the Society of Arts in 1863 was £18; that in 1871, before the "Office of Works," £15; towards which I have received but £5, from the senior member for Hastings.

However, if any of your readers will come forward with the required capital, say £150, I will, within six months from the receipt thereof, produce an original work of Art that shall be proof against the action of damp (salt or fresh), and every other agent known to be destructive to works of Art, as well as to the grounds on which they are executed. For with such poor returns as I have hitherto had, I cannot afford to do more "for the love of my subject" than what I have already done.

W. NOY WILKINS.

Hastings, May 7, 1873.



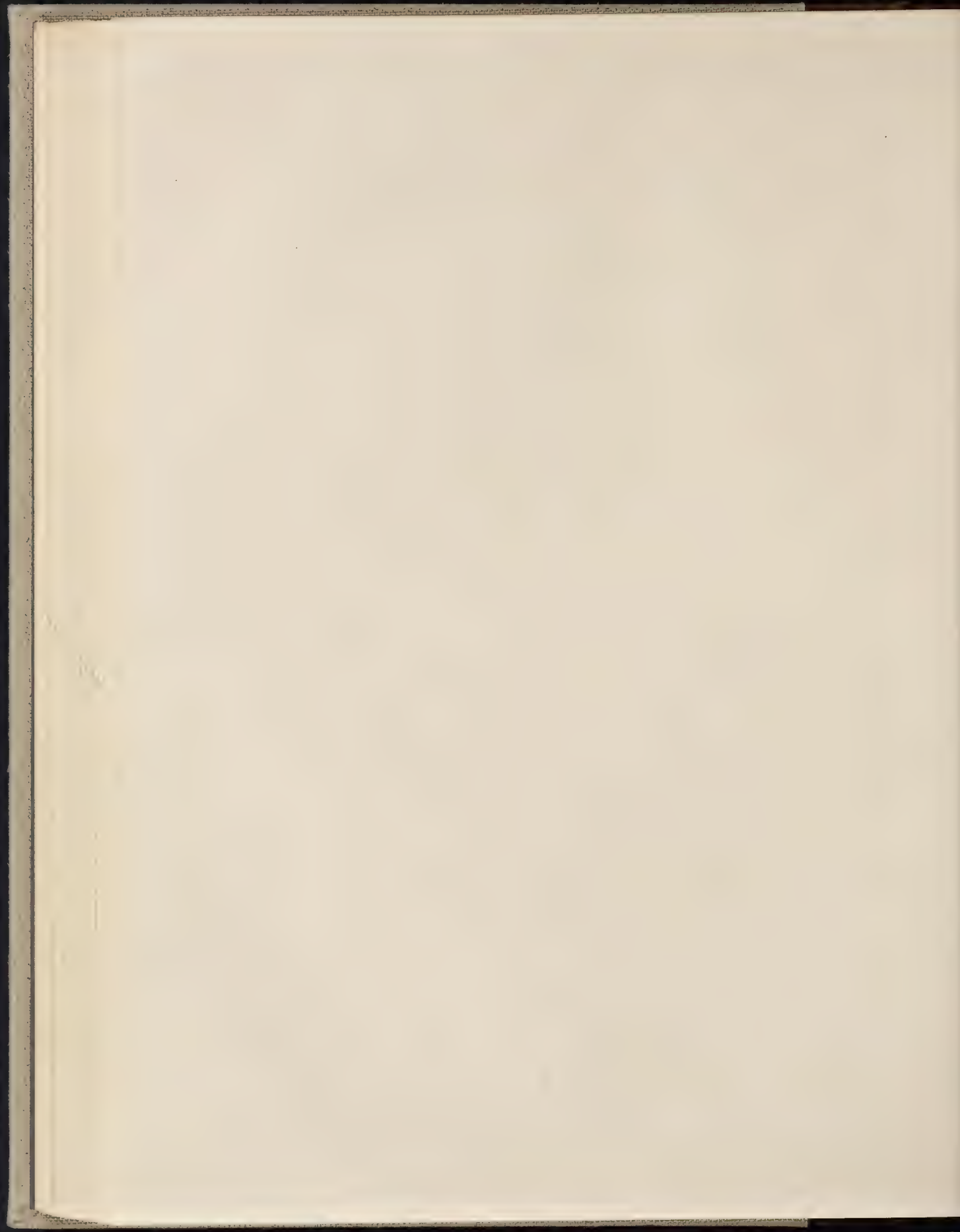




MUSICIAN MARY

ENGRAVED BY W. KILPATRICK FROM THE SCULPTURE BY J. M. M.

LONDON: J. M. M.



OBITUARY.

CHARLES ALLSTON COLLINS.

THE name of this gentleman, who died on the 9th of April, is associated both with Art and Literature. He was a son of the late William Collins, R.A., and brother of Mr. Wilkie Collins, and was born at Hampstead on January 25th, 1828. The atmosphere of his boyhood's home no doubt inclined him to follow the profession in which his father attained such eminence, but he made figure-painting, and not landscapes, his early study. In 1847 he sent two portraits to the exhibition of the Royal Academy, being his first appearance in the gallery; they were followed in 1848 by 'The Temptation of Eve' and 'Ophelia;' in 1849 by 'The Empty Purse;' in 1850 by 'Berengaria's Alarm for the Safety of her Husband, Richard Cœur de Lion, awakened by the sight of his girdle offered for sale at Rome.' Subsequent works exhibited by him were, 'Convent Thoughts' (1851); 'May, in the Regent's Park,'—a single figure, a kind of nun, suggested by a stanza in Keble's *Lyrical Innocentium*; and 'The devout Childhood of St. Elizabeth of Hungary' (1852); a picture without a title, but representing a child tending flowers (1853); 'A Thought of Bethlehem, part of the Life of Madame de Chantal' (1854); and 'The Good Harvest of '54' (1855); this was his last exhibited work; all of them may be classed under the title of Pre-Raphaelitish productions, of which school, if it may so be called, he was one of the early disciples.

From 1855 Mr. Collins abandoned the practice of painting and embraced literature, contributing stories and essays to *Household Words* and *All the Year Round*: his wife, it may be stated, was the younger daughter of the late Charles Dickens. Mr. Collins subsequently wrote several novels, the latest, we believe, being 'The Bar Sinister,' and 'At the Bar.'

WILLIAM DAVIS.

The following notice respecting this artist, who died, somewhat suddenly, on the 22nd of April, has been communicated to us by a well-known painter—one quite competent to form a true estimate of the talents of his deceased friend. The few works, we may add, from the pencil of Mr. Davis which have come before us fully justify, in our opinion, that formed by the writer.

"William Davis was born in Dublin, in 1812; he came of an old and good family, though his parents were in reduced circumstances. He studied at the Dublin Academy of Arts, and, coming to England, practised here as a portrait-painter. When elected a member of the Liverpool Academy, he was appointed Professor of Painting there. Mr. John Miller, of that place, first took notice of the singular truth of tone and originality of sentiment displayed in his landscape sketches, and encouraged him to devote himself to that branch of Art exclusively, buying almost everything he painted. One or two small landscapes which occasionally got placed at the Royal Academy where they could be seen—one, in particular, of a windmill, with a pond and ducks, in winter; more like a work of one of the old Dutch masters for purity and force of grey tones, than the work of any modern painter—attracted the attention of some London artists, and encouraged Mr. Miller in his appreciation of Davis's landscapes. The picture called 'Harrowing,' in the International Exhibition of 1862, is the work by

which, perhaps, he made himself best known in London. It is a brown and grey winter landscape of quite astonishing force and luminosity.

"In recent years his pictures have chiefly been bought by Mr. Rae, of Birkenhead, Mr. Miller, Mr. Leathart, of Newcastle-on-Tyne, Mr. Squary, and other gentlemen of the neighbourhood of Liverpool. His latest works realised moderately good prices; but slow and most fastidious in his procedure, and with a family of children (of whom ten survive), he was absolutely without means of providing against the future. He had of late years occasionally suffered from *angina pectoris*, of which he died; but the fatal attack was literally brought on by seeing two of his pictures badly hung in the present International Exhibition: one high up in the Rotunda, and the other, the property of Sir William Jackson, on a staircase. During the fits of delirium which prevailed in the last hours of his sufferings, he raved about the treatment he had received.

"As an artist, his work always seemed to me unequal, and at times deficient in qualities easily attained by many less-gifted men; but by his more successful works I believe he will one day be accounted worthy of a place among our truest and most original landscape-painters."

This story is, undoubtedly, one entitled to commiseration: yet it is no novelty in the annals of Art. A meeting of Liverpool artists was held on the 1st of May, at which it was decided to hold a loan exhibition of Davis's best works, with pictures presented by other painters, to form an Art-Union for the benefit of his family. A subscription has also been commenced in London and Liverpool.

SIR WILLIAM TITE, M.P.

It must suffice that we merely record the death of this gentleman, on the 20th of April, in the seventy-first year of his age. The story of his life will be found in the columns of the journals more intimately associated than our own with the interests of the profession, that of architecture, in which Sir William was, in the earlier part of his life, at least, best known. For many years he was one of the representatives in Parliament for Bath.

JOHN TENNANT.

Want of space has compelled us to defer, until somewhat late, our notice of the death of this estimable artist.

Mr. Tennant was born at Camberwell, in September, 1796. His early inclination for Art met with no encouragement from his father, and, after leaving school, he was placed in a merchant's office, where he occupied the position of French correspondent; but the work had no attraction for him; and the talent he evinced for drawing and composition became so apparent, that he was at length placed under Anderson, a marine-painter of some repute in the early part of the present century. Thenceforward he devoted himself diligently to the practice of landscape-painting, in which he obtained a very good, if not high, reputation.

For many years he was a member of the Society of British Artists, and for a long time acted as honorary secretary to that body. It was in their gallery, in Suffolk Street, that his works were chiefly to be seen. They are of a character which could not fail to invite attention for picturesque-

ness and appropriate treatment, if not for higher qualities of Art. Our columns have often borne testimony to the favourable opinion of them we entertained. Mr. Tennant lived for some time in South Wales and North Devon, from which localities many of his best pictures were taken. He is remembered by those who knew him well as a man worthy of all esteem for his almost singular amiability of disposition, unselfishness, and beneficence. One of his most intimate friends tells us he "never heard him say unkind words to, or of, anybody."

ART-UNION OF LONDON.

THE public appears to lose none of its interest in the proceedings of this institution, as we learn from the last report of the Council, read by Mr. Lewis Pocock, F.S.A., one of the honorary secretaries, at the annual meeting held, as usual, in the Adelphi Theatre, on the 29th of April; Lord Houghton, president, in the chair.

The amount of the year's subscriptions reached rather more than £11,260; of which sum £5,616 were allotted for picture-prizes, ranging from twenty-two works at £10 each to one work at £200—128 prizes of this class altogether. Irrespective of these, 509 prizes of various kinds were allotted to subscribers whose tickets, drawn from the ballot-box, entitled them to the distinction. The total number of prizes, including those given to unsuccessful members of ten years' standing, was 887. The reserve fund of the society now amounts to £16,762.

There is one passage of the report that has especial interest, as it shows the favourable feeling towards the Art-Union of London which exists in the United States, and among our colonists:—"Our relations," it states, "with Australia, New Zealand, Canada, and the United States, are continually increasing; eight new agencies having been established during the past year. From Australia and New Zealand the subscriptions received last year amounted to £1,086; from Canada and the United States to £483. Surprise is often expressed at the large number of prizes which generally falls to members in these distant lands; but, on examination, it is not found to be larger than the amount of their contributions would lead us to expect."

The principal prizes were drawn in favour of the following subscribers:—H. Smethurst, Stafford, £200; N. H. Harris, Coleman Street, and Rev. J. E. Waddy, £150 each;—Hawman, Maidenhead, Miss Weinhold, Shiretown, and H. J. Parry, Hanover Square, £100 each. Five prizes of £75 each, four of £60, and five of £50, were also allotted.

The engraving to be issued to subscribers of 1873-4 is A. Willmore's 'Dutch Trawlers landing Fish off Egmont,' from the picture by E. W. Cooke, R.A.: it is a fine print of a subject that can scarcely fail to be popular. A proof-impression now hangs in the Royal Academy.

Mr. George Godwin, in seconding the motion for the adoption of the report, indignantly repudiated a remark made by the writer of an article on the "State of Painting in England," in the current number of the *Quarterly Review*, to the effect that the Art-Union of London was a mere gambling affair for the assumed promotion of Art. Such a charge, we also say, should not have been lightly brought against the society; the writer in question could have known little of its operations, nor of the invaluable use it has proved to many young artists during its long existence in helping them to attain the eminence which some have now reached. But independent of this, and of other benefits the society yields, it should not be forgotten that the Art-Union is the means of decorating not a few of our homes with pleasing pictures, though they may not be "high class," and with other works of Art, not obtainable, in many cases, by their possessors, except through the agency of this institution.

VENETIAN PAINTERS.

V.

PAINTERS OF THE FIFTEENTH CENTURY.

THE family of the Vivarini, of which Antonio, associated with Giovanni the German, is the earliest known member, continued, from father to son, for several generations, to produce a succession of rich and grave works in Venice, till the Bellini carried the art to a higher level. In their recent work, Messrs Crowe and Cavalcaselli suppose an actual struggle—a "great and interesting struggle," they call it—between the families; and I am willing to accept their information on this, as on most points. But the evidences of this struggle adduced by them are rather too late, showing only that Luigi, the last of the family, wished to get a share of public work. The Sala del Gran Consiglio, unfortunately, was burned in 1577, containing the work he painted in consequence of his petition, as well as that by Gentile Fabriano and the Bellini.

In our National Gallery there is a small work by Antonio, the figures half life-size, which conveys a fair idea of his manner. It represents two saints, Peter and Jerome, standing on pedestals, on which their names are inscribed; a plan of representation followed also by Bartolomeo Vivarini, the most able painter of the family, and only abandoned in the succeeding generation for a freer and more pictorial treatment, the divine persons and saints being then grouped together. The early monumental treatment is associated with the use of gilding and embossing, and architectural arrangement of the frame. In this picture the keys of St. Peter are raised by modelling in composition, and thickly gilt; from St. Jerome's book rays of gold also proceed, symbolising the light his writings diffused.

Antonio Vivarini, as he was not the best painter in the family, neither was he the first, a certain Luigi the elder having lived at least a generation before, sometimes confused by writers with the later painter, of the same name and connection, much better known. But the greatest artist of the family was Bartolomeo, whose pictures in the Academy at Venice are very striking in power and colour. One of these is signed "Opus Bartolomei Vivarini de Murano, MCCCCXLIII." This picture, the Virgin with four saints, a subject that employed half the early painters of Venice, as well as in other places, was removed from the church of Certosa, another of the islands of the Lagoon. A second picture, a 'St. Barbara,' from the Convent dei Miracoli, is dated 1490; shortly after which year he is supposed to have died. Happily the reader does not need to go so far to see one of his excellent works; one that certainly shows the sharpness and severity of drawing he is supposed to have got from study at Padua. He is understood nevertheless to have been the younger brother of Antonio, although in this one respect he may be said to have retrograded, having lost something of the blending of the colours to be seen in the pictures by that artist in connection with the German Johannes.

Not only had Bartolomeo brought back the vigour of the Paduan character of the day, without any of the higher qualities of Giotto, which we might have expected any Venetian studying in Padua would also have carried away, he introduced oil-painting as then practised by the Flemings; a method affording such enlarged powers of *chiaroscuro* and increased intensity, that the painters of Venice were peculiarly ready to adopt it, and in whose hands it largely contributed to produce the most superb colour ever attained. The late commencement of the school, showing how much other influences and objects occupied the public mind, we find all at once compensated for and atoned by the activity and importance painting assumed during the single generation, from this period of the Vivarini and Bellini and the introduction of oil. Other influences must be taken into account, especially the visit of Gentile da Fabriano, who has been spoken of as equal in moral refinement, and what is called devotional feeling, to Fra Angelico, and of whose pictures Michelangelo said, "Gentile's work is like his name," that is to say, graceful and *debonnaire*. The elder Bellini, originally a pupil of Squarcione, became the

pupil also of Gentile. Beside him, we find Roger, a Fleming, visiting Venice; and at the end of the century the artists, native or naturalised, besides the Vivarini (who were becoming extinct), and the elder Bellini, with his two sons, Giacomo and Giovanni, suddenly became numerous and notable, including Domenico Veneziano, Basaiti, Giambattista, Cima da Conegliano, Carlo Crivelli, Vittore Carpaccio, Niccolò Giolfinò, Rocco Marconi, and others. Nearly all of these are represented in our National Gallery. They form a band of noble artists in many respects, whose manner is often more advanced than the fifteenth century leads us to expect, as the majority were painting quite at the end of that period, and living into the next. The "greatest of them all," as Albert Dürer calls Giovanni Bellini, in 1506, when eighty years of age, during his long life and numerous labours, shows us the development from traditional motive and manner to the richest, but at the same time purest, naturalism—a naturalism quite different from that of the schools north of the Alps, but in sympathy with it, as his friendship with Albert Dürer showed.

The account given by Vasari of the introduction of oil-painting into Italy has been invalidated by dates, at least that part of it relating to the death of Domenico Veneziano, who, he states, fell a victim to the jealousy of Castagna. But it is quite certain that the new facilities, whatever they might be, were immediately adopted in Venice, while it required many years in other parts of Italy to effect the complete abandonment of *tempera*, which method was so much more fitted for large works. Canvas, also, in Venice superseded panels much earlier than elsewhere. In Rome the last picture that Raphael did, 'The Transfiguration,' is painted on wood, the planks of which, 5 or 6 inches thick, are now visible from top to bottom, while in Venice during that year nearly all the pictures painted were on cloth. Vasari, however, seems correct in saying Antonello da Messina first practised the new use of oil in Italy, and visiting Venice, instructed not only Domenico, but Bartolomeo Vivarini; a picture by whom, Lanzi says, exists in St. Giovanni e Paolo, exhibiting, among other saints, P. San Agostino, dated 1493. In the Pinacoteca, at Milan, is a half figure of the Saviour, in oil, of a few years later, by Luigi (Alovisius) Vivarini, dated MCCCCXXXVIII. Many others done by various hands appear about this latter time, so that Antonello does not seem to have kept the discovery secret, at least after his second visit to Venice, when, it is said, he "received a public salary and divulged his method." At the same time Roger the Fleming, Ruggiero da Bruggia, is reported by Vasari as practising in Venice, and known to whom, we must presume, was Van Eyck's invention.

The pictures possessed by us in the National Gallery by the early Venetian painters we have named are of considerable importance and value.

Domenico Veneziano, of whom little is known, except that he was a native of Venetia, and met Antonello in the city some short time after 1450, had travelled much about, and is heard of at Perugia, Florence, and Loreto before that date; in Florence again, after it, where he died. The two works we have in London from his hand are—unfortunately, as far as the history of oil-painting is concerned—both frescoes. They are heads of monks, or monastic saints—one with a grey beard, and the other shaven; both in black dress, against a blue background. These originally formed part of a large wall-picture on a house at the Canto de' Comescchi, in Florence, representing the 'Madonna Enthroned.' The centre portion of the painting was transferred to canvas, and remains in the possession of Prince Pio in that city. Sir Charles Eastlake obtained possession of the two heads, from whose collection they were purchased by the trustees of the Gallery.

Antonio Vivarini, of Murano, is represented by the single picture already noticed, which came from the Zambeccari Gallery, Bologna, through Sir Charles Eastlake.

Bartolomeo Vivarini.—The valuable picture we have by him is happily not in oil, but in *tempera*, like the last, and on a gold ground; presumably therefore a rather early work. It is in subject very similar to that by Antonio, the Virgin with the Child in her arms; only instead of SS. Peter and Jerome we have Paul and Jerome, standing on either side, but rather behind. It was purchased in Venice, where it was well known in the Contarini Gallery.

Antonello da Messina.—Antonello degli Antonj, called Da Messina, of whom we have already spoken as the introducer of Van Eyck's method into Italy, is found to be an artist of not very uncommon powers, whose father before him followed the art at Messina. Vasari's account of him is nearly all the information we have regarding his doings; but a number of his pictures exist, and the one in the National Gallery has a *cartellino* very neatly painted, and inscribed with his name and the date—*Millesimo quatricentesimo seystagesimo quinto*. Whether in oil or *tempera* we have not ascertained. The picture was purchased in Genoa twelve years ago. The Duke of Hamilton has a portrait by him, with the date 1474; and Vasari says he had a commission in the Ducal Palace, which, in connection with other circumstances, is supposed to indicate a continued practice of his art to 1493. He died out without notice, apparently having retired before the advance of younger men with fewer prejudices.

Vittore Carpaccio, called by Vasari, Scarpaccia.—This great inventor, who has been deservedly called one of the princes of the Venetian *quattro-centisti*, can only be seen in perfection in the Academy of Venice, the city of his adoption. Elsewhere he is only seen in detached works of the usual altar-piece subjects, for the most part; but in the Academy, besides the remarkable 'Reception of an English Embassy,' there is a series of nine or ten pictures of the life, death, and glorification of St. Ursula. These large works form together the most surprising and delightful series from the life of one saint that the school of Venice produced. They are essentially mystical, but raised by the power of the artist into free Art; and their colour, by a sort of inventive daring, aids the impression they leave on the observer in a way not easily indicated in words. They were removed together from the Scuola di Sant' Orsula now many years ago, and at present form, with the 'Assumption' of Titian, the 'Miracle of St. Marc' of Tintoretto, and a few other masterpieces, the greatest attraction of that most celebrated gallery.

The series of St. Ursula, as may be proved by the inscriptions on nearly every one of the pictures, was the labour of many years. Not that he continually worked at these elaborate subjects, of course, but that he took up the thread of the narrative again and again, so that the last dated bears MDXV,* when he must have been nearly seventy years of age, while the first of them, 'The Dream of St. Ursula before she leaves her Home,' is inscribed VICT. CARP. F., 1495—the catalogue says 1475, but this is a mistake. The picture that properly finishes the history, 'St. Ursula in Glory,' bears an earlier date—MCCCCLXXXI. In this crowning design of the series the saint is seen raised above a great sheaf of palms, surrounded by her innumerable sister-virgins; the Eternal Father receives and crowns her. The great sheaf of palms in the centre of the picture is a deep green, and is bound round by a string of crimson cherubim. Of the execution of these pictures, Messrs. Crowe and Cavalcaselli say:—"Having spent his early days in the use of *tempera*, and mastered the laws of harmonies in the scale usual to that system, he found it very hard to adapt himself to the new processes; and his canvases of St. Ursula, though painted with the modern medium, are executed according to the *tempera* method—unglazed, without the feeling for tone which distinguished Giovanni Bellini, and devoid of the polish peculiar to Antonello."

Besides the S. Ursula series, there are several other very excellent Carpaccios in the Academy; one of these being the highly elaborated picture of which we are able to give an engraving, representing the Presentation of the child Jesus to the aged Simeon, in the Temple. The simplicity and dignity of the Virgin-mother, and the damsel following with the basket of doves, distinguish the group as worthy of the rival of Gio. Bellini. The three quaint little musicians below, again, retain a style earlier than that of the female figures. They are true *quattro-cento*, and charming in their way. This is among his latest works, and dated MDX. It came from the Church of S. Giobbe, its original locality, with other pictures now in the Academy.

It remains to mention the 'Doge Giovanni Mocenigo adoring the Madonna and Child,' in the National Gallery, a picture which has several remarkable features, and, on the whole, worthily represents the master. It was a votive picture, intended to be presented, according to the custom with reigning Doges, to commemorate the plague visiting the city in the year 1478. In it Mocenigo is represented kneeling with his banner in his hand, invoking the protection of the Virgin. He is supported by his patron-saint, John the Baptist; and, on a small altar in front of the Madonna, stands a golden pot or vase, supposed to contain *farmachi*, or medicaments, for which a blessing is invoked in favour of the city, according to the words of the inscription below: *Urbem Rem: Venetam Serva. Venetumq. Senatum. Et mihi si mereor. Virgo Superna Ave.* "Hail, Celestial Virgin, preserve the city and Republic of Venice, and the Venetian Senate, and extend your protection to me, if I deserve it." A modest prayer for a prince.

The records of the family show that Carpaccio was commissioned to paint this picture the year following that of the plague, 1479, but that it was not completed till after the death of the Doge, in 1485, when the family retained it by some arrangement, and kept it, down to 1865, when the representative of the Mocenigos, Count Aloise Mocenigo di Sant' Eustachio, sold it to our Gallery.

Carlo Crivelli.—Of this painter our National Collection possesses four pictures on wood, in *tempera*, the only medium he employed. One of these is a small work, formerly part of an altar-piece, the subject, 'The Dead Christ.' Infant angels support him, seated on the edge of the tomb. An ungainly subject, rendered more so by the hardness of the forms and solidity of the colours. In Dudley House is a picture by Crivelli, said by Crowe and Cavalcaselli to "combine delicacy with severity;" yet it is certainly true the last quality predominates. This was exhibited at the first exhibition of old masters at Burlington House, and may be remembered by the kneeling St. Peter offering his keys, as large as spades, to the child, and the Virgin taking hold of one of them with her finger and thumb, as if she thought it a very unpleasant plaything!

The largest of the four pictures, which is close on seven feet by five, is an 'Annunciation,' full of accessories, peacocks and other birds, vases of flowers, details of architecture, and tapestry, heightened by gilding, all of them more curious than delightful. The Virgin is in a chamber of a fine house, kneeling in prayer; and the dove descends on her head by a golden ray. The angel of the Annunciation kneels in the open court, and by him is St. Emidius, the patron of Ascoli—the picture having been painted for a convent in that town. Altogether, this work is not without a kind of poetry and charm, and represents a class characteristic of the time. Although he always signed himself *Venetius*, he did not live much in Venice; he is the only pupil of eminence produced by the Vivarini.

Franciscus Bonsignori, although included in the Venetian school of the fifteenth century, was not educated there, nor did he exercise any influence on Art in the city of St. Marc. He signed himself *Venonesis*, and was the scholar of Mantegna at Mantua. There is, however, a Venetian Senator in our National Gallery by him, which entitles him to some of the honours that belong to the school of colour. The picture is only a head; but the shoulders, as far as visible, are clothed in a red dress and stole, and the work is a fine one; it is dated 1487, on a *cartellino*, such as Bellini used for his autograph.

Vincenzo Catena was a true Venetian in manner, and a pupil of Bellini. Kugler traces in him a strong influence from Dom. Vivarini. The engraving we give of one of his very excellent pictures, 'The Virgin and Child, with St. Francis and St. Jerome,' in the Academy at Venice, shows this derivation. He is also said to have painted a picture in the style of Giorgione, which Lanzi calls his masterpiece. It is a 'Holy Family,' to be seen in the Pesaro Gallery, a work which classes him with the men of the sixteenth century. Be that as it may, his pictures in Venice—and there are a number in the Academy and in other galleries there—show a decided Bellini influence, and also indicate that his usual practice was that of a portrait-painter. The St. Jerome in the picture we engrave is an extraordinary piece of characterisation, and evidently a portrait-study from life; as is also the St. Francis,

* The picture so dated is smaller than the rest, and represents, not an historical event, but a number of saints with St. Ursula, so that it may perhaps be an independent work. The series, by the exclusion of the work in question, would consist of nine instead of ten, ending with the 'Glorification,' dated 1491.

on the other side of the central group. Catena was a wealthy citizen of the republic, and obtained much celebrity and praise, painting many portraits and other works for the families of distinction. His position was quite in the first rank while he lived, and his reputation so great that a letter of the time, printed by Morelli, and repeatedly quoted, a letter written from Rome just after the death of Raphael, and at a moment when Michelangelo was indisposed, from Marc Antonio to Michiel Antonio di Marsilio in Venice, dated 11th of April, 1520, advises the latter gentleman to caution Catena to take care of himself, because some fatal influence seems to be affecting the greatest men in the Art. He lived to a considerable age, passing the year 1531.

The visitor to Venice sees this artist in many pictures, besides those mentioned: they are in the Carita, at San Maurizio, San Simeone Grande, and elsewhere. In our National Gallery he is one of the artists of the Venetian school required to make up our series.

Marco Basaiti was another Bellinesque painter, and also one of the earliest who attached himself to the Flemish method of oil-painting, and with it he adopted successfully the brilliancy as well as something of the "dry realism of style," and also great attention to his backgrounds, characteristic of the Low Countries. These features distinguish him, so that he retains an individuality; and happily may be seen with great effect in the two small oil-pictures we have by him, painted probably about 1490. One of them represents that always entertaining subject, St. Jerome. The saint is seated, with a great book on his knee: a small figure in a rocky landscape, with a romantic little fortified town in the distance.

The other is full of curious matter. It is 'The Infant Christ asleep in the Lap of the Virgin.' The scene is a meadow, in which the Virgin is seated, and behind her are goats and cattle feeding. On the left is an eagle perched on a leafless tree, seemingly watching a contest between a stork and a snake at the foot of the tree. The background, which recedes to a great distance, of mountains, has a convent on an intermediate hill. These two small pictures are curious as containing incidents inexplicable to a modern critic, so that he invariably sets about finding a profound meaning in them; whereas they were simply adornments, introduced because the painter or the patron thought them beautiful or amusing. A reason that ought still to be thought a good one.

Basaiti was in his early time in alliance apparently with Bartholomeo Vivarini, for the large altar-piece in Sta. Maria de' Frari was begun by the elder and finished by Basaiti. It represents, in the upper part, the 'Coronation of the Virgin,' with St. Ambrose seated below, surrounded by saints—"A severe but beautiful and dignified work," Kugler says, whose English editor adds that one of his best productions is 'The Assumption of the Virgin,' in San

Pietro Martiri, at Murano. I confess the altar-pieces, generally with wings, in the Academy, did not appear attractive, except the 'Calling of St. Peter to the Apostolate.' This large work was formerly in the Certosa, where Lanzi described it as his masterpiece. "It is now in the Academy of the Fine Arts, at Venice, where another specimen, 'Christ in the Garden with his Disciples,' is now justly preferred to it," Mr. Wornum says, in the "Descriptive and Historical Catalogue of the Pictures in our National Gallery," the most accurate and complete book of its kind in the world. As to the old catalogues of the Italian galleries, now that the country has attained a larger exercise of political and religious freedom, we may reasonably expect better popular guides to the national wealth of an artistic kind. In Venice particularly this may be hoped for, the city advancing, it is said, in prosperity yearly, while the pamphlet sold at the Academy doors remains a few loose leaves without arrangement.

Giambattista Cima da Conegliano.—With a few words on this painter we shall pass to the Bellini, who are of the first importance in the age we are now speaking of—the fifteenth century. Cima indeed might come afterwards, as he was one of the many pupils of Giovanni Bellini; but by placing him here we shall keep together all the *quattro-centisti* represented in our National Gallery, closing the tale with the family of the Bellini, who deserve the greatest distinction. That Cima was educated in the school of Giovanni is not certain, although Vasari says so; but he is so faithful a follower that his works have often passed for those of the greater and more prolific master. He was, in effect, one of the principal rivals of Giovanni in his later time, and being a young man when Bellini was an old one, about ten years younger indeed, he had the advantage of being contemporary with Titian and Giorgione in years, and was imitatively more skilful, vigorous, and various in the arrangement of his groups and compositions. His drawing also has a certain added freedom; while his colouring is as brilliant and solid as that of his masters. He seems to me, however, to want the serenity of spirit, and singular repose, that the faces painted by Bellini impart to the observer. He has been called the Masaccio of the Venetian school. His pictures are dated frequently; and the dates range from 1489 to 1517, and signed, as one of the two pictures in our National Gallery is, *Johannes Baptistas*, sometimes with the addition *Coneglianensis*, like the second of our pictures, so that there is no direct evidence that his name was Cima. His landscape is frequently very ably done, and the backgrounds of his smaller pictures add very much to their interest. This is the case with the 'Infant Christ on the Knees of the Virgin,' the subject of both pictures we have by him. The Virgin is seated on a marble seat, which is curiously imitated, and holds the standing child on her knee. The background of both is a hilly landscape with

a city; but very frequently the Castello Conegliano, where he was born, is said to be recognisable. In the larger of the two, the child has a goldfinch in his hand. Vasari says, if Giambattista had not died young we may reasonably infer that he would have equalled his master.

Our illustration this month is 'The Madonna, with SS. George and Paul,' by Giovanni Bellini, now in the Academy at Venice. It is an excellent example of the private altar-piece, or votive picture for a family chapel, of which he did many not unlike this in composition: the Madonna in the centre, with the Child wholly seen, saints on either side, half length.

WILLIAM B. SCOTT.

ART IN CONTINENTAL STATES.

PARIS.—Some important picture-sales have taken place since our last report. A collection, described as that of the Marquis d'Ha—, was dispersed early in April: it included the following works:—'A Dutch Seaport,' Backhuysen, £186; 'Portrait of Colbert,' Philip de Champagne, £400; 'Portrait of M^{me}. Copia,' Prud'hon, £362; 'A River-Landscape,' Teniers, £468; 'Tric-trac Players,' Teniers, £238; 'Portrait of a Young Man,' Terburg, £2,040; 'A Huntsman on the Bank of a River,' Wouwerman, £222; 'A Seaport,' Bonington, £632; 'Halt of the Chase,' Decamps, £860; 'Courtyard of an Inn,' Decamps, £1,048.

The sale, on April 7, of the famous collection of modern pictures belonging to M. Laurent Richard, gave rise to keen competition; several of the works submitted realising very large sums. The principal were:—'A Calm,' Clays, £436; 'Nymphs and Fauns,' Corot, £920; also by Corot, 'Dance of Nymphs,' £560; 'A Recollection of Marissel,' £604; 'A Farm,' £328. Three examples of Decamps: 'A Dog-Kennel,' £388; 'A Beggar,' £208; 'The Fox Trapped,' £386. Six works of Delacroix: 'Medea,' £2,360; 'The Entombment,' £1,160; 'St. Sebastian,' £1,260; 'The Crucifixion,' £1,160; 'Lion and Rabbit,' £1,246; 'A Lion Standing,' £332. 'A Gipsy Encampment,' Diaz, £600; 'In the Forest of Fontainebleau,' £1,028. The following twelve pictures are by Jules Dupré: 'Oak Forest,' £1,520; 'The Bridge,' £1,140; 'Heath Scenery,' £1,200; 'The River,' £1,440; 'The Boat,' £780; 'The Pond,' £720; 'Sea-Piece,' £760; 'Trees on the Banks of a Stream,' £682; 'A Farm,' £460; 'The Little Bridge,' £512; 'Ash-trees on the Banks of the Oise,' £480; 'A Village Street—Sunset,' £274. 'La Fantasia,' Fromentin, £1,620; 'The Red Lancer,' Géricault, £468; 'The Amazon,' £472; 'The Prodigal Son,' Marilhat, £1,220; 'The Guitar-Player,' Meissonier, £1,480; 'Soldier of the Time of Louis XIII.,' Meissonier, £1,248; 'Young Girl with a Lamp,' Millet, £1,520; 'Washing,' Millet, £614; 'A Halt in the Chase,' Pater, £492; 'Andromache,' Prud'hon, £372. The following eleven pictures are by Th. Rousseau: 'Hoar-Frost,' £2,404; 'The Old Dormitory of Bas-Breau,' £1,440; 'Wood-Cleavers,' £1,440; 'An Outskirt of Clairbois,' £1,340; 'Farm on the Banks of the Oise,' £1,528; 'Watercourse at Solonge,' £1,600; 'Autumn at Jern de Paris,' £1,480; 'Marshy Land,' £1,200; 'Heath Scenery,' Solonge, £688; 'Outskirt of a small Wood,' £484; 'Recollection of the Wood of Oncy,' £524; these eleven paintings sold for no less a sum than £14,128, an average of £1,284 each. By Troyon the collection included six paintings: 'The Ford,' £2,480; 'A Shepherd and his Flock,' £1,668; 'Cows—Sunset,' £1,082; 'The Return of the Flock,' £1,020; 'Animals by the side of a Pool,' £768; 'A Keeper and his Dogs,' £638. Two paintings by Ziem, 'Stamboul' and 'Venice,' £480 each.





THE HOLY FAMILY

By J. M. W. Turner

Engraved by J. Smith

LONDON: VIRGATE & CO.

THE UNIVERSAL EXHIBITION AT VIENNA.

THE arrangement of countries in the Exhibition is essentially a geographical one. The main building, which stands nearly east and west, is, speaking roughly, three-quarters of a mile in length. Entering by the great western portal, the visitor begins with the most western country, and finds that the transept and first open court on his right, and a small space in the transept on his left, are occupied by the United States. These transepts are really courts of good height and width, well lighted, and in all respects adapted for exhibition purposes.

Although only a small portion of the central nave belongs to America, she has an advantage in being the nearest to an entrance which will be more largely used than any other by visitors coming in carriages from Vienna. In the farthest end of the transept, on the left, are located South America and the Brazils.

Immediately adjoining America in the nave is Great Britain, the magnificent trophy case of Elkington, the British "Christofle," worthily commencing the long line of our most eminent manufacturers.

America and Great Britain are such near neighbours as to be almost a "conglomerate." Friendly rivals in industry and in Art, they are literally once more side by side; and while not unmindful of the early difficulties before the opening of the Exhibition, so happily removed by mutual tact and forbearance, we can still congratulate ourselves on having immediate neighbours of our own kith and kin.

Great Britain possesses the second and third transepts on the left, with the garden-court lying between them. She has also the second transept on the right, with the garden-court on its eastern side, and the portion of the central avenue corresponding to the transepts mentioned. Beyond this a portion of the first garden-court on the left, contiguous to American space, has recently been allotted to her.

It may be well to mention here, broadly, the grouping of objects in the British space. Jewellery and silversmiths' work come first in the nave; then porcelain and glass; then furniture; and the Indian trophy appropriately completes our main space eastward. In the covered portion of the first garden-court are philosophical and surgical instruments, stationery, printing, and kindred manufactures. In the first transept, on the machinery-hall side, are metal-work, chemical products, pottery, earthenware, military and naval weapons. The parallel transept is occupied by India and our Colonial possessions; and the remaining transept contains leather-work, books, woollens, cottons, silk, and lace. The large garden-court will contain a hospital-tent, and the Cyclopean

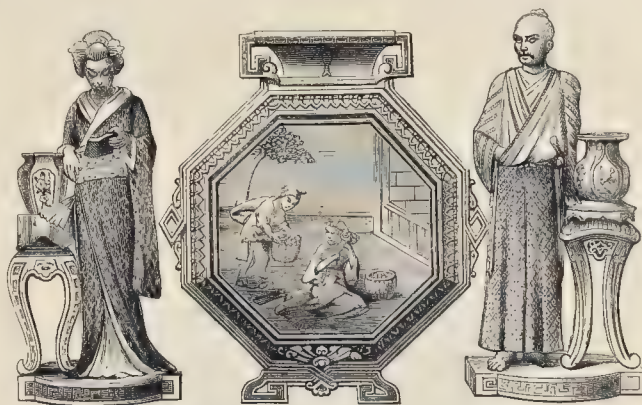
works—though the opposites of Peace—of Sir William Armstrong and Sir John Brown.

Passing out of Great Britain, we enter France, which occupies more of the nave



Porcelain; style, Japanese: Royal Works, Worcester.

than our own country, as well as two left, and one transept and a garden-transepts and three garden-courts on the court on the right, to the east of which



Porcelain; style, Japanese: Royal Works, Worcester.

the exhibitors of the industries of Switzerland occupy a transept and a court.

The products of Spain and Portugal are housed in the third transept on the right.



Porcelain; style, Japanese: Royal Works, Worcester.

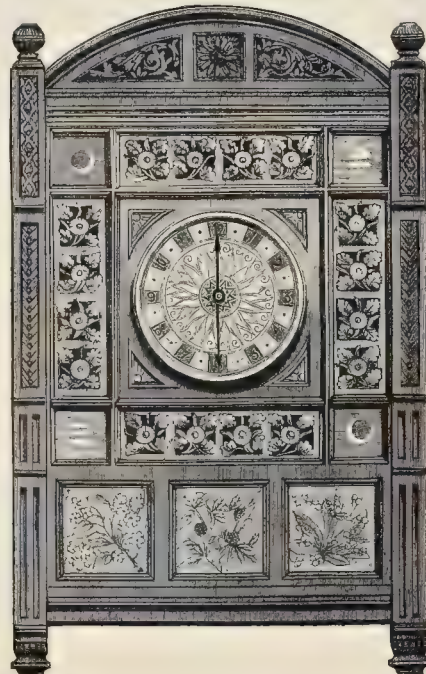
The fifth transverse gallery, together with the portion of the nave from which it opens out, is allotted to Italy, as well as the adjacent open court at the south side.

Next lies Belgium—a valuable contributor—which has the remainder of the nave, up to



Candelabrum: Howell and James.

the square surrounding the Rotunda, with a transept and a garden-court on the south.



Clock Case: Howell and James.

The Scandinavian nations occupy the extreme north, in transept and court, of

Belgium: Holland lying between the two allotments.

The traveller has thus been conducted to the central part of the building surrounding the Rotunda. The transverse gallery forming the western side of this square and the northern side, with two garden-courts, belong to Germany. Next to the Austrian space this may be considered in quality, if not in quantity, the most advantageous place in the Exhibition.

Austria occupies, on the south of the Rotunda, an equivalent space to that filled by Germany on the north, having in addition the whole of the next four transverse galleries, with six garden-courts on the north, and four on the south. Of these, seven are covered in.

Hungary has the next transverse gallery, with so much of the nave as intersects it, and also an adjacent garden-court on the south.

Still proceeding eastward, we enter Russia, which possesses, with a portion of the nave, the next transverse gallery, and a court on the south. Greece follows with a small section of the nave.

The transept to the east of the Russian garden-court is devoted to the productions of Tunis, Egypt, and Central Africa; while Turkey occupies the rest of the nave up to the great eastern entrance, together with the remaining southern transept and garden-court.

There now only remain two transepts and a garden-court on the north to be accounted for. These are shared in unequal divisions by China, Japan, Persia, Roumania, and Siam.

It is thus evident that nearly every country has a portion of the nave. There will not, however, be the grand vista from west to east through the Rotunda which might have been secured if the centre of the nave had been left open. It has been thought better by the Austrian authorities to occupy the central line with important structures, right and left of which run the passages.

The Rotunda will contain the great trophies contributed to the Exhibition, arranged without regard to nationalities. It may be assumed that much of the interest to the general public, and to the more cursory observer, will centre here. It should not, however, be taken for granted that every country has selected its choicest productions for this position. Great Britain has certainly not done so, but, except for objects distinguished either by special characteristics or great size, she has studiously localized her productions according to the Austrian classification.

For purposes of reference it will be advantageous to place on record the precise space, in square metres, allotted to each country in the Industrial Hall, premising that a square metre is about 10½ square feet.

Austria	14,767
Germany	6,714
England	6,369
France	6,308
Russia	3,319

Hungary	2,972
Italy	2,972
Turkey	2,938
Belgium	2,613
United States of America	1,358
China, Siam and Japan	1,350
Switzerland	1,125
South America	1,090
Egypt and Mid-Africa	1,003
Holland	880
Greece	867
Sweden and Norway	865
Roumania	657
Spain	605
Portugal	519
Persia and Mid-Asia	346
Tunis	259
Morocco	86

It is only necessary to mention here in general terms that the machinery-hall lies to the north of the Industrial Palace, running parallel with it. The same geographical arrangement has been adopted as in the main building. Great Britain occupies about one-eighth of the whole.

The agricultural machinery is arranged in two annexes, the one in which our own country is placed lying to the north of our Industrial section. Of the whole space devoted to agricultural machinery, Great Britain occupies about one-fourth.

It will strike the most casual observer that the general space allotted to this country lies conveniently together. This was not the case when the preliminary arrangements were made, and the concession was obtained from Austria, as so many others of a similar kind have been, by the tact and foresight of the secretary of the British Commission.

To the north of the Industrial Hall lie the special and collective exhibitions, of which Germany has the lion's share; of these may be mentioned a pavilion for the German School system, a hall for German Industry, two pavilions illustrative of German Mining, and a pavilion entirely occupied by Krupp.

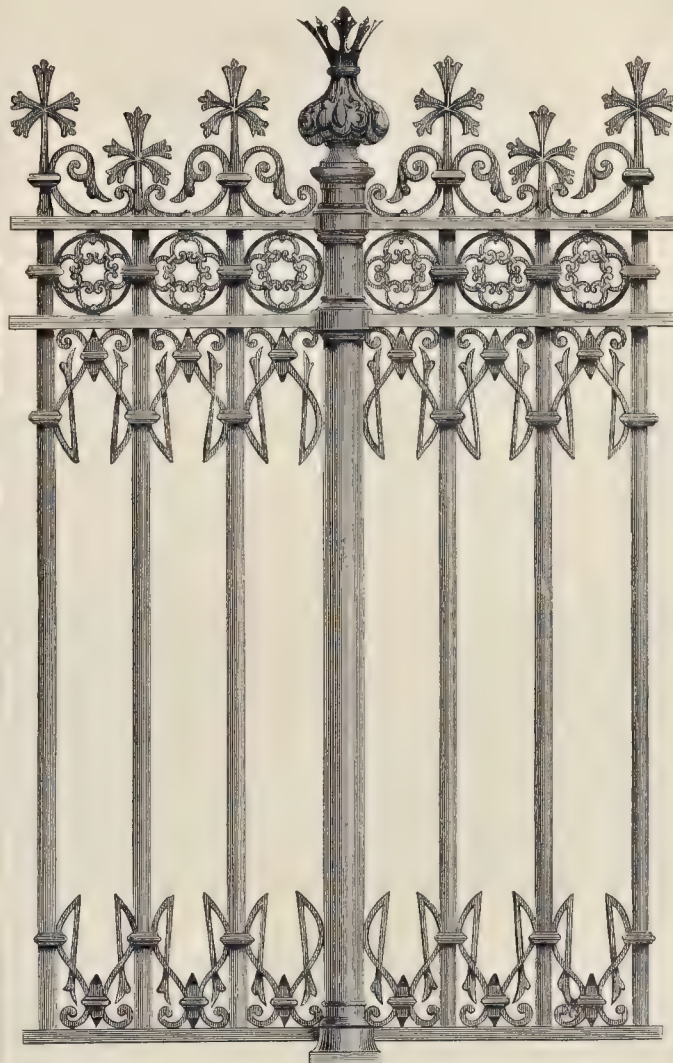
In the court round the Rotunda are the house of the German princes, German assembly-rooms, and a pavilion containing specimens of clock-industry. These are lofty wooden buildings, very light, painted in red and yellow, but not obtrusively so, and have generally a pleasing effect. Eastward of this block of buildings are the exhibitions of Mining Industries contributed by Prince Schwarzenberg, the Prince of Coburg, and other large proprietors; together with breweries and models of farms.

Opposite the eastern gate of the Industrial Palace, and separated from it by banks and beds of flowers, in the midst of which is placed a model of the famous fountain of the Sultan Achmed, at Constantinople, the traveller arrives at the home of the Fine Arts proper.

This consists of a grand central hall, from which eight spacious rooms extend on each side lit from above, and corresponding with these the same number of smaller halls having side-lights. At the four corners are pavilions also lighted from above. The division of space in this Fine Art section of the Exhibition is open to

much criticism. It does not seem equitable that France and Germany should monopolise one half of the whole gallery,—and that the best part of it, namely the whole façade opposite the Exhibition building. Each of these countries has four of the larger and four of the smaller halls. Austria occupies on the eastern front a similar space to Germany, excepting that she has

assigned one room to Hungary, receiving in exchange the adjacent corner-pavilion. The remainder of the space is thus occupied: Belgium, one large and two small rooms; Holland, one large room; Switzerland, one large and one small room; and England is not thought to need more than one large and one small room, with the adjoining pavilion. The southern pavilion

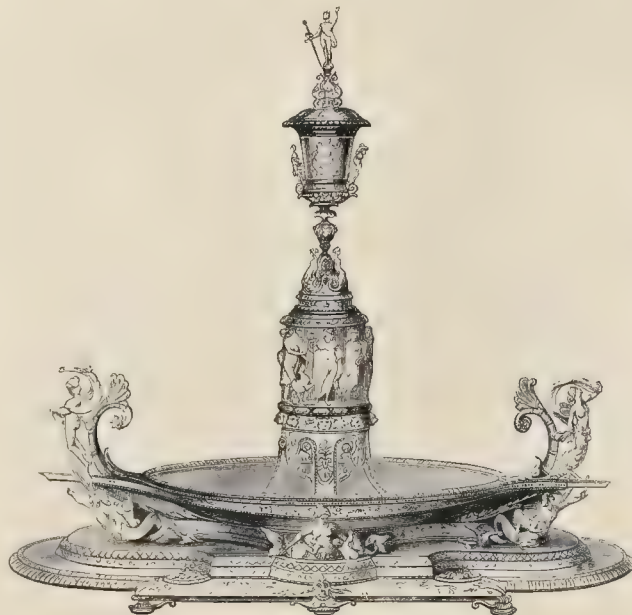


Wrought Iron: Barnard, Bishop, and Barnard.

contiguous to Germany is divided between America and Greece, while the one similarly situated with regard to France is shared by Spain and Portugal. It is proposed to place in the central hall the sculpture of all nations, while in the entrance-halls north and south will be arranged the sculpture contributed by the several countries lying contiguous to them.

Certain nations, however, could not be accommodated in the main Art-building, and room has been found for them in the *Pavillons des Amateurs*, which are hereafter to contain also the loan-collections. In the northern of these pavilions Italy has four of the nine halls which the building contains. Denmark, Norway, Sweden, and Russia have each one room in the southern

pavilion. The remaining rooms in the two pavilions are reserved for the exhibition of ancient Art. Of these Germany, Austria, and France, have each two; Hun-



Testimonial: Sy and Wagner, Berlin.

gary one; the remaining three are to be distributed among the other countries, but in what precise manner is not yet known.

The ventilation of the Industrial Building seems fully assured. The roof of the Rotunda, when heated by the sun, will



Carpet: Lyle & Co., Glasgow.

cause the air beneath it to ascend, and this escaping through the open windows of the

lanterns will naturally be replaced by fresh currents of air from below. Thus the

action of the conic roof is really that of a chimney, and sufficiently effective not only for the ventilation of the Rotunda, but also for the entire Industrial Building.

The aspect of the Exhibition, at the date on which we write (the fifteenth of May), were one disposed to be epigrammatic or ill-natured—the terms are nearly synonymous—might be summed up in six words, *incomplete within and a chaos without*. As, however, extraordinary exertions have been and are being daily made in every department; as the buildings, whether the main Ausstellung, the Fine Arts department, the machinery-hall, or the agricultural adjuncts, are all in readiness; as Baron von Schwarz-Senborn has fulfilled his part, and the various National Commissioners have done theirs, and the unreadiness is painfully apparent, it follows that the several railway companies must mainly be held guilty. It is on the whole more fair to cast the horoscope of the future display, and judging by what is apparent, and knowing what is to come, attempt to describe the Welt Ausstellung as it will be. Entering from the Haupt Allée, and passing through the handsome archway of carved wood, everything seems perfect; the sward of the oblong gardens is bright and green, the waggoner's whip fountains gaily dart up their spray, the flag on the Imperial Royal Pavilion flaunts as if in rivalry of the eagles that adorn the entrance, the trim pavilion of the juries is ready for the international peace-ambassadors, the chairs are arranged in parade order to receive the world's wayfarers, and nothing can be imagined more perfect both in *ensemble* and detail than the entire scene: but once we enter the south portal, passing to the Rotunda from the exquisite display of the Messrs. Haas, and how sadly is the scene changed! In place of trimness there is disorder; neatness is succeeded by confusion; planks, packing-cases, river-gods, iron-castings of every description, and cases in every degree of incompleteness litter the arena: the hammer of the workman, the noise of mallet and saw, unite to form a din to which the confusion of tongues at the Tower of Babel must have appeared a comparative silence.

Taking the trophies in this principal portion as they are, we cannot but think that the liberty of private judgment has been allowed too free an exercise; the giant statues of Switzerland stand in contrast with a pile surmounted by a bust, and dedicated to the genius of glycerine, and though cleanliness is doubtless allied to godliness, we hardly think that the saponaceous display need be so obtrusive; nor can we see the reason why a collection of brass and copper pipes should have been allowed to aggregate themselves into the semblance of a fortress defended by unmistakable dummy cannon. However, were this all, we might perhaps be deemed hypercritical, but, truth to say, the aspect of the Rotunda itself, when

one has wondered at its vastness, is somewhat disappointing. The huge cone appears to dwarf the giant supports, and the *velarium* of the upper cupola is to the last degree bare and inartistic; a harmony, as Mr. Whistler would term it, in buff and grey, spread over so large an expanse, is chilling to a degree; grey pillars, relieved, if one may term it so, by designs a little more pronounced in hue, weighted by a vast roof in buff, with gilt angels stencilled on it, then over all a ring of blue, chilly as a December sky, and surmounted by a crude mass of white, hardly satisfies æsthetic longings, and a little garishness in colour might be condoned for its compensating brilliancy. In fine, the bit of red that Turner so much loved and used with such effect is the great desideratum, and it will require a lavish display of flags to counteract in any way the general air of coldness. The gazer from below will be able to judge somewhat of the vast dimensions of the Rotunda if we mention that these conventional angels on the ceiling, each with the conventional star on her forehead, and bearing aloft the familiar laurel-wreath, is considerably over twenty feet in length.

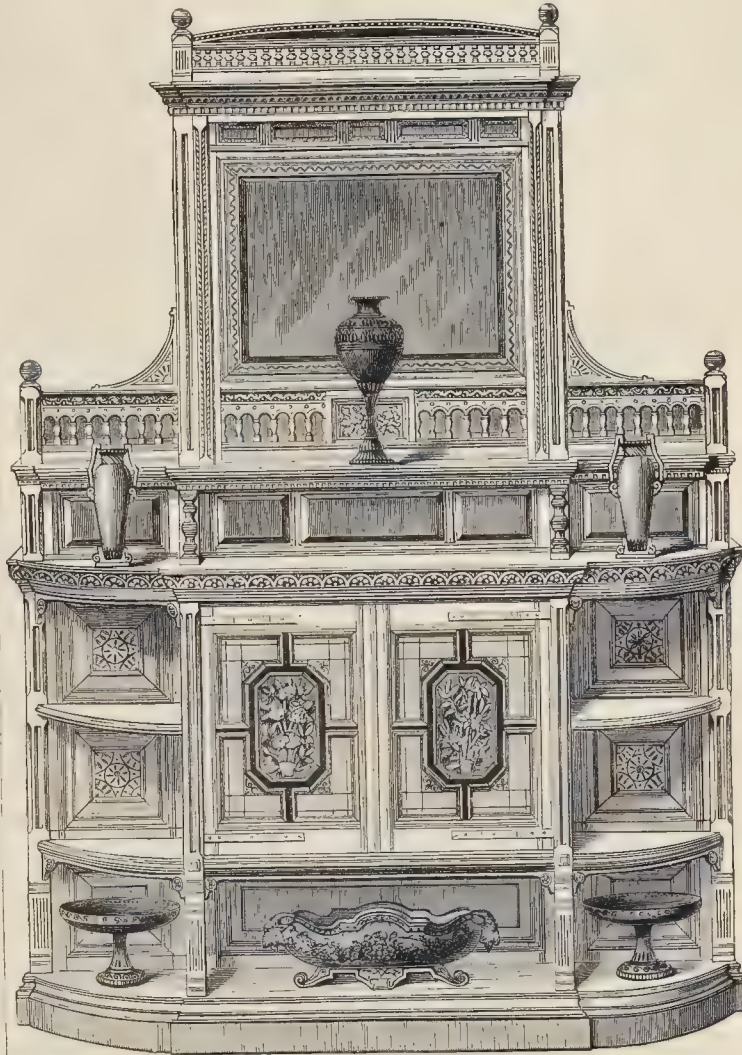
We shall now, starting from the extreme west, take the countries in rotation, noting broadly what strikes the eye in our passage eastward, till we arrive among "the glows and glories of the broad belt of the world," and finish our journey with the *Ultima Thule* of modern days, Japan. The United States division is a void, their contingent is *en route*, and the entire section contains nothing but some cartoons by H. F. Faring, which are certainly worthy of note for the artistic manner in which he has handled the most inartistic of subjects. "Pig-sticking," not the Indian sport, but the more prosaic portion of a Cincinnati *abattoir*, is his theme. Executed as these works are in charcoal, whether we regard the effect of colour the artist has contrived to show, the boldness of the handling, the "go" of the various figures, and the Dorésque effects of gaslight and shade, in all his crayons, we cannot but feel that he has proved himself worthy of a more noble subject.

Of the Brazils, we must also speak in the future tense, though with them, as with the States, every allowance for lack of punctuality must be made on the score of distance. From the enlightened character of the Emperor, the interest he has manifested in the present gather-

ing, and the promises that have been made, no doubt can be felt that the treasures, both animal, forest, and agricultural, of the greater Portugal *outré mer*, will be worthy of the glorious land over which his Majesty holds such enlightened sway.

Great Britain, though not so extensively represented as might be desired, will hold well her own; and with a little less stiffness in

the appearance of the cases, and a little artistic arrangement of bunting, we need feel no reason to be ashamed of our part in 1873, surpassing, as we do, France, and nearly equalling Germany, in the space we occupy. Our phalanx of goods is solid, and no unmeaning trophies, as in 1862, arise "to make the unskilful laugh, and the judicious grieve;" practical to a degree, yet in some instances, as in the Price's



Cabinet: Collison and Lock.

Candle Company, the arrangement of common objects is most artistic; and our jewellery, both in the costly bijouterie of Hancock and of Thomas, the Highland specialities of Aitchison of Edinburgh, and the Irish bog-oak collection of Goggin of Dublin, will form centres of attraction to all who prefer simplicity to garishness. But when we emerge into the region of porcelain, Minton, Wedgwood, Cope-

land, Mortlock, Daniel, and the Worcester Porcelain Works, in the aggregate *coup-d'œil* and the exquisite finish of each individual piece, prove progress and perfection that need not fear comparison with the ceramic works of Berlin and of Meissen.

The Indian trophy, with its wealth of Cashmere and cloth of gold, its niello-work, quaint jewellery, and quainter costumes, forms a link

with the kindred collections of Persia, Tunis, Turkey, and Egypt. French taste is now shown all along the line; the cases individualize

themselves; contrasts of colour harmonize without clashing; and the entire display, from the French *kiosk* to the elaborate erection of

white banners mounted on every side, that it is a matter of regret so perfect a show does not add to the attractions of the nave. Spain, at present represented by packing-cases, seems in as little hurry to set her house in order in Vienna as she is at home; and the *cosas de Espana* must be relegated to the date Spaniards have most frequently on their tongues—*mañana*, to-morrow.

Bannerols of red, white, and green, gilt spear-heads, and drooping pennons, tell us of "Italia Unita;" and we stand before a trophy—the trophy of the edifice. On a raised dais is a superbly carved walnut stand, with hippocribs and fruits and flowers; above, in the same material, is the burly head of Il Re Galantuomo, and around are marbles, each a study. Young Columbus on the pier of Genoa *la superba*, sanguine of a distant world; young Raffaele framing glorious Art-dreams; young Michael Angelo, mallet in hand, immortalising such dreams in marble; Armida telling her secret; a happy child with a new toy; two others equally blessed, like many older contemporaries, blowing bubbles; a poor blind girl reading; with many another sculptured gem, tell that Art is neither dead nor sleeping in the land of Titian, of Canova, and of Guido. In the transept we are arrested by two mosaics that at first sight seem paintings, yet they are but in wood, though the work of one who, whatever his material, is undoubtedly an artist—Vicenzo Corsi, of Siena. Above hang a thousand lustres in all the varied hues of Venetian glass; on the walls are mirrors fit to frame Titian's beauties or Giorgione's ideals. Salvati's mosaics, the inlaid gems of Florence, the filigree of Genoa, surround us on every side, and the dividing lines are as unique as the contents they enclose. Dwarf columns of the same material and colour as those that support the roof, with designs in red and gold, surmounted by bannerols of the national colours, break up the space and relieve the eye, satiated with an *embarras de richesses*.

But we must lie back to neighbouring Switzerland, with her pretty triumphal arches draped in maroon and crowned with the cross of the Confederation, pass into her garden of vines, and enter her *châlet*, a rustic idyl in wood, with clocks set in miniature *châlets* that make one long for an unlimited credit at our bankers. More than all, Switz-



Crystal Glass: Pellatt and Wood.

Christofle, is emblematic of the nation—as again, flags are needed. In the third transept emblematic as their present unreadiness. Here, a small country makes a large display—one



Porcelain: Pellatt and Wood.

we imagine which will surprise all visitors; that country is Portugal. So delicious (we can

find no other word to express it) is the view presented on entering, with the dark blue and

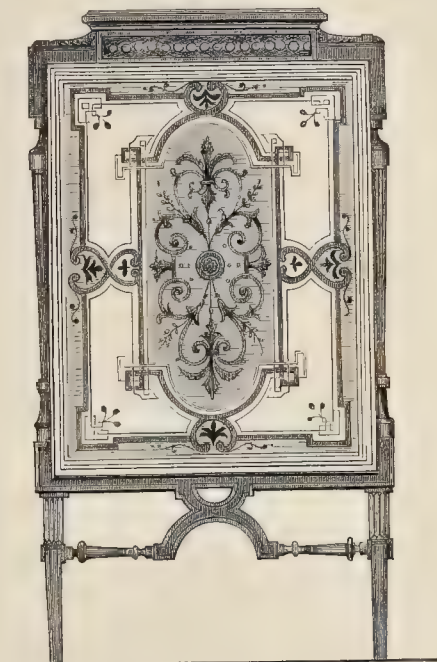
erland is ready, and was so from the opening.

Now a darker tricolor tells us of Belgium, with her trophies of metal posed in perfect array, her frames of lace and her cases of textiles; and passing on, a lofty pyramid of bamboo and bark with feathers bright in hue, and skins soft in fur, with spices and incense, marks the colonial possessions of the land of the fat meadow and the sandy dune; whilst an arch of willows typifies the industry that has reclaimed marshes from the sea, and one, superb with gold and velvet, manifests the desire of Holland to vie with her proud neighbour Prussia. Behind, Scandinavia puts forth her varied industries; and with Germany upholstered in gold and velvet, with black eagles on gold shields, with the arms of Brandenburg on gilt backgrounds, with crimson velvet curtains, and a trophy combining the royal works of Berlin and Meissen, and containing the gifts of the "golden wedding" of the Saxon King, half of our journey has been accomplished, and we again stand under Scott Russell's dome.

Now is the turn of the host, Austria Felix once more; a roof of crystal with more chandeliers than ever were hung together, with crystal-trophies on the floor, on the walls, on every coign of vantage, attest the position of Lobmeyer and of Zahn of Vienna; and two oxidised silver pavilions are ready for the goods of Han-mast. The speciality of the Kaiserstadt is here, in a pipe, whose *meerschäum* in pounds, and amber in equal quantities, are as nothing to its sculptured merits. Wogel exposes his wares of rainbow dyes in a magnificent mural monument; Berndorfer opposes with an equally splendid display of hardware; while the pavilions of Oberdillner, of Schaumann, and of Schmitt, compete in lavishness of display and purity of taste with any beneath the roof. The Crown of Hungary, topping a forest of gilt lances with drooping festoons of red, white, and green, marks the division of the kingdom; repeated on every point are the crown worn by St. Stephen, the colours of the Magyar, and the arms of each city of Hungary. Trophies of the chase, products of the mine, opals in the *matrix*, roughly shaped, polished like imprisoned rainbows, and glowing in necklaces yet to rise and fall on royal bosoms, are here in thousands: superb embroidery, *dolmans* stiff with gold or rich in furs, and *kalpacs* heavy with bullion, dazzle the senses with their profusion; colour is paramount, and effect is all in all. The blue Cross of St. Andrew waves over costly furs, in skins from Siberia and robes from Riga, in coats of every shape and jackets of every price, malachite, *lapis lazuli*, and Siberian spar; tables, frames, and slabs of every shape are formed of the precious minerals. Count Orloff and Prince Demidoff exhibit the wealth of their estates, and Holy Russia for the first time enters with zest into the international lists. Again blue and white, this time of a lighter hue, for "living Greece" once more erects a

Parthenon graced with relics of her by-gone civilisation, and invites the *gourmet* by a prodigal display of rich vintages.

Egypt, like her symbol, the sphinx, yet withholds her greatest secrets, but the cotton and the sugar-cane will be shown in juxta-



Fire-screen: Morant, Boyd & Co.

position to the regalia of the long-buried | *fellah* form a foil to the splendour of the
kings of Thebes, and the labours of the | Pharaohs. Tunis, with gold and costumes,



Tiles: Robert Minton Taylor.

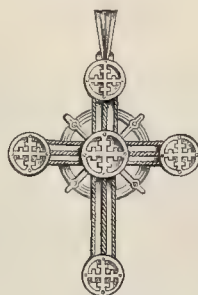
makes an oriental museum; an idea in- | creased by remains of statues, by inscrip-
tions, altars, and mosaics that tell of Car-
thage and her proud rival, Rome. The red

flag of Turkey waves over—shade of Mahomet!—a group of wines grown 'neath

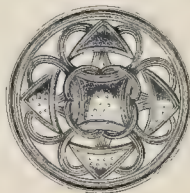
the Syrian sun; while *timbouques*, *hookahs*, carpets thick in pile and gorgeous in tint,



collected from every department of the empire, prove that even true believers find commerce is compatible with Kismét. But one object alone will make this division



a haunt for all, a magnificent model showing at a glance the Golden Horn, the Sea of Marmora, the Dardanelles, the hundred domes and minarets of Stamboul, the



Jewellery: Christesen, Copenhagen.

Frank quarter of Pera, the Palaces of the Padishah, as truly as if one, mounted in a balloon, looked down from his eleva-

tion in the clouds on the successor of Byzantium: every building is a model, and the entire work a picture in relief.

THE ENGRAVED ILLUSTRATIONS

In this second part of our report of the Vienna International Exhibition are principally works by British contributors; these are varied and of great excellence. In some branches of Art-industry, indeed, our best manufacturers are contributors: the renowned firms of Jackson and Graham, Morant & Co., Collison and Lock, Walker, and others, represent FURNITURE; Minton, Copeland, the Worcester Works, Wedgwood, Pellatt and Wood, Jones, and Brown-Westhead, PORCELAIN; Hancock, Elkington, and Thomas, JEWELLERY and GOLDSMITH'S WORK; Barnard & Co., and the Colebrookdale Company, IRON, wrought and cast. The examples of engraved and cut CRYSTAL GLASS, exhibited by Copeland, and Pellatt and Wood, are of unsurpassed excellence; CARPETS have their competent representatives in Templeton, Brinton, Lewis, Widnell, Morton, Humphries, Lyle, and others, producers in the great factories of Kidderminster and Glasgow. Ratcliff and Tyler, Winfield, and Philip contribute CHANDELIERS, &c. TILES of great excellence are contributed by Minton, Hollins & Co., Robert Minton Taylor, and Simpson and Sons. Although aids in the way of British Art-manufacturers are not numerous, among them are some of the most eminent and the best; and if we miss many whose absence is to be deplored, Great Britain is, to say the least, satisfactorily represented on the whole, and our renown if not greatly increased at Vienna, will certainly not be diminished by our appearance there.

The engravings we give this month are as follows:—page 181 contains several examples of the imitations of, or rather adaptations from, the productions of Japan; they are admirable in painting and finish, and do not fall behind the originals that have suggested them. Mr. R. W. Binns, F.S.A., the Art-Director of the Royal Works at Worcester, has thus added to his well-merited fame. Page 182 contains a gracefully designed candelabrum and a clock (parts of a set), the productions of Messrs. HOWELL AND JAMES; the one is entirely of *ormolu*, the other partially so; the case is of delicately carved wood, porcelain *plaques* being introduced. It is a very charming design of the best order of Art, designed by Messrs. HENRY and LEWIS DAY. In the centre of the dial is a conventional brazen sun,—above, a sunflower; the metal panels showing daisies and grass. The four spandrels contain the winged emblems of eternity. The four smaller painted tiles represent the four phases of the moon, and the larger tiles the four seasons: spring (cherry blossom), summer (clover), autumn (bryony berries), winter (berries). Page 183 has part of a railing of wrought iron, one of many valuable works manufactured and contributed by Messrs. BARNARD, BISHOP, and BARNARD, of Norwich. We give on page 184 another "testimonial," the work of the eminent firm of SY and WAGNER, of Berlin; and the quarter of a carpet, produced by Messrs. LYLE & CO., of Glasgow. Messrs. COLLISON and LOCK uphold their renown and that of their country by contributing several examples of admirably designed and executed furniture, of which we give one, on page 185. It is a satin-wood cabinet, inlaid with purple-wood, ivory, &c., partially gilt. The centre of the lower part is enclosed by two doors, in which are introduced two panels of marquetry of rare excellence in design and workmanship. Messrs. PELLATT and WOOD, famous manufacturers of crystal glass (who also exhibit several specimens of porcelain, novel and good), have enabled us to select examples of their extensive and varied contributions on page 186. The fire-screen on page 187 is one of several works of great merit, the production of Messrs. MORANT, BOYD & CO., the old and long-esteemed firm of British upholsterers. Page 188 contains some of the productions of Messrs. CHRISTESSEN, of Copenhagen. As a jeweller of judgment, taste, and large experience, he is surpassed by no producer in Europe; his fame having been established and sustained in all international exhibitions since 1851.

In our next part we shall probably present a larger supply of works by foreign contributors, especially those of Germany.

FAMOUS JEWELS.*

THE works of the ancient goldsmiths consisted of two kinds—solid for use, and others of inimitable lightness, for funeral pomp. The latter no modern has been able to equal. We may observe, that the gold in these ancient specimens is always pure; alloy was never used till the decay of Art. "In antique gold work, whether of Greece or Italy, the material is always subservient to the workmanship; the most refined elegance and the most exquisite taste guided the hand of the artist, while his chisel created figures and ornaments designed with the minutest grains and the finest wire, intaglios and flowers, and so harmonised the parts together, uniting elegance with simplicity, that the jewellery, examined closely, appeared wonderful for minuteness of work, and at a little distance combined purity, simplicity, and unity of design." Signor Castellani thinks that the antique goldsmiths made use of chemical and mechanical agents quite unknown to us, as they were able to separate and re-unite gold in particles almost imperceptible to the naked eye, which modern artificers are not able to do. The solvents they used are unknown, and their method of wire-drawing and soldering is also a mystery. Among the mountains of the Apennines is a little town called St. Angelo in Vado where they make ornaments in gold and silver for the mountain girls by methods probably handed down by ancient tradition. Castellani induced some of these to come to Rome, and they succeeded in copying the antique better than others. He now reproduces all the different phases of ancient jewellery, beginning from the oldest—Etruscan, and proceeding to the Italo-Greco, the Greek, the Roman of the Lower Empire, to the Renaissance and the beautiful works of Benvenuto Cellini. A short time ago they discovered a method for reproducing the exquisitely fine grains seen on Etruscan jewellery, thus solving a problem which had occupied them for twenty years.

We will close this paper by mentioning the most valuable specimens of precious stones existing. To begin with diamonds. The largest stone professing to be a diamond is the "Braganza," found in Brazil in 1741, and preserved in the Royal Treasury at Lisbon. It is as large as a hen's egg, and weighs 1,680 carats (Harry Emanuel says 1,880 carats). It is, perhaps, a white topaz; but it is impossible to determine this, for the Portuguese Government will allow no one to examine it. The Mattam diamond, belonging to the Rajah of Mattam, in Borneo, weighs 367 carats, and was found about a century ago at Landack. The Dutch governor of Batavia offered two gunboats and £50,000 for it, but the offer was refused. The "Koh-i-noor" can be traced back as far as the beginning of the fourteenth century, when it came from the treasury of Delhi, being the spoil of Ala-ud-deen in 1304. It had probably been for ages the crown jewel of the rajahs of Malwa. Tavernier saw it among the jewels of Aurengzebe, but it had then been reduced by Borgio from 793 carats to 186. The emperor confiscated all his possessions, and threatened to put him to death. Nadir Shah obtained it by changing turbans, in token of amity, with his vassal. It passed from Shah Soujah to Runjeet Singh, and then, after the capture of Lahore, it fell into the hands of the British troops, and was presented to the Queen in 1850. It was re-cut in 1862 at a

cost of £8,000, and reduced in weight to 106½ carats, but is now a brilliant matchless for purity and fire. The Sancy diamond (53½ carats) came originally from India, and about the fifteenth century was in the possession of Charles the Bold, who wore it at the battle of Nancy, Switzerland. It became the property of the Baron of Sancy in the sixteenth century, and afterwards James II. had it, and parted with it to Louis XIV. for £25,000. It is now among the jewels of the Emperor of Russia. The "Pitt" or "Regent" diamond was found forty-five leagues from Golconda, and weighed 410 carats. It was bought by Governor Pitt, of Fort St. George, Madras, for £12,500, and the weight was reduced by cutting, at a cost of £5,000, to 136 carats. It is for shape and purity the first diamond in the world. The Regent Orleans purchased it for £135,000. Bonaparte pledged it to the Dutch Government, and so procured the funds for the consolidation of his power. He wore the diamond afterwards in the pomel of his state-sword. William Pitt would never have been raised to the premiership but for the "lucky hit" of his great grandfather. The Orloff diamond is now set on the top of the imperial sceptre of Russia, and is said to have formed one of the eyes of the idol at Sheringham. It weighs 193 carats, and its pattern a rose extremely high crowned. A French deserter stole it, and sold it for £2,000; after changing owners several times, Prince Orloff gave £90,000 for it, besides an annuity of £4,000 for the seller's lifetime, and a patent of nobility into the bargain. The Florentine brilliant, belonging to the Emperor of Austria, weighs 139½ carats. It is supposed to be one of those lost at the battle of Granson by Charles the Bold, Duke of Burgundy. The Nassak diamond, belonging to the Marquis of Westminster, weighed 89 carats, but now 78, owing to re-cutting. It was sold to Rundell and Bridge in 1818 by the East India Company.

The Piggott diamond was sold by lottery at the end of the last century for £30,000. Rundell and Bridge bought it for £6,000, and sold it to the Pasha of Egypt for £30,000 (weight 82½ carats). The Hope diamond is of a brilliant sapphire blue colour, and weighs 44½ carats. It is suspected, says Mr. King in his "Natural History of Precious Stones," p. 348, to be that of the French regalia stolen in 1792, and then weighing 67 carats. Mr. Dresden, a city merchant, has a beautiful diamond weighing 76½ carats, perfectly pure and free from defects. In the Russian treasury is a brilliant red diamond of 10 carats bought by Paul I. for 100,000 roubles. The Sultan of Turkey has two diamonds of large size, one of 84 and the other of 147 carats. The state-waistcoat of Joseph I. had twenty buttons, each a single diamond worth £5,000.

The Devonshire emerald (8 ozs. 18 dwts.) was found at Muro near Santa Fé di Bogota, and purchased by the Duke from Don Pedro. It is 2 ins. in diameter, and not cut. The emerald, weighing 29 lbs., of the Abbey Richenan, near Costanz, the gift of Charlemagne, turned out to be glass. The Hon. Miss Eden has a ring cut out of a solid piece of emerald of remarkably pure quality, with two drops of the same stone. It was presented by Shah Soojah to the East India Company, and was purchased by the late Lord Auckland. In the Austrian treasury is an emerald weighing 2,000 carats.

As before mentioned, many of the so-called large rubies are spinels. The test of a perfect ruby is its exact agreement in colour with the fresh blood of a pigeon dropped upon the same sheet of paper on

which it lies. A fine spinel in the Marlborough cabinet is set in a ring and engraved with a face wearing a crown, with three *fleurs-de-lys* deeply cut; it is supposed to have been the betrothal ring of Margaret of Anjou. The largest ruby (or spinel) ever seen in Europe is that presented by Gustavus III. of Sweden to the Czarina upon his visit to her in 1777. It is of the size of a small hen's egg, and is of fine colour, and weighed at least 100 carats.

In the Russian treasury are some enormous sapphires; among them one of a light blue tint, which was formerly in the possession of the late Mr. Hope. The largest known is in the *Musée de Minéralogie* (132 carats). It was bought by Perret, a Parisian jeweller, for £6,800.

The largest pearl in the world is in the Hope collection. It weighs 3 oz., and is 2 in. long by 2½ in. circumference.

JOHN PIGGOT, JUN.

PICTURE SALES.

THE stock of pictures belonging to Mr. T. Gilbert, the dealer, of Gracechurch Street, was sold on the premises, by Mr. Southgate, on the 17th and 18th of April. Among them were:—*'Slavers throwing overboard the Dead and Dying—Typhoon coming on,'* J. M. W. Turner, R.A., 550 gs.; *'Burns and Highland Mary,'* J. Faed, R.S.A., 120 gs.; *'Household Treasures,'* J. W. Fyfe, 220 gs.; *'The Open-Air Concert,'* E. J. Cobbett, 132 gs.; *'Sheep and Poultry,'* E. Verboeckhoven, 250 gs.; *'Cattle,'* T. S. Cooper, R.A., 215 gs.; *'Harvest-time,'* W. Linnell, 240 gs.; *'Driving Sheep in,'* W. Linnell, Senior, 980 gs.; *'Sea-Nymphs,'* G. E. Hicks, 140 gs.; *'Deer-Stalking in the Highlands,'* R. Ansdell, R.A., 220 gs.; *'The Disputed Score,'* H. Ten Kate, 250 gs.; *'Among the Household Treasures,'* W. Q. Orchardson, A.R.A., 125 gs.; *'Cattle in a Landscape,'* H. B. Willis, 170 gs.; *'Moorish Arch and Fruit-stall,'* Tusquet, 240 gs.; *'Hunt the Slipper,'* A. Dillens, 120 gs.; *'The Convalescent,'* Moulinet, 190 gs.; *'Origin of the War of the Roses,'* J. Pettie, A.R.A., 315 gs.; *'The Onconvenience of Single Blessedness,'* E. Nicol, A.R.A., 265 gs.; *'Hogarth before the French Authorities at Calais,'* 150 g.; *'Landscape in Derbyshire,'* T. Creswick, R.A., 165 gs.; *'The Foxhunter's Dream,'* T. Earl, 120 gs.; *'Beware!'* J. C. Horsley, R.A., 210 gs.; *'Brighton in the Season,'* J. Webb, 180 gs.; *'The Happy Days of Charles I.,'* F. Goodall, R.A., engraved in the *Art-Journal*, 315 gs.; *'Sea-Coast,'* with figures, C. Stanfield, R.A., 320 gs.; *'The Emigrant's Departure,'* P. F. Poole, R.A., 420 gs.; *'Too Truthful,'* A. Solomon, 390 gs.

The well-known collection of pictures of the British and foreign schools, formed by Mr. W. Cottrell, of Higher Broughton, Manchester, and which was amply described in the *Art-Journal* of 1870, was sold by Messrs. Christie, Manson, and Woods, at their gallery in King Street, on the 25th of April. The sale attracted much attention, but purchasers, generally, seemed unwilling to pay the high prices they have of late for their acquisitions.

The water-colour drawings numbered eighty-six, and some well-known names were attached to them: but the only examples that need be recorded were—*'Francis I. dining with the Flemish Merchant'* and *'A Bridal Procession,'* both by G. Koller, and very small, 200 gs. (Mason); *'Halt from the Chase'* and *'The Wild Boar Hunt,'* F. Taylor, also small, 252 gs. (Bignold); *'Off Spithead'* and *'The Wreck,'* E. Duncan, 144 gs. (Waite); *'Attack on the Hay-Wagon'* and *'The Ferry-Boat,'* Birket Foster, 465 gs. (Hewlett).

The oil-paintings were one hundred and sixty-one in number; of these, forty-one are by foreign artists. There may be noted among them—*'The Young Critic,'* E. Frère, very small, 120 gs. (Pocock); *'The Gipsy Mother,'* H.

* Continued from page 158.

Campotosto, 205 gs. (Bailey); 'An Italian Peasant-Woman,' J. H. Gérôme, 290 gs. (Bailey); 'Skaters,' A. Dillens, 240 gs. (Hooper); 'The Listener,' E. Frère, 185 gs. (Gordon); 'The Messenger,' T. E. Duverger, 155 gs. (Tierney); 'Interior of a Cowshed,' T. E. Duverger, 245 gs. (Seguier); 'The Haunt of the Wild Fowl,' Tournemine, 245 gs. (Hooper); 'The Student,' E. Frère, 185 gs. (Caldwell); 'The Repentant Daughter,' T. E. Duverger, 220 gs. (Hooper); 'A Girl Knitting,' J. Portals, 225 gs. (Price); 'Landscape,' with cows and oxen, J. H. L. De Haas, 250 gs. (Price); 'The Daughter of Zion,' J. Portals, engraved in the *Art-Journal*, 710 gs. (Price); 'Charles IX. and the French Court on the Morning of the Massacre of St. Bartholomew,' 275 gs. A. B. Clay (Earl).

Of the one hundred and twenty oil-paintings by British artists, the more prominent were—'Hearts are Trumps,' J. Archer, R.S.A., 245 gs. (Seguier); 'Lear and Cordelia,' P. F. Poole, R.A., 405 gs.; 'Within a Mile of Edinburgh Town,' J. Faed, R.S.A., engraved in the *Art-Journal*, 220 gs. (Grundy); 'Landscape,' with a boy and cows at a pond, J. Linnell, Senior, 230 gs. (Cox); 'River-Scene,' with cows at the water, H. B. Willis, 200 gs. (Seguier); 'Landscape,' with a windmill and figures, T. Creswick, R.A., 305 gs. (Herbert); 'The Sirens,' W. E. Frost, R.A., 310 gs. (Ventom); 'Spring,' V. Cole, A.R.A., with children gathering wild flowers, by G. Smith, 138 gs. (Ventom); 'The Flight into Egypt,' J. Linnell, Senior, 1,075 gs. (Permain); 'Both Puzzled,' E. Nicol, A.R.A., 305 gs. (Hooper); 'Under the Mistletoe,' J. C. Horsley, R.A., 235 gs. (Holland); 'Valentine and Sylvia,' T. F. Dicksee, engraved in the *Art-Journal*, 260 gs. (Holland); 'Collecting Thoughts,' E. Nicol, A.R.A., 300 gs. (McLean); 'Yours to Command,' E. Nicol, A.R.A., the companion picture, 300 gs. (White); 'Busy-Bodies,' F. D. Hardy, 305 gs. (Hills); 'Sunlight lingering on the Autumn Woods,' V. Cole, A.R.A., 430 gs. (Permain); 'Uncle Tom's Cabin—Bible Stories,' E. Long, 250 gs. (Seguier); 'Canterbury Meadows,' T. S. Cooper, R.A., 345 gs. (Seguier); 'The Bath River,' W. Müller, 405 gs. (Emmett); 'The Dusty Road,' J. Linnell, Senior, 976 gs. (Earl); 'Helen of Troy,' F. Leighton, R.A., 770 gs. (Bell); 'Carting Seaweed,' R. P. Bonington, 230 gs. (Herbert); 'Valley of the Conway,' D. Cox, 600 gs. (Fielding); 'On the Lyn, near Lymouth,' W. Müller, 320 gs. (Cox); 'Carisbrook Castle,' W. Müller, 870 gs. (White); 'Rescue of the Brides of Venice,' J. M. W. Turner, R.A., 950 gs. (Pullen). The sale realised upwards of £23,000.

On the 3rd and the 5th of May, Messrs. Christie & Co. sold a collection of sketches, finished drawings, and oil-paintings, by David Cox, which have been in possession of his son since the father's death in 1859. The whole numbered 271, and though many were in a state quite unfinished, the sum they realised, £25,324, appears fabulous; while it shows the extraordinary demand there is for the works of this grand painter of English landscape, who could have had not the remotest idea of what a rich legacy he left to his only child in the contents of his studio at his decease.

Our space will not permit us to do more than notify a few of the principal examples. The water-colour pictures included:—'Darley Churchyard,' 350 gs. (Sale); 'Peat-Gatherers,' 670 gs. (Agnew); 'Park-Scene, with Bardon Tower,' 540 gs. (Agnew); 'Canarvon Castle,' 300 gs. (Agnew); 'From Bolton Park,' 210 gs. (Greenwood); 'The Skirts of a Forest,' 420 gs. (Agnew); 'A Stormy Day,' 200 gs. (Agnew); 'Summons to the Noonday Meal,' 210 gs. (McLean); 'Flock descending a Mountain,' &c., 330 gs. (Agnew); 'Orchard in Spring,' 200 gs. (Agnew); 'A Welsh Lane,' 200 gs. (Agnew); 'Gossips on the Bridge,' 670 gs. (Agnew).

Among the oil-pictures were:—'Water-Mill, Staffordshire,' 335 gs. (Agnew); 'Mill at Bettws,' 295 gs. (Agnew); 'Frightening the Geese,' 230 gs. (Permain); 'Otter Hounds on the Llugwy,' 255 gs. (Permain); 'Pont-y-Cefyn,' 270 gs. (Agnew); 'Lugg Meadow,' 395 gs. (Agnew); 'Near Bolton Abbey,' 250 gs.

(Agnew); 'Cavalry,' and 'Haymakers,' 550 gs. (Agnew); 'Boys throwing Stones,' 390 gs. (Agnew); 'The End of the Common,' 350 gs. (Agnew); 'Market Cart on a Heath,' 300 gs. (Permain); 'Rhyl Sands,' 390 gs. (Agnew); 'Rhyl,' 290 gs. (Agnew); 'Lancaster Sands,' with market-people, 1,000 gs. (Agnew); 'Going to the Hayfield,' 600 gs. (Permain); 'Distant View of Conway Castle,' 1,000 gs. (Agnew); 'A Welsh Funeral,' 730 gs. (Agnew).

Messrs. Forster sold, at their gallery in Pall Mall on the 7th of May, a collection of excellent water-colour drawings and oil-paintings; the name of their owner did not appear. We have space to note only the following works in the latter class:—'The Highland Home,' J. Phillip, R.A., 300 gs. (Sampson); 'Francis Feeble—the Woman's Tailor,' H. S. Marks, A.R.A., engraved in the *Art-Journal*, 200 gs. (Muirhead); 'The Origin of the English Universities,' Sir J. Gilbert, A.R.A., 150 gs. (Leighton); 'Wood-Gatherers,' R. Redgrave, R.A., 180 gs. (Norton); 'Village Gossips,' D. MacClise, R.A., 130 gs. (Dawson).

The collection of the late Mr. Thomas Norris, of Bury, who died in 1852, was sold by Messrs. Christie & Co. on the 9th of May. Among other pictures it contained three by P. Nasmyth; namely, 'Village of Sunning,' 360 gs. (Agnew); 'View on the Thames,' 340 gs. (Agnew); 'View at Henley-on-Thames,' 370 gs. (Williams); 'Woody River-Scene,' with ferry-boat and figures, Hobbema, 1,100 gs. (Sedelmeyer); 'Woody River-Scene,' J. Ruysdael, 420 gs. (Doyle); a similar subject also by Ruysdael, 635 gs. (Colnaghi); 'Halt of a Hawking-party at a Cabaret,' Wouwerman, 500 gs. (Newman); 'Les Délices de la Campagne,' Watteau, £1,180. The collection of 111 works produced nearly £10,000.

Messrs. Christie & Co. sold, on the 10th of May, the following pictures, among others, the property of the late Mr. Thomas Howard, of Blackheath:—'River-Scene,' with a smith's forge, &c., W. Müller, 330 gs. (Williams); 'Rubbing down the Post-horse,' G. Morland, small, 155 gs. (King); 'Bowl Players,' D. Teniers, 160 gs. (Sedelmeyer); 'A Flemish Cook,' D. Teniers, 410 gs. (Williams); 'Landscape,' with a cascade, cottage, peasants, sheep, &c., J. Ruysdael, 315 gs. (Warwick); 'Landscape,' with cows, A. Cuyt, 520 gs. (Agnew); 'Halt of a Sporting Party,' and 'The Wayside-Rest,' Wouwerman, 280 gs. (Sedelmeyer); 'The Horse-Fair,' 'The Hard Bargain,' and 'Sheep under an Oak,' three by G. Morland, 650 gs. (Williams).

At the conclusion of the above sale, a number of pictures belonging to different owners were submitted for disposal in the same gallery. Among them was one of two young ladies, sisters, whole-length figures, by Gainsborough: this work was exhibited by the artist at the Royal Academy in 1775; it now fell to the bidding of Mr. Agnew for the very large sum of 6,300 gs. Of the rest may be noted—'The Fruits of Early Industry and Economy,' G. Morland, 610 gs. (Agnew); 'Firth of Forth—Cramond, near Edinburgh,' P. Nasmyth, 870 gs. (Cox); 'Portrait of Miss Evans, sister of Lady Willoughby,' Gainsborough, 750 gs. (Graves); 'Windmill on Mousehold Heath, Norwich,' Old Crome, 260 gs. (Graves); 'Yarmouth Jetty,' J. M. W. Turner, R.A., 150 gs. (Cox); 'Madonna and Child,' with angels, by Raffaelino del Garbo, a rare old painter of the fifteenth century, 950 gs. (Bell); 'Landscape,' with cottage, cows, sheep, &c., Gainsborough, 190 gs. (Cox); 'Landscape,' with a boy holding a dappled grey horse, which the rider has dismounted, A. Cuyt, 1,150 gs. (Thompson); 'The Fisherman's Hut,' G. Morland, 330 gs. (Agnew); 'The Death of the Fox,' Gainsborough, 720 gs. (Durlacher); 'The Lost Lamb,' Greuze, 155 gs. (Hammond). The day's sale amounted to upwards of £20,000.

Reports of other sales are in type, but they must be postponed for the present.

MINOR TOPICS OF THE MONTH.

THE ANNUAL BANQUET OF THE ROYAL ACADEMY was "much as usual." Nothing occurred to disturb the harmony of the gathering; and the aristocratic guests were, as they always are, warm in their compliments and congratulations. The speakers were the Duke of Cambridge, Sir John Pakington, the American Minister, Earl Granville, Professor Owen, Earl Stanhope, the Lord Mayor, and the Lord Chancellor. The only observation calling for note was that of the President, who conveyed to the meeting the disheartening intelligence that although 1,602 works of Art had been placed, 2,567 had been rejected! "Want of space" is a calamity which this country ought not to endure. There was no one to say a word for the many great artists whose works are the admiration of all visitors, but who are not, and probably never will be, entitled to place the letters R.A. or A.R.A. after their names; nor to remind Sir Francis Grant and the other members of broken faith, when year after year goes by, and not a single addition is made to the stereotyped list of "twenty" Associates. Yet the royal, noble, and eminent speakers saw, valued, and duly honoured, the productions of Marcus Stone, Peter Graham, Leader, Birket Foster, Storey, Prinsep, Morris, Halswelle, Long, Brett, and a score of others whose claims to the rank are unquestionable and unquestioned; most of whom are not young men, and will be "venerable" before the death of others gives them chances of election.

THE KEEPERSHIP OF THE ROYAL ACADEMY will soon be vacant, by the resignation of Mr. Charles Landseer. Rumour points to the ranks of the Associates for his successor; and, we understand, there is no law to prevent his holding the office. The qualities required are those of a practical man of business, rather than of a learned man, or a prominent artist.

NEW BRITISH INSTITUTION, 396, Old Bond Street.—This little gallery, which possesses the advantage of central position and ready accessibility, has reached its ninth summer exhibition. One hundred and fifty-two pictures and water-colour drawings are displayed. Among these, one of the most remarkable is the 'Dolce far Niente,' by R. Madrazo; a girl in a pink skirt, with a shadowy, meditative, dreamy gaze, which, when viewed from a proper distance, is that of life itself. There is a companion picture, called 'Maiden Meditation,' by R. Gianetti, for which the unusual pose of the figure, the harmony of its colouring, and the beauty of the hands, no doubt have secured a ready purchaser. There are two characteristic pictures by Sir John Gilbert, A.R.A.: one, a group of 'Brigands'; the other, 'Doctor Sangrado and the Licentiate Sedilla,' which will be valued by the admirers of this artist. 'Twilight,' by Gudin; a 'Council of War,' by H. Ten Kate; a 'Landscape, with Cattle,' by Verheyden and De Haas; and a lovely 'Waterfall, in the Vale of Meath,' by J. B. Smith, which shows that the picturesque need not be sought abroad, until our own island is thoroughly known, are among the best pictures of this very excellent collection.

THE QUARTERLY REVIEW.—The opening article of No. 268, is entitled, "The State of English Painting." We regret that this month, with so many claims on our pages, we can do no more than direct attention to it. The writer is never generous and seldom just: he or she deals with

the important subject in a very narrow spirit; condemns often, and rarely praises aught that is done in our English school, and sees very little cause for laudation in any of its leading artists. Yet it is impossible to question the truth of much we find here, more especially with reference to the *traffic* in pictures, which half a century ago was *patronage*. The summing up of the critique is this—"We are flooded with slovenly workmanship, or with the shallow and easy facility which is still worse, unrelieved by any touch of mental power or the slightest sense of spiritual meaning." The arguments are those of the advocate and not the judge; there is no calm guidance, no dispassionate reasoning; one side of the case only is seen; the truths told are not such as are calculated to remove error; the medicine administered is sought to be made palatable, not by honey but by gall. However gratified we may be, therefore, to find the *Quarterly Review* dealing with Art, we cannot but lament the entire absence of consideration, sympathy, and, consequently, *help*.

MR. HENRY COLE, C.B.—It is now understood that Mr. Cole does not intend to leave the Museum at South Kensington. What circumstances have occurred to make him change his mind, it is not for us to say, or even guess. But a long article might be written to show the utter confusion thus induced, and probably some of his colleagues will be compelled to speak out.

THE CASTELLANI COLLECTION, including, of course, the marvellous head, 'Amphrodite,' has been purchased by Government for the British Museum, intelligence which all Art-lovers will receive with intense pleasure.

THE BURNING OF CHICAGO.—It is a common complaint that the historical school of painting finds no patronage in this country. At a time when the unusual, if not unprecedented, price of ten thousand guineas has been paid for a work of this class yet on the easel, the complaint will hardly hold. In the burning of Chicago we have another instance of a free and generous encouragement of Art, which does honour to our contemporary the *Graphic*. A large sum had been raised by the proprietors, artists, and contributors to that journal, for the Chicago Relief Fund: before the amount was remitted, the independent city declared itself to be in no need of further aid. Our contemporary, on this, gave a commission to Mr. Armitage, R.A., to paint a work commemorative of the calamity. The picture is valued at £2,000, and is to be presented to the Chicago Town Hall. The subject of the painting is an allegorical group. England and America, as two draped female figures, support a nude female who is stretched on the knees of America, while England bends over her. To the right of the picture is the British lion, in repose; to the left a white headed eagle; a glimpse of a town in flames is caught behind the latter, and a pine-clad height occupies the opposite side of the background. The picture is fifteen feet long, and nine high, and is on view at the Scottish Gallery, 48, Pall Mall.

C. PAVY'S COLLECTION OF PICTURES BY OLD MASTERS, Argyll Gallery, 7, Argyll Street, Regent Street.—Space fails us to do justice to this collection of pictures in the Argyll Gallery. But something yet more important than space is also wanting; and that is clear, precise, definite information as to the history of the contents of the room. We have here brought together some hundred and seventy pictures, selected on no assignable principles, and ascribed

unhesitatingly to some of the first masters of the sixteenth, seventeenth, and eighteenth centuries. No pedigrees, no godfathers, are given; although the value of some of the paintings, if authenticated, would be so extraordinary as well to demand the utmost care in the preparation of a true *catalogue raisonné*. There are, judging from such an impression as a walk through the gallery, which is not very well lighted for such a display, has produced, not a few objects on the walls that deserve attention. But the palpable misdescriptions on which a little reflection forces the mind to alight, are such as to do great injustice to any objects of real value that may belong to the collection. Take, as an instance, No. 4. This is a portrait of a man in a falling band, that at once attracts the eye, though its position and illumination are such as to preclude very careful inspection. It is simply described as '4. Shakspeare . . . Bol (Ferdinand)'. Physiognomically regarded, and speaking with the reservation above made, this picture serves better to fulfil the ideal of one of the many aspects of Shakspeare's wonderful nature, than does any of the well-known portraits. Though unlike the conventional Shakspeare, it might well be a portrait of the living man. If this could be established, the result would be invaluable. The facile play of wit indicated by the eyes is far more germane to the character of the great dramatist than either the unreal expanse of forehead in the Stratford bust, or the rusticity of the Chandos portrait. Yet when we reflect that Ferdinand Bol was only five years old when Shakspeare died, we find ourselves in presence of a palpable misstatement as to the picture, which throws cold water on our admiration. We have neither time nor inclination to do the work which the proprietor of such a collection ought to have undertaken before inviting the inspection of the public.

A RAPHAEL FRESCO.—A curious history of a most interesting work has been given in the *Daily Telegraph*. We have space only to notice the fact that a much injured fresco by the immortal artist has been sold by public auction in Paris; it had once decorated a hunting-seat of the Popes, which had long been in the occupation of a farmer, who had "broken a door through the middle of the fresco," leaving some portions of it, however, which were purchased for Russia for the sum of 11,000 francs. It represented the Martyrdom of St. Cecilia. Another fresco, from the same decorated dwelling, "fortunately un mutilated," and from the same master hand, 'The Trinity,' was also sold, and brought the sum of 207,500 francs—about £8,300. It is destined for the Louvre. There was no competition on the part of the British National Gallery.

ALPINE PAINTINGS.—Speciality in Art always deserves respect. When that speciality is either of rare excellence in execution, or of singular difficulty in attainment, the respect it excites becomes of a high order. To portray nature under all the rigour of Alpine climate—to paint oil sketches, because water-colour sketching is impossible, owing to the freezing of the water, at 16,000 feet above the level of sea—and to catch the fleeting aspects, of mist, and shower, and sunrise, amid those icy solitudes—involve an amount of painful inconvenience which none but an enthusiastic lover of mountain-scenery ever undergoes for the purpose of Art. As to truth and beauty of execution, M. Loppé has challenged the verdict of the most expert jury, on that special subject, to be found in England. He has hung his Alpine

views on the walls of the Alpine Club, St. Martin's Place. We recommend our readers to go and see them. In the heat of the London season their cool shades, and rifted depths of translucent ice, will be doubly appreciated. The collection demands space for its description which we cannot now afford, but its merit is of the highest order. We call attention to the great similarity between some of these landscapes and the three Alpine views by Sir Robert Collier in the Royal Academy Exhibition. To find a man so distinguished in the dry pursuit of law able to display the artistic side of his nature so worthily, is a subject of unusual congratulation. M. Loppé's pictures will hang as pendants to those of Sir Robert Collier. The charming colouring the rhododendrons on the Montanvert shows an aspect of nature that recalls the Himalayas.

THE ROYAL ACADEMY DIPLOMA of Sir Joshua Reynolds—then Mr. Joshua Reynolds—was sold last month, and purchased by Messrs. Graves and Co., for "the small sum" of six pounds. Why it was not purchased by the Royal Academy for their library is a mystery not to be explained. It is dated the 15th December, 1793: and is signed by George III. It was sold with a curious collection of "remnants," the property of Joshua Reynolds Gwatkin, Esq., deceased, the great-nephew of the painter who is England's chiefest glory in Art. Messrs. Graves purchased at the same sale a matter even more curious. It is a small book, bound in vellum, containing twenty pen-and-ink sketches of much merit, picturing Windsor Castle, Holyrood, and other places, and is the note-book of the Secretary of James II., then Duke of York, in which were entered the expenses incurred *en route* from London to Edinburgh—the royal party including the Duke's first wife, Anne Hyde—leaving London on the 27th October, 1679. The cost of the journey to Edinburgh and in Edinburgh was £832 11s. 7½d. In a pocket of the note-book was found a lock of hair, of a light brownish tint; and on the paper that encloses it is written in Sir Joshua's hand, "Lady Waldegrave;" the Lady Waldegrave of whom he painted a portrait; his picture of her three daughters is his *chef-d'œuvre*. She was afterwards Duchess of Gloucester. It is recorded by Mr. Tom Taylor, that when Sir Joshua was working at the portrait, he asked the lady for a lock of her hair, that he might get the true colour with accuracy. She gave it, and after a lapse of a hundred and twelve years the identical lock is thus accidentally discovered.

THE GAINSBOROUGH.—Messrs. Agnew have exhibited at their gallery in Waterloo Place, the Gainsborough picture they purchased lately for the sum of 6,300 guineas, and, almost immediately, sold to Mr. Graham, of Skelmorlie. It is a wonderful work, no doubt; a grand specimen of the great master. It must have been acquired from pure love of Art; there could have been no temptation except that of high appreciation of its merits. It was certainly not bought by Mr. Graham to sell again, but we must compliment the tradesmen buyers for their courage; and, at the same time, for their conviction that they were not risking pecuniary loss. They secured for this country one of its chiefest prizes.

THE CRYSTAL PALACE PICTURE GALLERY.—The forty medals awarded by the arbitrators, Messrs. Louis Haghe, Joseph Durham, and S. C. Hall, were adjudged to the following artists:—For History or Figure - subjects in Oil: *Gold Medal*—

Mrs. E. M. Ward; *Silver Medals*—J. A. Houston, R.S.A., C. J. Lewis, A. B. Donaldson, and F. Underhill; *Bronze Medals*—T. Brooks, W. Gale, and J. Haylar.—For Landscapes, Sea-pieces, Animals, and other Subjects: *Gold Medal*—A. Clint; *Silver Medals*—R. H. Wood, A. de Breanski, E. Gill, and J. G. Naish; *Bronze Medals*—E. Hargitt, R. H. Nibbs, and A. J. Stark. For Water-Colour Drawings, irrespective of Subject: *Gold Medal*—Madame Bodichon; *Silver Medals*—S. Rayner, J. Dobbin, H. Anelay, and G. H. Andrews, F.R.G.S.; *Bronze Medals*—W. H. Stopford, E. Bearne, and E. Varley. To Foreign Artists—For History or Figure—subjects in Oil: *Gold Medal*—J. Pauwels; *Silver Medals*—J. De Kegel, J. Kienlin, A. Yvon, and T. Ceriez; *Bronze Medals*—L. Tytgadt, J. H. Van Hove, and V. C. Zier. For Landscapes, Sea-pieces, Animals, and other Subjects: *Gold Medal*—J. Weinglein; *Silver Medals*—H. Hanoteau, L. Robbe, A. Ballin, and J. Palizzi; *Bronze Medals*—J. Capeinick, L. Pulneck, and P. F. Peters. A "special gold medal for the best picture exhibited, without regard to school, style, or subject," was awarded to the great Belgian artist, Portaels, for his grand work 'The Drought in Egypt.' Unfortunately, we must limit our notice of the gallery to this bare enumeration of the prizes awarded, although it might justly claim more extended criticism at our hands. Since the awards, no fewer than seventeen of the prize pictures have been "sold."

THE ALEXANDRA PALACE AND PARK are now open to the public; they were inaugurated on the 24th of May. Our readers need not be told that we have, from the commencement of the project, taken in it deep interest; we hope still to do so. It may be a boon of great value to the metropolis, but its real and practical good will mainly depend on the manner in which it is conducted.

MR. CHARLES LUCY.—On the eve of going to press, we heard, and with much regret, of the decease of this historical painter, on the 19th of May. We hope to refer to his works in our next number.

MR. T. G. LUPTON.—The death of this well-known engraver occurred on the 18th of May. We must also postpone for the present any reference to him and his works.

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.—On the 24th of April, Mr. W. Cave Thomas delivered a lecture before the members of this institution and their friends, taking for his subject "The Technical Processes used in the Production of Sculpture." After some preliminary remarks on sculpture in general and on sculptors, he proceeded to describe the different processes of what is known as plastic Art, and in a way that his auditors highly appreciated; his remarks included moulding, bronze-casting, modelling in wax, electrolyping, *repoussé* work, &c.—This Society has recently elected as corresponding members, Señor José Vallejo, of Madrid, and Signor Ettore Fenari, of Rome.

THE VICTORIA CROSS GALLERY.—This singularly interesting and admirably painted series, commemorating by Art the deeds of valour for which so many of our brave soldiers and sailors of all grades received the Victoria Cross, is about to be again exhibited at the Crystal Palace, Mr. Wass having made arrangements to that effect with the present owner of the pictures, who purchased them from the artist, M. Desanges, some six or seven years ago. The series consists of fifty-six paintings, one of the battle of Inkermann having been added since the sale.

REVIEWS.

MEMOIR OF THE LIFE OF DAVID COX. With Selections from his Correspondence, and some account of his Works. By N. NEAL SOLLY. Illustrated with numerous Photographs from Drawings by the Artist's own hand. Published by CHAPMAN AND HALL.

"THE prices which Cox himself received for oil-pictures," writes Mr. Solly, "varied from £5 and upwards to about £50, reaching in one case £95; and in one only £100, the highest ever paid to him for one of his works." And elsewhere, it is remarked by the author of the valuable volume on our table, "During several years a great many of his works, both in oil and water-colour, had passed through his hands"—those of Mr. Holmes, a picture-dealer in Birmingham—"and in the early days of his oil-painting they had frequently found no purchasers, and had to be returned to Greenfield House"—Cox's last residence at Harborne, near Birmingham. Possibly no small portion of these pictures, so unappreciated that they could not find a purchaser, only a few years ago, at any reasonable sum asked for them, were among those bequeathed to his son which were sold last month at Christie's, some of them realising prices as high as 1,000 guineas, while at previous sales we have known £2,200, £2,500, and £3,600 paid respectively for one of his pictures. And so, after the lapse of a few years from the date of the painter's death, the public has learned, but by slow degrees, to set some adequate value on his genius, of which, by the way, no artist had a more humble opinion than himself.

Mr. Solly's memoir has appeared at a most opportune time, now that the star of David Cox is quite in the ascendant; it is a book which does full justice to the artist and what he accomplished. The writer says, in his preface, that "It was only in the year 1866 that the first short biographical notice of David Cox appeared in that well-known work by Messrs. R. and S. Redgrave, entitled 'A Century of Painters.' Mr. Solly must evidently have forgotten—if, indeed, he had ever seen it—that, five years before the appearance of Messrs. Redgrave's book, the name of Cox was brought forward in the pages of the *Art-Journal* in one of the illustrated series of papers called 'British Artists;' the biographical sketch of the artist which accompanied the engravings being written by one who had the privilege of frequent intercourse with the painter, and had moreover unbounded admiration of his works joined with high esteem of the man, whom Mr. Solly rightly describes as "genial, gentle, simple-minded, and modest, yet full of penetration and ardour in all matters pertaining to his profession."

This memoir traces, step by step, the career of David Cox, from his father's forges in Birmingham to his death in the quiet cottage not far from the place of his birth, whither he had retired some years prior to his decease; not, however, to be idle, but to produce many of those matchless works which are now so eagerly sought after. The narrative presents no exciting features, but there are numerous incidents of travel, abroad and at home, correspondence, &c., sufficient to divide the interest with the mere artistic contents of the volume, which describe, chiefly, many of the painter's principal works. In a supplementary chapter the author offers some general remarks on the style and character of Cox's pictures; of these we give an extract:—

"Although Cox was one of the hardest and most unwearying of workers, feeling, as Turner did, that thorough knowledge of form and mastery in drawing must be the only foundation of all true Art, and that it could only be reached by a great amount of laborious chalk and pencil sketching, and pen-and-ink etching (practised by him greatly in his earlier days), yet it cannot be doubted that he had great powers of imagination. This imaginative power enabled him to seize instinctively all that was poetical in any scene; and, discarding the trivial and commonplace, he produced rapidly with his

brush, out of the simplest materials, a poem full of natural truth, but withal containing the most subtle knowledge and judgment."

It seems something wonderful, the reverence for the works of David Cox which a very few years has witnessed. Where he found one admirer twenty years ago, there are fifty now; and most deservedly so; for, as we wrote soon after his death, "He possessed, *in its way*, a genius as original as that of Turner. There are those who cannot, or will not, understand either. We sorrow for them as we do for the physically blind, to whom the glories of nature and Art are irremediably closed." But the eyes of thousands of those who were mentally blind have since been opened; and they, equally with ourselves, will feel indebted to Mr. Solly for this most interesting tribute to the memory of one of England's greatest landscape-painters.

THEORY AND PRACTICE OF LINEAR PERSPECTIVE, Applied to Landscape, Interiors; and the Figure, for the Use of Artists, Art-Students, &c. Translated from the French of V. PELLEGRIN, Member of the Society of Arts, and formerly Professor of Topography at the Military School of St. Cyr, &c. Published by BICKERS AND SON.

It will be enough to say in recommendation of this small manual, that it carries the stamp of approval of the *Académies des Sciences* in Paris; and also that, by a decision of the Minister of the Fine Arts, dated 1870, five hundred copies of the work were ordered to be distributed to the public libraries and schools of Paris. Certainly, among all the numerous treatises on the subject which have come before us, we know not of one wherein the laws of perspective have been condensed into so few pages, without the omission of anything that is of general practical use to the student of Art.

GATHERING FERNS: Painted by JOHN LUCAS. Engraved by H. EVERING. Published by ARTHUR LUCAS.

The publisher, Mr. Lucas, in all his issues, aims to gratify those who desire simplicity in Art; the works he publishes are always good, and such as will please the many who do not covet elaboration of treatment. Here is an example: a pretty little bare-footed maid, in early youth, is homeward bound with her lap full of fern-leaves—nothing more; yet the well-engraved print is one that cannot fail to give pleasure.

MEDITATION: Painted by J. P. COT. Engraved by HERMAN EICHEN. Published by GOUPI & Co.

It would be hard to find a greater contrast than this, as compared with the print just noticed; a solemn yet lovely young lady with dreamy eyes is looking up from her book, meditating on what she has been reading. It is a charming and effective work; there are no accessories; the portrait stands alone, and skillfully explains the story.

ABSORBED IN ROBINSON CRUSOE. Painted by R. COLLINSON. Engraved by F. STACKPOOLE. Published by PILGRAM AND LEFÈVRE.

Here, on the coast, by the sea at Bournemouth, is a fine youth, lying at his ease and reading Robinson Crusoe: his ears are deaf, his eyes are blind; he sees and hears nothing of outer nature. It is certain that the lad will be a mariner; emulative of those adventures which have made more British seamen than all our victories, and have gone a long way to enable Britannia to "rule the waves." The picture is a work of great merit; it was exhibited at the Royal Academy in 1871, and it is right well engraved by Mr. Stackpoole. Few publications of modern times are calculated to be more popular.



LONDON: JULY, 1873.

THE DEE: ITS ASPECT AND ITS HISTORY.

BY J. S. HOWSON, D.D.,

DEAN OF CHESTER.

ILLUSTRATED BY A. RIMMER, ESQ.

VI.

THE TWO CATHEDRALS OF CHESTER.

Conclusion of the Saxon period—Edgar rowed by vassal princes on the Dee—Legend of Harold—March of William the Conqueror on Chester—Hugh Lupus—The old line of Bishops of Chester—St. John's Minster—Early church of St. Peter and St. Paul—St. Werburgh—Her shrine in the Middle Ages—Benedictines—St. Anselm—Restoration of Chester Cathedral—Mendicant Friars in Chester—Parish Churches.

EVERYWHERE in England the shock of the Norman Conquest has left an indelible mark: and Chester is very far indeed from being an exception to this general rule. On the contrary, the change which is associated with the name of William I. is forcibly recorded, both on its military and on its ecclesiastical side, in the City of the Dee. The ecclesiastical side has been specially chosen for the main subject and for the illustrations of the following remarks: because Chester is not only a cathedral city, but a city which possesses two cathedrals; and in close connection with these two buildings it is singularly rich in reminiscences, both of the closing years of the Saxon period and the early years of the Norman.

With this thought in the mind, we might go back to the reign of Edgar the Peaceful: and, indeed, he must by no means be omitted. For the story of his being rowed by vassal princes over that quiet reach of the Dee which lies close under the old Cathedral of St. John's, is not merely a legend expressing poetically the high importance of Edgar's reign, but is judged by careful historians to be an authentic fact. The number of these vassal-kings is not quite certain. It rises, in fact, in the narratives of successive chroniclers from six to eight. But the story shall be given in the old rhymes of a Chester monk:—

"Kynge Edgar approached the Cite of Legions,
Nowe called Chestre, specified afore,
Where viii kynges mette of divers nacions,
Redy to gyve Edgare reverence and honour,
Legiance and fidelite, depely sworne ful sore
At the same cite: after to be obedient
Promyt at his calling to come to his parliament."

"From the Castell he went to the water of Dee
By a prive postarne through walles of the towne.
The kyng toke his barge with mycle rialte,
Rowing upwarde to the Church of Saynt John;
The forsayd viii kynges with hym went alone.
Kynge Edgar kept the storne, as most principall;
Eche king had an ore to labour withall."

There will be occasion to refer again to Bradshawe, the monk of St. Werburgh's Abbey, from whose panegyric of that saint these lines are taken; nor is he the only member of that religious house who supplies materials for the subject now in hand.

Higden, another monk of the same Abbey, who preceded Bradshawe in point of time, is one of the chroniclers who relate a curious legend which connects Harold with the immediate neighbourhood

of the same Church of St. John, and with the same tranquil part of the water of the Dee. It is no wonder if the English found it difficult to believe that their national hero was really killed at Hastings. He survived in popular traditions, which took various forms. One tradition (and it is quite natural that Higden willingly adopted it) brought him to Chester, and made him live the life of an anchorite in a solitary Chapel, close to St. John's Minster on the Dee. It is even said that he survived till the end of the reign of King Henry II., a story which, if true, would have extended his stay on earth to nearly a hundred and seventy years. It is needless to add that



Ruins of St. John's, from the Grosvenor Park.

the little ivy-clad chapel near St. John's, on a red rock by the river side, shows by its architecture that it was built at a period very much later. Still there is pleasure in looking at it with these thoughts in the mind: and this, at least, appears to be certain, that Harold's widow, after that disastrous battle on the coast of Sussex, did retire to the "City of the Legions" in the north-west.

As the waters of the river Dee are rich in recollections of the close of the Saxon period and the beginning of the Norman, so also are the city-walls of Chester, round which the river sweeps in bold,

broad curves, on its way to the sea. And now we must turn to the march of the Conqueror himself upon this city. What has just been said may remind us how deeply moved the heart and imagination of the Saxon people were by all that related to the battle of Hastings: while it also seems to connect King William by a personal link with Chester.

The enclosure of the walls at this time was identical with their old circuit under the Romans, except that a Saxon Princess, Elfreda, the "great Lady of the Mercians," had brought within the line of fortification the high ground on the south, immediately

above the river, where the Norman keep afterwards stood. The visit of King William to this place was no light part of his conquest, though it was the last part, and that which made the whole decisive. When all the rest of the country was subdued by him, Chester still held out. It was "the one great city which had not bowed to his might, the one still abiding home of English freedom;" and eager was the desire that it should bravely resist; so that from the country around men gave their help in defending its walls.

It was essential that this fortress on the Dee should be reduced: and this was done in 1069. The march of William from York, in the very beginning of that year, was perhaps the most memorable part of his

last wonderful campaign. The country through which he brought his army was rugged and wild, and the weather inclement and miserable. What all this means for invading troops on such a march can be imagined even by the modern luxurious traveller, who happens to find himself at the opening of the Penistone tunnel in a snowstorm. The hills, however, between Yorkshire and Lancashire, and the tempestuous season, were not the worst part of the invader's difficulty. A mutinous spirit broke out among the soldiers, and it was necessary to follow Cæsar's example, to tell the loyal to advance and bid the disaffected depart. The iron will of the Conqueror triumphed over all hindrances. The fall of Chester became the last event of his

Thus we are told that Buildwas Abbey in Shropshire was founded for Cistercians by the ruler of the Diocese, who is called Bishop of Chester. This ecclesiastical synonym, indeed, gradually passed out of



Triforium and Clerestory of St. John's.

subjugation of this island, and William established Hugh Lupus, a kinsman of his own, as the great feudal lord on the Dee.

Turning now from the military to the ecclesiastical side of this history, we find in St. John's Church a permanent and very grand memorial of the Early Norman period. In Saxon times Chester was included, with all the extensive tract of Mercia, in the Diocese which acknowledged allegiance to the great see of St. Chad: but with the early Norman kings came a change that made Chester a definite centre of episcopal jurisdiction. This change was part of the course of general policy which led to the removal of sees from comparatively insignificant places to towns of recognised importance. In fact a Council was held in London for

fixing certain regulations of this kind. It has been remarked that any one examining the arrangements of the old Dioceses in France would find in them a reproduction of Roman Gaul. Such is not the case, however, with the early ecclesiastical geography of this island. St. David's and Lindisfarne may be named as seats of bishoprics very remote from the concourse of men. Thus obvious reasons existed for removing the see of Sherborne to Old Salisbury, and for fixing at Chester the bishop of the midland and north-west rather than at Lichfield or Coventry. From the eleventh century to the thirteenth the title of Bishop of Chester appears several times in ancient documents as synonymous with that of Bishop of Lichfield or Bishop of Coventry.



St. John's Church, from the River.

existence; and the episcopal title fell back upon Lichfield and Coventry, where it remained during the later Middle Ages.

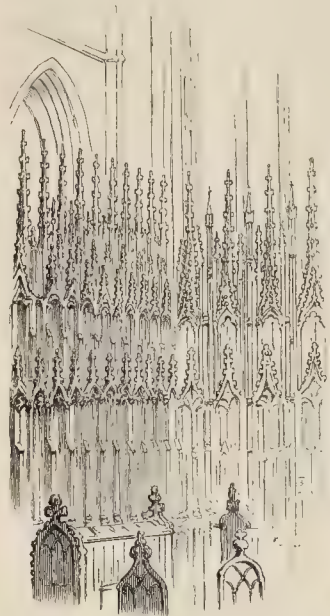
Chester, however, still retains, on the very edge of its historic river, a striking monument



Cathedral: Piscina in North Aisle of Choir.

of its early diocesan dignity. The gigantic round Norman piers of the Nave stand just as they stood in the days of William Rufus; and the fine Triforium above belongs to a period not much later; and though

large portions of this structure have been destroyed, and though its partial restoration in modern times is unworthy of its ancient



Cathedral: Woodwork in Choir.

grandeur, yet in two respects this church cannot fail to make a great impression on



Cathedral: Pulpit in King's School.

all who see it. The ruins at the East-end, recently extricated from heaps of rubbish and the growth of trees, are now a recog-

nised ornament of Chester, near the new park which is laid out on a table-land above the banks of the Dee; while the lofty tower, erect though mouldering, and still showing in parts some faint traces of its old enrichment, is conspicuous in every view of Chester, and rivals in its elevation the tower of the present Cathedral, which stands on the highest ground in the city. To this present Cathedral we must now give our attention.

And again the early sources of what we have to tell of this other church are to be found in Saxon times—in times, indeed, more remote even than the Saxon; for here is good reason to believe that during the Roman occupation of Chester, a church, dedicated to St. Peter and St. Paul, stood upon this spot; and most interesting it is thus to connect this ground with the early

Christianity of the Apostle of the Gentiles, so large a part of whose life was spent among Roman soldiers, and whose name must certainly have been known to some who fought on the Welsh frontier, and were quartered at Chester, under the successors of Agricola. But in the Saxon ages we enter upon passages of clearer Christian history, and two names come before us here specially and conspicuously side by side, St. Werburgh and St. Oswald.

Great as may be the amount of legend which has grown up round St. Werburgh's name, it would be quite a mistake to suppose that her story is purely legendary; while her fame in the Middle Ages was so considerable, and her memory is still so distinctly impressed upon the City and Cathedral of Chester, that, if these papers



Cathedral: Cloisters and King's School.

were longer, her life would require from us more than a passing notice. As to her history, let it suffice to say, in words used by Sir G. Gilbert Scott in a recent lecture, that she was a link in "the unbroken chain of saintly princesses which extends from Bertha, the grand-daughter of St. Clotilda, whom we received from France, and whose gentle encouragement introduced Christianity among our race, to St. Margaret, whom we gave to Scotland, and who restored the true royal blood of England to our later kings." She was the daughter of the third of three abbesses of Ely who had been Saxon queens—a fact which is "still symbolized by the three crowns in the arms of that see." In turn she, too, became abbess of Ely: she founded a religious house at Trentham, and there she died; and thence, during the great Danish in-

vasion, her remains were brought to Chester, when this church was rededicated by Elfred, the daughter of King Alfred, in the joint-names of St. Werburgh and St. Oswald. Why these two names are so closely associated here on the banks of the Dee, is an intricate question of history, and, indeed, as we shall see presently, of architecture too. But, to proceed with the story of St. Werburgh, her shrine became in the Middle Ages a noted place of pilgrimage, and doubtless a source of great profit. The estimate in which she was then held can be gathered from the lines written by Bradshawe on the spot, of which the following may be quoted as a specimen:

"O rutilant gemme, clerer than the cristall;
O redolent rose, repleit with suavitie,
Whiche, for the love of thy spouse eternall,
Refused hast all vague pleasures transeore."

Honour, riches, and secular dignite,
Nowe regnyng in hevyn as a queene doutles—
Praye for thy servaunt to the lorde of mercy,
Mekely beseeke the, swete patronesse.

'O perles princes, lady imperiall,'
O gemme of holynes and noble president,
Comfort to all creatures in paynes thrall—
Relieving all secke, feble, and impotent;
A myrrour of mekenes to every pacient,
Whose myracles magnifyen thy great goodnes—
Defend thy servaunt from grevous turment
By thy supplicacion, swete patronesse."

It is a fact of considerable interest that, less than two years ago, during the process

of restoring Chester Cathedral, among the materials of which a wall had been built across the western extremity of the north aisle of the Nave, new fragments of the shrine of St. Werburgh were discovered; and it is curious that this happened about the time when portions of the shrine of St. Alban, at the great abbey which bears his name, were brought to light.

But in speaking of the shrine of St.

Werburgh, and in quoting the lines which relate to her, we are anticipating. Neither this structure of stone, nor this poetry, belongs to the church which was erected here before the Conquest, but to one which dates from the reign of the Conqueror's son. Thus we are brought down once more to our great historic point. Hugh Lupus, who has been mentioned as the feudal lord planted among the Saxon vassals in these



Cathedral: from the N.E., and part of City Wall.

parts, came late in life under the influence of religious thoughts, which at an earlier period seem to have had little power over him; and, according to the feeling of those times under such circumstances, he determined to found an abbey, in which, in fact, he himself became a monk before his death. He sent for Benedictine monks from the great abbey of

Bec, in Normandy, over which Lanfranc, the first Norman Archbishop of Canterbury, had presided. At the head of these monks came Anselm, who himself was made Archbishop on his return from this visit to Chester. William Rufus had wrongfully kept the see vacant four years: and, being then confined to his bed in what was deemed to be fatal illness, and knowing that public

opinion pronounced for Anselm, he sent for that great man to his sick chamber, and forced him to become Archbishop. The story has recently been told with animation by two of our English Deans, in the well-known "Lives of the Archbishops of Canterbury," by the Dean of Chichester, and in a charming monograph on "St. Anselm," by the Dean of St. Paul's.

Thus the present Cathedral Church of Chester, once the Abbey Church of St. Werburgh, has a distinguished lineage, both secular and ecclesiastical; its joint founders having been a kinsman of William the Conqueror, on the one hand, and, on the other, one of the greatest theologians and one of the most saintly men of the Middle Ages. Architecture, too, remains, in the North Transept of the church, and along the north wall of its Nave, belonging to the precise time when Anselm and Hugh Lupus met here in the reign of the Red King. From this beginning the church grew, in the usual manner, through various alterations and with additions in successive styles. Two very remarkable features may be mentioned, which have recently been brought prominently under public notice in the course of the complete restoration of the whole fabric which is now in progress. The first is the extraordinary conical roof at the end of the south aisle of the Choir, which has now reappeared in the form in which Edward I. saw it, when that monarch liberally aided the Abbot of that day, Simon of Whitchurch, in his great architectural works. No such feature is to be seen in any other church in England: but examples are to be found in Normandy: and we have probably in this part of the building an indication of continued and active communication between the Abbey of St. Werburgh in Chester and the Abbey of Bec. The other singular characteristic of this church is the immense size of the South Transept, which is now undergoing repair: and here we encounter the architectural puzzle, which was named above in connection with St. Oswald. This South Transept has been the place of worship for St. Oswald's parish from the time when Henry VIII. made this church a Cathedral Church; and so it was during the latter part of the period in which it was an Abbey Church. Of the circumstances under which the parishioners obtained their victory over the monks history is provokingly silent. It is to be hoped that amicable feelings will always henceforward subsist, where once there was contention, between the interests represented by the names of St. Werburgh and St. Oswald.

This is the church which Henry VIII. connected with a new episcopal line at the Dissolution of the Monasteries. We must not, however, travel beyond the limits of the Middle Ages. The Bishops of Chester of the new series belong to a subsequent chapter. Still it is to be remembered that, great as this Abbey was, and great as was St. John's Church, they by no means complete the whole ecclesiastical picture of Chester in the Middle Ages. A few words may be said here in conclusion concerning the Friaries and the Parish Churches of this city of the Dec.

Those who have examined the bills of fare in French *restaurants* may sometimes have had their curiosity excited by observing a dish described in them as "*Les quatre Mendians*:" and they have probably been both amused and disappointed

to find that this means simply a few figs, a few almonds, a few raisins, and a few dried plums, so arranged as to represent the four colours of the four Mendicant Orders. These orders were the Dominicans, Franciscans, Carmelites, and Augustinians. They obtained immense powers from the Pope, and rapidly spread over all Europe, to the great discomfort of the parochial clergy. The cities of England presently exhibited in their architecture the visible results of this ecclesiastical change. This was notably the case in Bristol, where Friars of all the four orders have left their mark to this day: and there is little doubt that all these bodies were represented in Chester too, so as to affect the physiognomy of the city from the thirteenth century onward. The streets named Whitefriars and Greyfriars tell their story very plainly, concerning the Carmelites and Franciscans: and an extract from an old antiquarian may be given, to show what picturesque effects we have lost by the destruction of their buildings:—"In 1597," says Webb, "the white-freeres steeple, curiously wrought, was taken downe, and a faire house built there by Sir Thomas Egerton, knight, lord keeper: a great pitie that the steeple was put away, being a great ornament to the citie. This curious spire steeple might still have stood for grace to the citie, had not private benefit, the devourer of antiquitie, pulled it down with the church, and erected a house for more commoditie, which since hath been of little use. So that the citie lost so goodly an ornament, that tymes hereafter may more talk of it, being the only sea-mark for direction over the bar of Chester." The site of this spire was on the west side of Bridge Street: and the mention of this part of the city leads naturally to a remark concerning its Parish Churches as they appeared in the Middle Ages.

St. Peter's, at one extremity of the street, placed just where the four Roman ways intersect each other at right angles, and in its name (though defrauded of the companionship of St. Paul) containing a remembrance of the earliest of all Chester churches, still exhibits architecture which is anterior to the Reformation. The same is true of St. Mary's, on the hill where the old Norman Castle stood, beyond the lower end of Bridge Street, but not true (except to a trivial extent) of any other parish church in Chester. There was a time when Bridge Street must have been singularly curious and pleasing in the light and shade, in the projections and corners, of its church-architecture: for old St. Bridget's stood there on its western side, close under the Carmelite Spire, and opposite St. Michael's and St. Olave's, with one of which churches it was united by an arch over the street. This state of things has long been obliterated: and St. John's Church and St. Werburgh's Church stand out, pre-eminent and unrivalled, asserting for Chester the honour, which it shares with only one or two other cities in the world, of possessing two Cathedrals.

EXHIBITION OF THE ROYAL ACADEMY.*



o depict incident, whether historical or fictitious, has always been foremost among the aims of English painting. In the highest kind of Art, the beauty of the representation overpowers the mere literary significance of the story or legend, and we are content to gaze upon the picture for its own sake. Our artists have seldom reached this elevation. Their work is by turns pathetic, humorous, or tender, but it seldom gains the perfect pictorial beauty which comes of deep knowledge of living form, and delight in harmonious colour.

This characteristic of our art is referred to now, because in Gallery No. IV, which comes next in order for review, it receives special illustration. It is safe to say, that out of the many figure-pictures in this room, not one possesses any trace of the higher imaginative purpose. The poetical side of the art has been left untouched; and in the subjects that have been chosen, there is no opportunity for the nobler kinds of beauty, whether of form or colour. It is pure prose, from one end of the room to the other; but it is prose which has both strength and meaning, not without a trace of delicate fancy, and oftentimes with truth and tenderness of feeling. This room, in fact, may be taken as specially expressive of that tendency in English painting which has been most successfully followed out. Seeking for brilliant examples in this kind, we come at once upon 'The Flag of Truce' (401), by J. PETTIE, A.R.A. Three figures are advancing towards us, coming from under the shadow of the heavy arched gate of a beleaguered city. On their faces, and on the faces of the women who press round about them, the story is easily read. From the look of undeserved shame borne by the younger hero as of one who has given up a hopeless cause unwillingly, and from the manly fortitude of his elder and commander, whose hand is being kissed in thankfulness by a woman, whose fair face has grown thin with hunger, we gather readily enough on what errand the flag of truce goes out. The moment is bitter for a soldier who would rather fight it to the death. But the populace pressing down the winding narrow street, is near to death by other means, and clamours eagerly for peace. All this and more Mr. Pettie has realised in a picture that is full of force and dramatic spirit. Without exaggeration, but with enough of sympathetic treatment, the sentiment of the scene is brought home to the spectator. It is a story on canvas well and clearly told; serious in its import, and tenderly pathetic in its influence. Here may be seen what is meant by the painting of incident. There is not much purely pictorial beauty about the individual men and women who are the actors in the story. A manliness of bearing, and a certain directness and naturalness of treatment, which implies also a measure of grace and beauty, may be granted to the work readily enough; and we may notice also the care in the choice of colour. But it is not by these qualities that the picture chiefly gains its influence. The attraction comes from the incident more than the art. And it is because the painter has understood the sentiment of his subject, and has known

* Continued from p. 170.

how to find for it the most forcible expression, that the work stands out so clearly from its fellows. Considered as a purely artistic composition, its merits cannot be rated so highly, though there is enough that is painstaking and clever. The distribution of the figures in their space is not made upon very sound principle; nor have the varied attitudes suggested to the painter any subtle beauties of line. The artistic achievement shows itself highest in the skilful agreement of bright colour on the dresses of the three foremost soldiers. The note so well struck is not, however, well supported, the tone of the dull, heavy walls being clearly too sombre and monotonous. Moreover, in this part of the painting there is not the same quality of workmanship. The execution of the stone fortification is both careless and unsubstantial. The habit of setting figures in a large expanse of vague and uninteresting background is distinctive of the particular school with which Mr. Pettie's name is allied. An exaggerated example of the method may be found in this very room. 'Cinderella' (354) by W. Q. ORCHARDSON, A.R.A., is not without good qualities, either of thought or workmanship. There is a sudden instinctive grace in the figure of the fair girl alone in a bare room; and the title given is perhaps sufficiently appropriate to what, after all, is only a clever study. But there is no sort of sound reason for the almost limitless expanse of white-washed wall which surrounds the figure, thus making it seem of small importance. Nor, if there were reason for its existence, can there be any excuse for the carelessness of its realisation.

In C. CALTHROP'S picture, 'La Levée de Monseigneur' (346), there is no trace of this negligent method. The proportion of background is even greater than that in Mr. Orchardson's painting; but it is carefully worked out, with enough incident to give the sense of variety and relief. Mr. Calthrop has something of the precision and the fidelity that belong to the art of Meissonier, and he has, besides, a feeling for colour which seldom finds expression in painting of this class. Much grace and truth of drawing find their way into the figure of the languid little hero of the scene, to whose comfort all are ministering; and, indeed, the draughtsmanship throughout shows careful and loving studentship. But it is chiefly by skilful arrangement of colour that the painter secures for his picture a measure of artistic worth. There is no want of distinctness, but the tones have been carefully blended, and the effect is satisfying in a way not common, where the realities of dress and furniture have to be treated. The alternation of rich brown and green, lit up here by the scarlet cloak of the cardinal, there by the passages of lighter colour round the little lord reclining in the chair, gives a result which is soundly artistic.

We have spoken of the painting of incident, and have illustrated our meaning on that head. There is now opportunity of considering another kind of art not very common with us, but of which this room contains one brilliant example. The habit of painting a simple scene with perfect fulness and minuteness of truth, simply for the pleasure and delight which comes with a complete realisation, belongs essentially to the work of the Dutch school. The need of stirring incident or dramatic situation is not felt; it is enough to dwell lovingly upon the materials which make up a quiet and passionless life. To paint truly and faithfully what belongs to every

day of an undisturbed existence—that is the ambition which colours the art we speak of. The motive and execution of 'The Ornithologist' (380) by H. S. MARKS, A.R.A., place it naturally in this category. The old student, arrayed in comfortable dressing-gown, and aided by an assistant scarcely less venerable, is leisurely engaged in the task of re-arranging his specimens. The great stuffed birds are being most carefully restored to their places in the glass-case. There is a delicate suggestion of humour in the expression on the face of the old collector, intent and earnest over his dead favourites. But the pleasure the old man takes in counting over his feathered tribe is not greater than that with which Mr. Marks sets himself to realise every minute feature of the scene. This picture stands alone in the exhibition for a curious mastery in the representation of objects of still-life. A certain hardness of surface, and an almost pedantic neatness and precision of line, are quite in agreement with the impassionate and scientific nature of the subject. Granting to it this special characteristic, no painting could be more exactly truthful. The case of small birds covered with a glass shade, and the mass of varied plumage of unstuffed birds which lies upon the table, may be selected as specially brilliant pieces of painting. It may be remarked, that the colour throughout, if not very attractive, is studiously harmonized.

Close to this picture hangs 'Capri Girls winnowing' (372), by H. GOODALL, a picture which approaches nearer to the quality of pictorial beauty than any other in the room. The grace of drawing, and an instinctive delight in the rich tones of colour, make this a very hopeful performance. A group of girls is gathered together in the cool shadow of a white wall, busy with the labour of winnowing the grain. To the right there is a flight of steps, down which a youth is coming with a basket. His figure is so placed, that his head and the arm which holds the basket upon his shoulder come out full against the deep, steady blue of the sky behind, thus yielding a very happy decorative effect. The colour altogether is full of taste, with the rich yellow grain poured upon the fair white cloth, contrasted with the dark brown feet, and deepening in the well-chosen soft colours of the girls' dresses. The work, both in motive and design, has the right spirit, if not as yet very strongly expressed.

The life of Chatterton has supplied Mrs. E. M. WARD with the subject of a large picture (361). Here we have the poet in his early boyhood, at the time when he was still at Bristol. The following passage, quoted from Wilson's "Life," has been selected by the artist herself in describing the work:—"Each Saturday, he (Chatterton) returned from Colston's (the Bristol Bluecoat) School . . . and hastened home to the happy solitude of the attic he had appropriated as his study under his mother's roof. . . . His delight was to lock himself up in this little garret, with his books, papers, and drawing materials, and there . . . he is found, with his parchments, great piece of ochre in a brown pan, pounce-bags full of charcoal-dust, and also a bottle of black-lead powder. . . . Mrs. Edkins (his foster-mother) relates:—When she could get into his room, she would. Once he put his foot on a parchment on the floor, to prevent her taking it up, saying, 'You are too curious and clear-sighted; I wish you would bide out of the room. It is my room.'" There is strong dramatic power in this painting, and force in the realisation; but the face

and figure do not suggest a very high ideal. The picture, however, has the effect of recalling vividly enough the whole painful story of the boy-poet's life, and thus exercises an influence undoubtedly powerful and pathetic. On the whole, this seems to us better than anything Mrs. Ward has done.

Attractive qualities of painting are shown in 'Parting Words' (432), by C. W. COPE, R.A., wherein a handsome youth takes his last leave. The old man's face is powerfully charged with expression, and the execution of some of the accessories shows more thoroughness than usual with this painter.

J. E. HODGSON, the new Associate of the Academy, sends a picture called 'Jack Ashore' (329), wherein humour and artistic excellence are blended very happily. In the row of Eastern forms, which the unabashed sailor has to confront, there is much accurate and expressive drawing. Moreover, the artist has considerably improved in the use of his colours. There is more distinctness of tone, more daring, and better success in the choice of harmonies. Formerly, Mr. Hodgson was too apt to suggest the warmth of an Eastern atmosphere by a uniform tone of dull, dirty red. Here that is happily not present, and with the old power over expression we have the added gift of clean and pleasant colour.

The subject of 'The Landing of Charles II. at Dover,' by E. M. WARD, R.A. (400), has already been treated by that artist on a larger scale. The fresco in the corridor of the House of Commons is well known. The exhibited picture gives us the original study for the larger work, and is of interest for comparison and contrast with the painter's later productions.

Among the less important works of the room, 'On the March from Moscow' (337), by L. POTT, will hold its place. The broken line of soldiers, overworn and discouraged, is set upon the canvas with evident knowledge of the sources of strong effect. In the general scheme and treatment, the influence of the school of Düsseldorf is plainly visible. Hanging next to this is a small but clever sketch of street Arabs chasing a butterfly (338), by E. R. WHITE; and above it, 'Undine' (340), by F. BERTIOL. In the last-named picture there is too much sickliness of sentiment in the motive and expression, only half redeemed by a certain tenderness in the scheme of colour. Nothing like weakness of sentiment appears in 'The Clerk of the Weather' (335), by W. M. WYLLIE, which is altogether an extremely vigorous and well-executed piece of work. The colour of the wet sand, and the ready grasp of rough character in the figure of the sailor, show talent that should not be overlooked. 'Hyacinths' (369), by Mrs. R. WILSON, is a clever study of a head, with a good deal of individuality of expression; and Miss THORNYCROFT'S 'Watching the Game' (394), wherein a graceful girl sits on a broad, low window-sill, intent on a game of battledore and shuttlecock, gives proof of a knowledge and study of form.

This room, though not specially strong in portraiture, contains interesting examples. First, we come upon 'The Hon. Francis Baring' (328), by H. T. WELLS, R.A. This painter always employs sound taste in arrangement, and often very successful management of colour. What is lacking is greater strength and keenness of vision to make the picture more strikingly real. If we compare the work of this artist with that of Mr. Millais, the contrast is very marked. As the latter has oftentimes too much emphasis of style, so the former has too little; and thus, in his work, the fea-

tures fail to leave an impression. With the subject of the picture now under notice there was not, it is true, much opportunity for strong characterisation; and Mr. Wells has given us a portrait agreeable in tone, and quite free from a trace of the vulgarity in execution which mars so much work in this class. We may particularly note some very good, expressive drawing in the left hand. There is an admirable intention in G. R. CHAPMAN'S portrait of 'Mrs. Frederick Maxse' (422). The figure conveys an idea of movement, with a graceful freedom in its lines. Good expression and quiet, sombre colour are to be found in 'My Son' (341), by W. H. MAJORS. There is something pleasantly steadfast and enduring in the grave look upon the lad's countenance.

Landscape is not well represented here. 'Winter Evening' (359), by W. EDEN, though hung so high as to be scarcely visible, seems to possess good qualities of drawing in the forms of clouds gathered in the chill twilight sky. The picture evidently deserves a better place. In 'Looking down the River' (373), A. W. HUNT has made a courageous effort to reproduce the myriad changes of bright colour in foaming water; in other respects, the landscape is not very remarkable. Near this hangs the large and important work called 'Mountain Solitude' (379), by B. W. LEADER, who has also another work in the room—'A Bright Night, Goring-on-Thames' (398). There is good feeling for nature in Mr. STOREY'S 'Love in a Maze' (387). Mr. HUNTER sends a large sea-piece, called 'Trawlers waiting for Darkness' (386), which is sure of attention; and Miss ESCOMBE has painted a 'Wharf on the Wey' (406) with admirable taste and cleverness.

Among other pictures we may notice the 'Little Bo-peep' (353), by H. LE JEUNE, A., which has the painter's well-known qualities; 'Thanksgiving Day' (407), by N. CHEVALIER; a little loving scene, carefully and truthfully painted by F. D. HARDY (426); an extremely clever study of colour called 'Mamma's Chair' (383), by Mrs. ALMA-TADEMA; and a striking and meritorious work by J. W. BOTTOMLEY, 'He shall gather the lambs with his arm,' &c. (423).

Gallery No. V. is, perhaps, scarcely so strong as that we have just left; but it contains, nevertheless, not a little which is suggestive of criticism. Different individualities of style show themselves very clearly in one or two cases, and with sufficient force to make the result worthy of consideration. And foremost amongst those whose works give rise to discussion stands Mr. B. RIVIÈRE. Within certain well-defined limits it would be difficult to find a more original painter. His imagination grapples with the subject chosen in a way that is almost childlike for its simplicity, rejecting audaciously all academic tradition, and approaching the theme from its purely naturalistic side. It must be confessed that this method of Mr. Rivièrè's needs to justify itself, by an exceptional gift of truthfulness in the realisation; otherwise, the attempt would involve a double failure. For there has already been a deliberate abandonment of the higher poetical aspects of Art; and thus, unless the lower physical truths are perfected, and the simpler forms of pathos rightly expressed, the work goes for nothing. The drift of these remarks will be better understood when we recall what the painter has already accomplished. The picture that first served to draw attention to his very remarkable gifts of expression was that called 'Circe,' exhibited two years ago.

It was felt then that a very bold attempt was being made to invade the region of classical story, and to dethrone the ideal that has so long held sway therein. Mr. Rivièrè treated the great enchantress of the world with but little ceremony, showing no very keen sense of her mysterious power and influence, but taking the fable at its word, and translating it roughly and literally into the language of physical fact. The pigs were there in every variety of natural hideousness; and there, too, was a graceful, girlish figure, which did duty for Circe. In the following year Mr. Rivièrè performed the same harsh service for Scriptural narrative, and we then were presented with 'Daniel in the Lions' Den.' This work showed even increased power in sincere and truthful workmanship, and still the same unflinchingly real conception of the scene. A man stood among lions, evidently possessing over them some influence, and having in his bearing and figure a measure of nobleness and dignity. But it needed a very sympathetic criticism to find more in the picture than this; and the title was certainly wanted to connect the work with its source in Scripture. This year the painter has again returned to classical legend, and has chosen for his theme a passage out of the life of Ulysses that is full of emotional influence: the picture is entitled 'Argus' (464). The tired traveller has just returned from his wanderings. He has heard of Penelope's beautiful constancy and of the insults offered to her by those who have sought her love unsuccessfully, and he has determined on revenge. With this thought in mind, he approaches his native town disguised as a beggar, so that his movements may be the better concealed. Arriving there, he is abused and ill-treated by the goatherd Melantheus and by the rejected suitors. No one recognises the master save only his old nurse and his faithful dog Argus. Mr. Rivièrè has chosen for the subject of his picture the moment of recognition between Ulysses and the dying hound:—

"And upon Argus came the death-fate dream
Just having seen Odysseus in the twentieth year."
WORSLEY'S *Odyssey*.

It is doubtful whether any style of treatment could give a better expression to the strong, simple pathos involved here. The moment lends itself very readily to the natural, unpremeditated method employed, and we feel to the full the emotional influence exercised upon the travelled hero by the dying look of faithful affection. The tall, gaunt figure with an unforced nobleness of air, and the over-wearied hound, too tired to rise, crouched against the low stone wall—the bright fire just dying out from closing eyelids—are realised with singular force and directness of purpose. Other painters might have given us a more imaginative rendering of the same thought, enriched with more of symbolic meaning and suggestiveness, but in no other way could the natural pathos of the scene have found happier or stronger expression. And this also must be added in praise of Mr. Rivièrè's art, that the emotional aspects of his theme are kept studiously free from exaggeration, although the temptation to do otherwise is particularly strong in the particular case. We have said such a method of dealing with ideal legend needs to justify itself, and here the justification is complete. In colouring, Mr. Rivièrè should endeavour to correct a tendency towards a dull, yellow hue overshadowing other tones too completely.

The picture next remarkable seems to us

the 'Summer Afternoon' (453), by the new Associate, H. W. B. DAVIS. Pictures of cattle are common enough, but not such pictures as this. Mr. Davis has thought out his work for himself, showing in every corner of the picture both instinct and studentship. A herd of cattle are basking in and about a quiet stream just at that time of day when the sun brings stillness upon everything in nature. The scene and the moment chosen are not new; for since the time of Cuyt there has been a fascination for painters in expressing the quieting influence of summer warmth on grazing cattle. But this theme, like all others, is still fresh and young for those who care to think it out anew for themselves. Mr. Davis has done so here. The varied attitudes of the dreamy-faced cows have not been accepted at second-hand from other men's impressions. Everywhere we have the plainest evidence of close observation and careful remembrance of expression. It is a supreme achievement with such a subject as this, to get a perfect accord between the landscape and the animals that fill the landscape. A little failure in this regard shows that the true instinct is not at work, and brings the picture at once to a low level of mechanical workmanship. When we examine closely into Mr. Davis's picture, we find that the controlling power is everywhere present, binding the separate elements into one. In nothing is the energy and force of Mr. Davis's talent shown more clearly than in the character of the execution. The hair upon the cattle is painted with a crispness and solidity unhappily very rare, and the play of the light is managed with minute fidelity to natural effect.

Having singled out these two paintings as more particularly deserving attention, we may now assume a more methodical course, and examine the various works as they come in their order upon the walls. The picture of 'Riderless War-horses, after the Battle of Sedan' (437), sent by T. J. BARKER, has interest, from the fact that it was taken from a sketch made on the spot. The artistic qualities displayed are as yet not very great, and the painter would especially do well to reconsider the whole scheme of his colouring. It must be that young painters do not sufficiently reflect upon the importance of this part of their work. Assuredly all the untruthful colour yearly exhibited can scarcely be wilful and deliberate. In her picture of 'Imogen' (445), Miss STARR shows a clear advance in technical accomplishment, with some loss of freshness in conception and arrangement of a subject. A certain grace of outline, and a measure of beauty in the face, may be granted to the figure of Imogen; but there has not been enough intensity of imagination to stamp the thought with originality, or to make us feel that this is something more than a common illustration of the play. Moreover, we may notice, a little regretfully, that, with greater power over the resources of her art, Miss Starr has become careless in certain particulars of execution. The rock-work of the cave is poorly painted, giving a thin and unsubstantial effect. Miss Starr should not allow herself to fall into these errors; she is too promising an artist to be sacrificed to the present fashion for careless and unthorough workmanship.

'Christmas Eve: St. Séverin's Church, Paris' (446), by L. A. V. PELLEGRIN, represents a number of worshippers of various grades, who find themselves together in the sacred edifice at a solemn season of the year. The general purpose of the picture, which

is to set in contrast the persons of opposite ranks all engaged in the one act of worship, is well carried out. The sentiment is not over-charged, the various attitudes have been studied with some care; but the work, from an artistic point of view, is marred by a want of freshness in tone. Strikingly opposed to it in this respect is the landscape by W. LINNELL, which hangs close by. 'Over the Heath' (447) is a bold attempt to interpret the brilliant effects of the rich colours of the moor. It cannot be deemed a successful achievement, seeing that the various hues stood in need of more careful blending. The artist has been too lavish in the use of bright colours, and too careless in their manipulation. But the picture, though coarse in workmanship, possesses nevertheless a fine boldness of spirit. The sweep of the hill and the cloud-drift behind are felt with power; and there is a touch of idealism, not, however, well carried out, in the group of figures in the foreground.

A scene like that H. WILLIAMS has chosen to represent in 'A los Toros' (454), needs exquisite painting in order to make it interesting as a work of Art. It is rather too much the habit of our painters to give the results of their foreign experiences over freely to the world. A false notion prevails that any scene from a foreign country will make a picture; and accordingly, without the trouble of composition, and without the necessary thought and reflection, artists are apt merely to illustrate the manners of Italy and Spain. In Mr. Williams's picture there is some good drawing, and here and there passages of bright, radiant colour; but there is no design and no unity in the work. A jostling crowd does not of itself make a pictorial group; there is need of Art to subdue the many natural elements to the conditions of painting. In the present instance, it must be confessed, these conditions have been very little understood; and it is right that this should be said, because Mr. Williams shows force and cleverness of a kind that deserves better expression.

There is nothing careless or untutored about the 'Rest' (459), of F. W. HULME. Rather, if it errs, it is by lack of warmth and sympathy. But, making allowance for a certain coldness, there is much merit in the painter's treatment of cloud and in the impression of breeze which he manages to convey. There is a good feeling for landscape in J. MORGAN'S 'School's over!' (467); and there is, besides, a large amount of careful and clever drawing, combined with humorous expression, in the figures of the troop of boys just let loose and eager for sport. Next to this hangs 'My Garden' (468), by A. L. VERNON, wherein the flowers are better than the figures; and, farther on, a good cottage scene (469), by J. CLARK. The line of roof, and the sky seen beyond through the open doorway, are especially well painted.

'The Branks' (475) is the title of a large picture by H. H. EMERSON, which contains much careful painting. The subject of the composition is best described in the passage from a tract called "England's Grievance discovered," by Gardiner, published in 1655:—"John Willes, of Ipswich, upon his oath, said that he, this deponent, was in Newcastle six months ago, and there saw one Ann Bidelstone drove through the streets by an officer of the same Corporation, holding a rope (or chain) in his hand, the other end fastened to an ingin, called the Branks, which is like a crown,

it being of iron, which was muzzled over the head and face, with a great gap or tongue of iron forced into her mouth; and this is the punishment which the magistrates do inflict upon chiding and scolding women." The punishment, to judge from Mr. Emerson's representation, seems certainly severe; and we are not sure that its infliction naturally supplies a subject of much pictorial interest. But the painter, nevertheless, manages to prove himself the possessor of considerable talent, the picture being for the most part very carefully painted.

Very many will view with pleasure the 'Finished Study for the Head of Lear disinheriting Cordelia' (487), by J. R. HERBERT, R.A., which has been painted in fresco in the Palace at Westminster. The method of the artist is somewhat hard and thin, but there is power in the modelling of the head, and force in the angry look from the eyes. There is no more pathetic passage in Shakspeare than that illustrated by Mr. Herbert, when Cordelia, so unalterably true, answers not warmly enough for the King, who loves her while he drives her away.

"Lear. So young, and so untender?"

Cordelia. So young, my lord, and true.

Lear. Let it be so; thy truth, then, be thy dower: For by the sacred radiance of the sun,

Here I disclaim all my paternal care,
Propinquity and property of blood,
And as a stranger to my heart and me
Hold thee, from this, for ever."

King Lear, Act I., sc. 1.

There is in this room no more honest or satisfactory piece of painting than 'The Critics' (494) by A. NEUMANS. Here is an admirable model for the serious and artistic treatment of a theme unimportant in itself. The painter has taken a group seated in front of a picture, and he has managed so to treat them, both in regard of form and colour, that the result is a genuinely artistic achievement. The figures are skillfully disposed, and the drawing bestowed upon them has been of an unusually careful and studied kind. Moreover, the work, both here and in the accessories, is evidently the best the artist has to give. Nothing has been carelessly handled, and every part of the furniture and drapery in the room is realised with admirable taste and skill. The scheme of colour chosen is not brilliant, but is appropriate and harmonious. Rich tones of green and brown mingle delightfully in the dresses of the women, while a passage of brighter colour is let in through the open window.

The introduction of Lady Mary Wortley Montagu to the Kit-Kat Club is a subject full of interest for a painter of manners. A. C. GOW has essayed this year to give an adequate representation of the scene (495), but not with complete success. The incident is related in the anecdotes by Lady Louisa Stuart. "As a strenuous Whig, Lord Kingston of course belonged to the Kit-Kat Club. One day, at a meeting to choose toasts for the year, a whim seized him to nominate his daughter, then eight years old, a candidate, alleging that she was far prettier than any lady on their list. The other members demurred, because the rules of the Club forbade them to elect a beauty whom they had never seen. 'Then you shall see her,' cried he; and in the gaiety of the moment, sent orders home to have her finely dressed and brought to him." Mr. Gow has made a praiseworthy attempt to depict the varied expressions upon the countenances of the members of the club; but his powers are scarcely adequate to so difficult a task. The picture for this reason seems monotonous, and the injudicious

choice of colour rather adds to the impression. The best part of the painter's labours has gone to the representation of the little heroine herself. The attitude of bashful surprise is well imagined, and the contrast of her dainty form with the larger and rougher outlines of the laughing members of the club is cleverly conveyed.

'The beginning of November, 1872' (500), and 'An approaching Shower' (506), are two cattle-pieces, by T. S. COOPER, R.A. They do not make to us any fresh revelation of the artist's powers, but they reproduce skilfully enough the qualities of head and hand which have made his cattle-pieces admired. The latter picture, particularly, is distinguished for a truthful impression of impending bad weather.

A. ELMORE, R.A., has not often painted better than this year. His work shows a firmer purpose and intention, together with a more cultured ability in expression, than on previous occasions. The larger and, perhaps, the more important of the two works exhibited, 'After the Expulsion' (282), hangs in Gallery No. III. In it we find drawing of unusual force, though, unhappily, not supported by any satisfactory system of colouring. The same fault, though not so apparent, and the same merit, even more unmistakably expressed, are to be found in the picture now under notice, which represents St. Elizabeth of Hungary finding the Crusader's Cross in her husband's purse (505).

"Ah, God! What's here?"

A new crusader's cross!"

KINGSLEY'S "Saint's Tragedy."

The figure of the man is very confidently drawn, that of the woman has not so much motive or design: the position of the head is awkward. The colouring, as has been said, is far from satisfactory. Nevertheless, it must be repeated that the artist's contributions this year reach a high level of excellence, and reveal qualities not hitherto expressed.

The portraits in this room do not exhibit any very remarkable qualities. This branch of Art, though sufficiently remunerative, is seldom pursued with any thoroughness of intention. Enough resemblance to satisfy not over-exacting friends, added to some flashy and unfaithful realisation of modern costume, makes up the materials of most of the portraiture of the day. The fact is not recognised by our painters, that the gift of imagination is needed in portraiture as in other departments of the art, and that without such gifts there is no possibility of securing the most profound and most enduring characteristics of face or form. Failing these qualities, recourse is too often had to less worthy expedients. Some individuality of physical expression is emphasized unduly, giving to the work an impress of power and force which further acquaintance avails to dispel. Even Mr. Millais has this year yielded too much to the less cultivated aims of the art. With all their astounding cleverness, with a quick grasp of character which for keenness and truth is little short of marvellous, there is still about the portraits he sends this year the trace of a style that would scarcely become even a less competent craftsman. In the likeness of Mrs. Bischoffshausen, and still more in that of the aged lady, Mrs. Heugh, there is evidence that the painter has allowed himself to be too easily attracted by the more immediate and less important aspects of maturity and old age, and has in this way produced an impression more startling than artistic. The art of G. RICHMOND, R.A., is not at all of this kind. It is studious and painstaking to almost a

too great degree, leaving upon the mind not a very vivid sense of freshness of vision in the painter. The work is often overlaboured: the necessary impression of spontaneous vitality not unfrequently unfairly driven out by a hard and cautious style. Still, in everything from this painter's hand, we have work that carries with it a conviction of conscientious and well-directed effort, oftentimes yielding a cultured and satisfying result.

In the room now under notice there are three portraits by this painter, of which the best is that of 'Major-General Arthur Cavendish Bentinck' (452). The set of the grey head and slightly suffused features against the red background shows a happy intention excellently carried out, while the painting of the fur upon the dress is bold and truthful in drawing as well as colour. The other two pictures are of 'Dr. George Burrows' (463), and of 'The Earl of Radnor' (499). Not one of the three is so good as the same painter's 'Marquis of Salisbury' (290), in the large room, where the impression is peculiarly faithful and forcible.

Scarcely less careful workmanship may be found in R. LEHMANN'S 'Portrait of a Gentleman' (465). But the mind has not been so actively at work, and the result is poor by comparison. We shall have a better example by this same artist when we get to the next room. 'A Portrait' (485), by Miss MARTINEAU, is a decidedly clean and clever piece of painting, showing a very delicate appreciation of flesh-tones in the face, and exhibiting throughout a trained taste for harmonious colouring. A good intention in respect of colour is visible in H. W. PIPER'S portrait of 'Mrs. William Playfair' (466), where the bright blue of the dress and the red brown of the tapestried background almost reach the desired harmony. The picture, however, is faulty in the want of freedom in expression and drawing, due, probably, to imperfect training and experience. Among other pictures and portraits to be found in the room are the 'Goatherd' (439), by R. ANSDALL, R.A.; 'Bribery' (503), by Mrs. ROMER; and a portrait of 'Mrs. Frances Lowther' (498), by Miss ELLEN MONTALBA.

A. C. MULREADY has a pathetic little work called 'Remembering joys that have passed away' (476), wherein two little children, shivering with cold, pause to gaze wistfully at a large pantomime advertisement which illumines for them a dull brick wall. We may also add the names of Miss CONOLLY and Miss F. WARD (481) and (492), to the list of lady exhibitors, whose work promises future excellence; while among sea-pieces there is T. GUDIN'S 'Threatening Weather' (516), a forcibly painted picture, and among portraits H. WEIGALL'S likeness of General Upton (513). J. B. BURGESS gives us a powerful representation of a scene during the Ramadan in Morocco (488), called the 'Rush of Water'; and W. F. YEAMES, A., illustrates a verse of Tennyson with a picture of a bridal party (517).

There are two features of Room No. VI. which are suggestive of criticism,—the series of small designs by ALMA-TADEMA (576—578), and the important work by E. J. POYNTER, A. (541). It will be necessary to return to the first of these two painters when we come to speak of his scholarly and impressive painting in Room No. IX.; but the aim and scope of his art may conveniently be considered here, seeing that in the three little designs already named the special character is sufficiently

marked. There are very few artists among ourselves who understand rightly the value of polished and perfect workmanship. A vast amount of spirit and energy is expended upon one portion of a picture, and the remainder is then too frequently left to care for itself, the painter resting indolently content with an unequal and imperfect rendering of his thought. It is the special function of the art professed and practised by Mr. Alma-Tadema, to combat this particular view of the necessities of technical accomplishment, by presenting to us little gems of workmanship complete in every part, and painted studiously down to the minutest incident of the representation. And the teaching is the more easily to be accepted from this artist, because, in a number of instances, his painting does not get beyond the grace of well-ordered and sustained workmanship. Very often it is without any particular imaginative significance, and is no more than a true and learned rendering of dress and manners. The habits and costumes of the ancient world are reproduced in well-arranged harmonies of colour, not inspired by any special sentiment nor exercising any sort of magical influence; but enjoyable, because skilfully attuned to the requirements of a cultivated taste, and complete in technical finish. There are few painters, even among ourselves, who possess equal or even greater mastery in the rendering of garment or flower; but with these qualities is associated imaginative aims not well liked, nor indeed well understood, by very many who can, nevertheless, perfectly appreciate the more colourless perfection of Mr. Alma-Tadema's work. These three small pictures, representing successive periods in the ordinary day of an ancient Greek, fit in aptly enough with the remarks just made. Each little gem contains careful and cultivated drawing, supported by ample scholarship in all necessary matters of detail, and enriched with a scheme of tasteful and skilfully managed colour. They pretend to nothing more than this: there is no effort after intense idealisation of form, no opportunity for the invention of new and special harmonies of colour. The achievement stands within the limits of a highly educated artistic taste, and within those limits it is unapproached by any work in the exhibition.

Widely different from this, both in original purpose and in the measure of its accomplishment, is the large picture by Mr. POYNTER. The 'Fight between More of More Hall and the Dragon of Wantley' (541) has been imagined with the highest pictorial ambition, but, unfortunately, not with supreme success. Mr. Poynter is to be thanked for the courage and hard labour with which he pursues the ideal of his art, and for the right understanding of it this picture displays. On the intellectual side there is very little to find fault with. The general scheme of the picture has been carefully deliberated and determined with a due regard to the particular conditions to be observed. But there is a point in a work of art beyond which the intellectual faculty cannot avail. There are final alternatives, both of thought and expression, which must be decided by the imagination alone, and if that control is wanting, the picture lacks something which no amount of intellectual effort can supply. Mr. Poynter's last effort, full of good sound quality as it unquestionably is, nevertheless is without the impress of this one supreme and governing impulse. And thus it happens that the picture is broken

up into fragments of different merit, and without any deep common source of agreement. The figure of the knight set ideally against the distant hill and sky, and with the sword raised in energetic movement above his head, is altogether a masterly performance, noble in intention and with meritorious qualities of execution. The intense expression on the face is finely thrown into shadow, and the *pose* of the head is admirably decorative in effect. To turn from this part of the design to that wherein the distressed maiden crouches in fear is a veritable shock. The spirit has failed, the intention seems changed utterly. Here there is a lower and less ideal scheme of representation, which accords poorly with the central figure, and sadly mars the general effect. Moreover, the workmanship throughout the picture is terribly unequal. The green dress of the maiden is no better than a patch of colour; it scarcely reaches to the impression of a garment; while the armour upon the knight is studiously worked out and elaborated. Again, the twisted boughs of the tree, which were intended to unite the different incidents of the composition, have not been worked with sufficient thoroughness; and the same may be said of the woman's hair, of the rocks to the right of the spectator, and of the landscape beyond. Another cause for dissatisfaction lies in the imperfect feeling for colour the painter displays on this as on previous occasions. It is remarkable that Mr. Poynter never attains to cleanness and crispness of flesh-painting except in water-colour. His oil-painting always has a dull, leaden hue about it, and is smoothed till it becomes lifeless and unreal. Moreover, the blue of the landscape beyond is not in tune either with the tree-trunks or with the foreground, while it jars still more distinctly with the dirty green of the woman's dress. But, although these defects must be granted, the work is among the few high efforts which the exhibition contains, and for that reason alone deserves the warmest welcome.

Beyond the works of these two painters there is not in this room very much to give proof of high ambition or energy in English Art. The impression here is the same as that yielded by the exhibition as a whole, and is, it must be owned, not a little discouraging. The average work of our artists carries with it the conviction of a too easy success. Old triumphs, whether of invention or method, are repeated over and over again without any increase of strength or knowledge, and with gradually diminishing sincerity in the realisation. Pictures thus become conventional in the narrowest and worst sense, limited to one phase of the painter's individuality, and wanting in the quick responsive freshness that should belong to every beautiful thing. That undoubtedly is the prevailing character of the room we are now inspecting, and to reflect upon the fact is not by any means pleasant. But having said so much, it may be well to add a few words upon the merits, whether old or new, which the different pictures display. At the very beginning we find a little work by A. MACLEAN, 'Day-dreams' (524), agreeable in colour and tender in its sentiment. The figure of the young girl standing by the handsome old fireplace is not ungraceful, and the accessories of furniture and old china are carefully and artistically represented. Altogether this little picture shows a well-directed taste. The 'Three Fishers' (526) by COLIN HUNTER, is not so remarkable as his larger work in an earlier room, but it shows much the same qualities of execution. The style adopted in his

treatment of sea and shore, has somewhat too much of peculiarity and manner, but it avails nevertheless to convince the spectator of a true appreciation and delight in coast-scenery. Mr. Hunter has made a strong and favourable impression by what he this year exhibits, and there is evidence that he has ability to do even better. 'Sweet Success' (533), by Miss M. E. EDWARDS, represents a *prima donna*, in the full blaze of the foot-lights, receiving a shower of congratulatory bouquets. The subject is not specially fitted for pictorial treatment, but the painter has shown skill in the use of colour, and has successfully realised the effect of gas-light. As there are not enough good landscapes in this room to call for a separate consideration, we may notice at once the talent displayed in 'Spring Ploughing' (534), by T. WADE. The bright, keen atmosphere, and the clear outlines of the masses of cloud against the sky, mark the special character of the season admirably, while good use is made of the deep rich tones of the newly turned brown earth. In the courage with which a common aspect of nature is handled, this picture recalls the work of the late Mr. Davis, and the recollection suggests the necessary criticism on Mr. Wade's work—that it lacks freshness and crispness of surface.

This room contains another picture by Mr. Ansdell, called 'The Tethered Yowe' (545), to which the painter has aptly appended the beautiful lines,—

"Through a' the town she trotted by him;
A lang half-mile she could descey him;
Wi' kindly bleat, when she did spy him;
She ran wi' speed;
A friend mair faithful ne'er came nigh him
Than Mailie dead."

It is not necessary to draw attention to the knowledge of animal life displayed here, as elsewhere, in Mr. Ansdell's work.

The ambition to represent some momentous event of history is not always supported by sufficient pictorial power to do either the painter or the subject proper justice. The incidents of a scene may be intellectually understood, and even vividly imagined, without the ability to transfer them fully to canvas. The conditions of Art and literature are so absolutely distinct that they need completely different kinds of student-ship, and a picture may therefore give evidence of strong talent and intelligence without being wholly satisfactory as an artistic achievement. This is, we think, the case with F. W. TOPHAM'S 'Pompeii destroyed' (550). There are passages of clever and even brilliant painting, and the general scheme of the representation is not unhappily conceived, but the work is unequal, and the conditions of pictorial expression have not been sufficiently considered. The best part of the picture, both for colour and design, is that formed by the group on the right of the spectator, where a maiden is binding up her hair, while a girl holds a glass before her. The women's dresses and the cloth of the tent are cleverly, if not very thoroughly painted.

'Edith' (551), by G. D. LESLIE, A., is not intended to be more than a portrait, but, whatever its motive, the artist might certainly have granted to it a better quality of workmanship. There too often is a tendency with this painter not to thoroughly accomplish what has been well begun. The art here, for instance, is a little faltering and unfinished, without enough decision in the lines, and without depth in the colouring. It is not to be supposed, however, that the picture is wanting in signs of artistic talent. The attitude of the figure upon the garden-seat is unforced and sufficiently graceful,

and the background of leaves is happily suggested, though here again the want of finish is apparent.

C. G. LAWSON exhibits a welcome originality in 'A Pastoral in the Vale of Miefod, North Wales' (574). The picture is hung too high for its merit, and there is considerable difficulty in appreciating rightly the large amount of care and thought thrown into the work. Both knowledge and graceful fancy are employed in the treatment of the theme, showing an uncommon union of delight in the smaller facts of nature, and love for the larger sentiment of scenery. We may particularly notice the elaborate and tender realisation of the bramble branches in the foreground, which twine themselves across the landscape. The fault of the picture, so far as we can judge in its present undeserved position, is a too marked tendency towards monotonous colour.

The portrait of Mrs. George Bateson (588), by J. ARCHER, R.S.A., shows the increasing strength of his workmanship, which also finds earlier illustration in the portraits of 'Three Sisters,' hung in the second room. While on the subject of portraits, we must draw attention to R. LEHMANN'S admirable likeness of Mrs. Theodore Martin (Miss Helen Faucit) (594). Here the imaginative gift is added to the gift of mere portraiture, and the painting is a work of Art. The turn of the head and the drawing of the arms deserve especial notice. The expression of the countenance is singularly faithful, and the painting of broided dress and of the rich Indian shawl altogether remarkable. This is decidedly the best portrait Mr. Lehmann exhibits, and among the best of the year.

'A Deal Lagger off the Goodwin Sands: Early Morning' (589), by E. HAYES, R.H.A., gives us a clever representation of a rough washing sea. The transparency of the water is realised skilfully. 'Mending the Old Cradle' (600), by A. STOCKS, is clever in drawing, but with a need for greater distinctness of tone. The painter has evidently the power of doing better work. J. MORGAN has not chosen a very wise title, 'Toddles' (601), for a pretty domestic scene simply treated, sober in colour and without exaggeration of sentiment.

We add to the list already cited 'The First Prince of Wales' (593), by Sir JOHN GILBERT, full of vigour and romantic feeling, and colour with a sound instinct for genuine effect; 'Disinherited' (605), by G. POPE, more refined in treatment than is common with the painter; an admirable study of a single figure (618), by E. ARMITAGE, R.A.; a scene from Verona (597), by G. C. STANFIELD; 'Eyes to the Blind' (525), by W. GALE; 'Returning from the Wood' (592), gracefully treated by EDDIS; a brilliant piece of work, 'Summer Rain' (587), by VICAT COLE, A.; 'Tethered' (566), by EYRE CROWE, with all the accurate character of the painter's art; (606) PERCY; (567) HARDY; and (599) OAKES.

We now enter Gallery No. VII. The Academy suffers much this year from the absence of Mr. F. Walker; unfortunately the picture upon which the painter has been labouring was not in a sufficiently advanced state for exhibition. But although the master is not represented, his influence is clearly to be traced in the important work contributed by H. HERKOMER. All things considered, 'After the Toil of the Day' (657) must be placed foremost among the few bright and promising things to be found in Burlington House this season. The kind of Art which Mr. Walker practises with such rare instinct and grace deserves to be studied and imitated; because it has its foundation, not in

any narrow individuality, but in a profoundly imaginative appreciation of nature. Rustic life has been treated by our painters with too little respect. The attainment of a certain picturesque prettiness has frequently been held sufficient, and the deeper truth and the more subtle grace have been left untouched and undiscovered. Among a few modern painters an attempt has been made to alter this state of things and to seek for a higher and more enduring order of beauty from the facts of common existence. These men, holding strenuously to the actual truths of country-life, have found through them, and by their aid, a loveliness unrevealed before, and by a more faithful abstraction of hidden and unobserved qualities have secured to modern themes a measure of classic dignity. When Mr. Walker, a few years ago, exhibited his picture of 'Ploughing,' there could be traced in the motive and attitude of the central figure artistic elements which had previously been regarded as distinct and almost opposed. The fidelity to natural truth was even greater than that displayed by other modern painters, but, added to this and in harmony with it, came the suggestion of ideal and poetic grace, with its clear confidence of outline and rich imaginative control of colour. The same intensity dwelling upon common form and movement till the abstract ideal reveals itself, is to be found everywhere throughout the work of the late Mr. Mason, and differently, but scarcely in a less degree, in the painting of the great Frenchman Millet. The aim in all is essentially the same, to bring landscape and figures into perfect imaginative agreement, and to find beauty in rustic labour by revealing its truths completely, not by adorning or changing them. With these remarks it will not be difficult to understand the aim of Mr. Herkomer's picture. The scene is a village street, at evening. On one side stands an old inn, at whose door are gathered toilers of different trades, who now sit and rest after the day. A stream runs through the meadow on the other side, and nearer to the road a young girl sits on the stone coping of a well, filling her pail with water. A lad is driving a flock of geese down the village-street; by a doorway a girl sits spinning, and above, under the gable, a figure moves, busied about some household work. The effect of the picture is to bring out clearly these various incidents, showing each in its separate existence; and yet, while we feel the multitudinous life depicted, we feel also the artistic power which has bound the fragments into a whole. Each person of the little drama is brought under the influence of the evening light, and by some subtle means they are all made to express that influence. Mr. Herkomer has then a very high artistic purpose in his work, but on the executive side there is still much to learn. The drawing wants thoroughness, the colour a clearer distinction of tone. All the painting of the gabled house might in particular be elaborated and improved.

We have spoken of Mr. Herkomer's work as betraying the influence of Mr. Walker, and in the same way it is possible to find a trace of the style of Mr. Mason in the graceful and conscientious drawing by P. R. MORRIS. 'Good-bye: God bless you!' (636), is also painted in the evening light, but the hour is later, fast approaching the gloaming. A girl is about to start upon some journey, and her mother is speaking the last word before she goes. The waggoner is waiting in the distance, and just beyond a gentle undulation in the road the horses and waggon are drawn up in readi-

ness. There is grace in the treatment of the figures, and much beauty in the landscape. Mr. Morris has succeeded in drawing out of the scene all the sentiment needful, and the picture is impressive and pathetic in no common degree. The incidents in the foreground of the landscape, the rugged road, broken into spaces of brightness where the fading sunlight falls upon the pools of water and dull green of shadowed grass, are especially well handled. Something in the colour of the women's dresses strikes us as a little out of tune with the rest of the picture, the tone here being scarcely grave enough for the prevailing sentiment. Mr. Morris has another picture in this room, entitled 'Whereon he died' (670), and representing a female figure holding up a child before the cross. There is considerable dignity in the composition, and the attitude has been imagined with originality and force. Here again, however, as it seems to us, the colour a little fails of necessary distinctness. The harmony is true, but it has been obtained too easily, the various tones agreeing rather through natural resemblance than through the painter's power of selection. We hope to see this defect removed from Mr. Morris's work; for, from these two pictures, it is plain that much may be expected of the artist in the future.

(To be continued.)

THE ARUNDEL SOCIETY.

To their numerous and valuable publications the Arundel Society has added 'St. Francis Preaching before Honorius III.,' after the fresco by Giotto in the upper church at Assisi; and 'St. Anthony of Padua healing the injured foot of a young Man,' from the fresco by Titian in the Scuola del Santo at Padua. These are both chromo-lithographs, executed by Messrs. Storch and Kramer, under the direction of Professor L. Gruner, from drawings by Herr Kaiser.

The former of these drawings reminds us in nowise of the meagreness of Cimabue's conceptions. In the works of these painters at Assisi we have an opportunity of determining respectively the merits of the master and the pupil; and it appears that, while the former was stationary, the latter went on improving in every essay. Hence, in the faces and figures of these drawings by Giotto, there is a satisfactory fullness which never characterised the works of the master Cimabue. Like the paintings of all men of genius, there is that diversity of both ideal and mechanism which shows that the artist is never satisfied with his work. The niceties of composition are but little understood by the connoisseurs of our own day, how much less were they appreciated by the Art-lovers of the time of Giotto! and yet throughout Italy the fame of his reputation was even then widely spread.

In the second picture (by the way, one of the very few frescoes that Titian painted), the patient is extended on the ground attended by many persons, among whom prominently figures St. Anthony. As in the former picture, the persons are all male, but there is greater relief by a larger variety of attitude. To those who may remember the work, this copy of it will present it more uniformly perfect than it really is.

Other subjects published are 'Two Angels,' from the sacristy of St. Peter's at Rome, by Melozzo da Forlì; and by Perugino, three works—'The Crucifixion, with attendant Saints,' from the convent of Santa Maria Maddalena de Pazzi at Florence; 'The Adoration of the Kings,' from Citta della Pieve; and 'The Martyrdom of St. Sebastian,' from Panicle. By Fra Bartolommeo there is 'The Virgin and Child,' from St. Mark's Convent, Florence. Indeed,

the monks of this establishment possessed some of the finest works of Bartholomew, which were equal, in many qualities, to those in the Pitti Palace, Florence, and in brilliancy not less charming than those of Titian. There is 'The Figure of the Saviour,' by Bazzi, from a fresco in the convent of Santa Anna, near Sienna, and by Michel Angelo, 'The Prophet Jeremiah,' from the ceiling of the Sistine Chapel at Rome. There will be ready for distribution in the autumn 'The Poets on Mount Parnassus,' after the fresco by Raffaele, in the Camera della Segnatura of the Vatican. This and the other pictures in the Segnatura were finished in 1511, after, of course, the painter had set aside the manner of Perugino and had acquired new tastes from the relics of Greek Art. Nothing can look more complete than this composition; and this is intensely felt, from the fact that not the most minute portion of the fabric could be removed without the disruption of the whole. To turn casually to the 'Adoration of the Lamb,' by Van Eyck, the greater altar-piece in St. Bavo, at Ghent, we possess in the copy here a memorandum of a work which might not have been recorded, or might have been entirely lost. But, however, it is perfect here, including copies of those portions at Berlin and Brussels. The altar-piece was completed in 1432; and the consecration of the chapel for its reception was a memorable occasion in the history of Bruges. The ceremony took place in May, and the crowds which flocked to see the ceremony are compared, in a contemporary record, to swarms of bees.

Thus the publications of the Arundel Society, to be seen at 24, Old Bond Street, comprehend many of the most valuable and beautiful remnants of ancient Art, which, but for such means of preservation, would probably have been utterly lost.

THE LOUVRE PICTURES BY CONSTABLE.

The following narrative will be welcome to British artists, and will figure graciously in the history of British Art. We are indebted for its detail to *La Chronique des Arts*.

With the exception of Bonington, no distinguished master of the English school has been represented in the Louvre. The press has frequently alluded to this untoward default, but as it happens that English pictures rarely find their way to the Continent, its adjustment was difficult. The administration of the Louvre, anxious to avail themselves of an occasion, offered by a recent great sale, to acquire Constable's masterly work 'The Bay of Weymouth,' pushed their biddings for it up to £2,240. They had, however, an antagonist named Wilson, to whom it was adjudged for the sum of £2,260. The administration then fell back upon a second work of Constable—'The Cottage'—and became possessors of it for £960. This, while admirable in execution, is obviously inferior to the other in *prestige*.

After all, the two pictures are destined to form part of the Louvre collection, inasmuch as Mr. Wilson, having had a yearning to see one of his celebrated fellow-countryman's pictures figure in the Louvre Museum, became owner of the great work in question with the sole intent of presenting it to France.

On the 3rd of May he wrote as follows to the individual to whom he entrusts the organisation of his own gallery:—

"Paris, May 3, 1873.

"SIR,—As the ultimate result of much that has passed between us, on this subject, I hereby authorise you to purchase for me, at the sale on the day after to-morrow, and at whatever the price may be, Constable's 'Weymouth Bay,' and to be good enough to present it, in my name, to the Louvre Museum, together with a study of 'Salisbury Cathedral,' which forms part of my collection. These two pictures having been presented for his gracious acceptance to his Excellency the President of the Republic, it is my wish that they should be inalienable, and

remain in constant exhibition, in the galleries of the Louvre, which at present are not possessed of any canvas of the greatest landscape-painter of the English school.

"You will be good enough to await the direction of the President, and hand over these pictures to whomsoever he may indicate.

"Yours, &c.,

"JOHN W. WILSON."

The purchaser of the picture, on Mr. Wilson's account, forthwith addressed a copy of this letter to M. Thiers, informing him that the two pictures for the Museum were at his disposal.

There was no delay in the reply:—

"Paris, May 6, 1873.

"SIR,—I have read your letter of yesterday to the President of the Republic, and he begs you will have the goodness to thank Mr. John W. Wilson, for his generosity. Hereafter he shall receive an official reply, when the two pictures shall have been received by the Minister of the Fine Arts, in the name of the State. I have written to M. Jules Simon, that he may give the requisite orders, and that communication may be duly established with you in respect to them." &c., &c., &c.

"B. SAINT-HILAIRE."

In fine, then, the Louvre is now in possession of three pictures by Constable, each different in character from the other. 'The Study of Salisbury Cathedral,' which made part of Mr. Wilson's collection, presents the initiatory idea of one of Constable's most celebrated pictures.

A paramount interest attaches itself to these pictures in connection with the Louvre Museum, not merely on account of their intrinsic value, but, still further because our French contemporaneous school of landscape is directly associated with Constable, who may be considered to have been its father—*qui peut en être considéré comme le père*.

Our readers may be interested in some information respecting the generous foreigner, who, like his fellow-countryman, Sir Richard Wallace, has offered to France so striking a testimony of his good-will; while, at the same time, with the promptings of an intelligent patriotism, he opens French acquaintance with the English school, the merits of which have but to be known to be duly appreciated, as they are now beginning to be on the Continent.

Mr. John W. Wilson was born in Brussels in the year 1815—his father and mother being both English. The former, who enjoyed the confidence of William I., King of the United Low Countries, left Manchester to establish at *Stalle les Bruxelles* vast linen and cotton-bleaching factories. In a word, he introduced that branch of industry into Belgium. In 1830 he followed the fortunes of the king, his protector—transported his business to Haarlem, and there imparted to it immense development. A few years subsequently, he yielded the undertaking to his son John, who, having added thereto cotton-printing, entered upon a vast trade with the Dutch eastern settlements, inasmuch that his house became the first in Holland in its relations with Java.

Haarlem happens to be the town, in Holland, which has produced the greatest number of painters; its splendid museum treasures up the marvels of F. Hals' pencil. There John W. Wilson developed his taste for painting, and when he retired from commerce, some six years since, finally to set up his residence in Paris, his first care was to construct a gallery in connection with his hotel in the *Avenue de la Reine Hortense*, and there he collected a number of first-class pictures, selected principally from the schools of Holland and England.

The private collection of Mr. John W. Wilson is now one of the finest in Paris.

One incident more to complete our knowledge of the man. Being desirous to give his native city a token that he had not forgotten her, he is about to transmit his entire collection to Brussels, to be there exhibited for the benefit of the poor. In that proceeding will be combined a feast for artists with an act of kindly beneficence.

SELECTED PICTURES.

FROM THE PICTURE IN THE SHEEPSHANKS COLLECTION, SOUTH KENSINGTON.

QUEEN KATHERINE.

C. R. Leslie, R.A., Painter. C. W. Sharpe, Engraver.

WHEN, in 1842, this picture was exhibited at the Royal Academy, it bore the simple and rather indefinite title of 'A Scene from *Henry VIII.*' Any one familiar with Shakespeare would, of course, recognise the subject at once; to others it might not be so apparent. A few words, therefore, of explanation may not be out of place.

The scene lies in a room in the queen's suite of apartments in the palace of Bridewell, in which Katherine and "some of her women" are at work. The latter are not introduced into the composition, but the queen, addressing one of the ladies, says—

"Take thy lute, wench, my soul grows sad with troubles;
Sing, and disperse them if thou canst; leave working."

In obedience to the command, the person addressed approaches her royal mistress, and sings—

"Orpheus, with his lute, made trees
And the mountain-tops that freeze
Bow themselves, when he did sing:
To his music, plants and flowers
Ever sprung; as sun and showers
There had been a lasting spring."

"Everything that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by.
In sweet music is such art;
Killing care, and grief of heart,
Fall asleep, or, hearing, die."
King Henry VIII., Act III., Sc. 1.

Immediately after the song is finished the two cardinals, Wolsey and Campeius, are announced, their mission being to sound Katherine respecting a divorce from Henry, to enable the king to marry Anne Bullen. The queen well knew that this was to be her fate, hence her mournful confession—

"My soul grows sad with troubles."

The composition is very simple, but the figures and their adjuncts are arranged with much skill and harmony of lines. Note the *finesse* with which the painter has introduced the small embroidery-frame—for such it appears to be—on the table, which balances the leaning form of Katherine, while the figure of the lutist, standing, fills up the vacant space. This little object on the table is in itself a triviale, yet of the utmost importance in the construction of the design no less than in the arrangement of the light and shade; to test its value, let the spectator cover it with his hand, and he will see at once how much will be lost by its absence. It is in small matters such as this that the technical knowledge and the resources of an artist are made apparent. Leslie has endowed both faces with the attribute of beauty, but he well knew how to discriminate between the character of expression which, as a rule, is derived from social conditions. The beauty of Katherine, tinged as it is with deep, heartfelt sadness, is dignified and regal, and shows her Spanish origin; while that of her attendant—doubtless a lady of good birth—is sweet and attractive from its quiet simplicity.

This is a touching picture, the sentiment of which is forcibly worked out; and it evidences in every particular the mind and the hand of a true artist.

PICTURE SALES.

A SMALL but choice collection of water-colour drawings, the property of the late Mr. John James, of Cornwall Terrace, Regent's Park, was sold by Messrs. Christie, Manson, & Woods, at their rooms in King Street, St. James's Square, on the 17th of May. The principal examples were:—'Dort, from the Sea,' D. Cox, 160 gs. (Agnew); 'A Disciple of Izaak Walton,' W. Hunt, 220 gs. (Agnew); 'The Meet,' F. Tayler, 145 gs. (Vokins); 'Cologne,' and 'View in Greece,' both by C. Stanfield, R.A., 250 gs. (White); 'Purple Grapes, and Pear,' W. Hunt, 180 gs. (Vokins); 'A Scene from "Waverley,"' F. Tayler, 175 gs. (Vokins); 'Bird's Nest and Apple Blossoms,' W. Hunt, 170 gs. (Agnew); 'Lilac and Bird's Nest,' W. Hunt, a very fine drawing, 310 gs. (Vokins); 'The Eavesdropper,' W. Hunt, 520 gs. (Agnew); 'Cornfield, Lincoln,' P. de Wint, 340 gs. (Agnew); 'Sussex Downs,' Copley Fielding, 340 gs. (Agnew). The collection, thirty-nine drawings in all, realized £5,236.

The sale of Mr. James's collection was followed by that of another, "a different property," consisting of twenty-one drawings, among which were—'Hastings Beach,' J. M. W. Turner, R.A., described as "the original drawing presented to Sir Anthony Carlyle, M.D., for medical attendance," 845 gs. (Agnew); 'The Leading Hound,' F. Tayler, 250 gs. (Vokins).

A small collection of oil-pictures succeeded to the above, the property of a gentleman in the country. Among these were—'Whitchurch,' W. Müller, 500 gs. (Holmes); 'The Sick Child,' T. Webster, R.A., 205 gs. (Hooper); 'Mountain Shepherds,' and 'Landscape, with Figures,' a pair by J. Linnell, 1,580 gs. (Williams); 'Afternoon Clouds,' P. Graham, A.R.S.A., 385 gs. (Smith); 'April Skies,' V. Cole, A.R.A., 630 gs. (Smith); 'The Weatherhorn, from above Rosenlaui,' B. W. Leader, 450 gs. (Agnew); 'Landscape, with Sheep,' Rosa Bonheur, 300 gs. (Agnew).

Another "different property" followed, including—Claude Duval, W. P. Frith, R.A., 1,950 gs. (Graves); 'A Listener never hears Gude o' Himsel,' T. Faed, R.A., 1,100 gs. (Agnew); 'Only Hersel,' T. Faed, R.A., 600 gs. (Agnew); 'At Verona,' D. Roberts, R.A., 425 gs. (Browne); 'Raising the Maypole,' F. Goodall, R.A., 1,400 gs. (Agnew); 'Christ Weeping over Jerusalem,' Ary Scheffer, 950 gs. (Phillips); 'During the War,' Henriette Browne, 360 gs. (Phillips); 'The Cotter's Saturday Night,' Sir D. Willkie, R.A., from the collection of Sir F. D. Moon, 580 gs. (Morris).

The collection of the late Mr. James Garrett Frost, of Manchester, followed; the most important works were—'Cockle-gatherers, Meadford Bay, Torquay,' W. Collins, R.A., 200 gs. (Agnew); 'Hever Castle, Kent,' F. Goodall, R.A., 240 gs. (Graves); 'Arundel Castle,' Copley Fielding, 410 gs. (Graves).

Next in succession was a collection, "the property of a gentleman residing at Blackheath," it included—'The Avalanche,' J. M. W. Turner, R.A., 360 gs. (Jones); 'Coast Scene,' with windmill, C. Stanfield, R.A., 330 gs. (Hooper); 'The Dying Contrabandista,' J. Philip, R.A., the original sketch for the picture in the possession of the Queen, 140 gs. (Lewis); '"1870," an Episode of the Franco-German War,' Henriette Browne, 370 gs. (White); 'The Cap-maker,' Henriette Browne, 450 gs. (James); 'Piping down the Valleys Wild,' J. Linnell, 730 gs. (Lewis); 'Milking-time,' W. Linnell, 220 gs. (Pocock); 'Stream in North Wales,' W. Müller, 260 gs. (Agnew); 'View in North Wales,' with boys fishing, D. Cox, 190 gs. (White); 'A Recollection of Evening Effect in Venice,' J. Holland, 190 gs. (White).

The day's sale concluded with a small collection of pictures, fourteen in number, "a different property," of these may be noted—'The Ford,' J. Linnell, 855 gs. (Marsden); 'Narcissus,' W. Frost, R.A., 180 gs. (Tooth); 'Vessels Scudding in a Light Gale, the Bass Rock in the Distance,' E. W. Cooke, R.A., 315 gs. (Lewis); 'Sheep and Cows Watering,' T. S. Cooper, R.A., 280 gs. (Tooth).

The aggregate sum which the day's sale produced was £32,350.

A collection of more than 300 oil-paintings and water-colour drawings, by artists of the English and foreign schools, the property of Mr. José de Murrieta, was sold by Messrs. Christie & Co., on May 23rd and 24th. Among the water-colour examples the following were the most notable:—'Brienne,' J. M. W. Turner, R.A., 170 gs. (Rogers); 'Castle and Shipping,' by the same, 280 gs. (McLean); 'Cardiff Castle and Bridge,' P. de Wint, 550 gs. (Wilson); 'Landscape—Sunset,' Copley Fielding, 750 gs. (Vokins); 'Teaching Dolly to Dance,' Birket Foster, 312 gs. (Agnew); 'Storm off the Mumbles,' E. Duncan, 205 gs. (Campbell); 'Reading by Candle-light,' and 'Greengages and Plums,' W. Hunt, 200 gs. (Permain); 'L'Exedre,' Alma Tadema, 330 gs. (Pilgeram); 'Dante,' J. L. Gérôme, 225 gs. (Campbell).

The oil-paintings included:—'Landscape,' and 'At Hampstead,' both small, and by P. Nasmyth, 362 gs. (Smart); 'On the Coast of Calabria,' C. Stanfield, R.A., 550 gs. (Agnew); 'Dover Cliffs,' C. Stanfield, R.A., 400 gs. (Mitchell); 'News from the Crimea,' T. Faed, R.A., 360 gs. (Permain); 'Meleager and the Calydonian Boar,' J. Linnell, 260 gs. (Campbell); 'Coast Scene—Returning from the Harvest-field,' J. Linnell, 775 gs. (Cox); 'Taking Home the Flock, Sunset,' J. Linnell, 640 gs. (Agnew); 'Milking-time,' J. Linnell, 620 gs. (Cox); 'Rainy Weather—Crossing the Moors,' P. Graham, A.R.S.A., 300 gs. (Greenwood); 'Haddon Hall,' D. Cox, small, 510 gs. (Permain); 'Prayer,' W. P. Frith, R.A., very small, 120 gs. (Vokins); 'Lady Castlemaine and Charles II.,' W. P. Frith, R.A., small, 220 gs. (Permain); 'Queen Elizabeth discovering Amy Robsart at Kenilworth,' a sketch by W. P. Frith, R.A., 215 gs. (Agnew); 'Ordeal by Water,' the large picture by P. F. Poole, R.A., 680 gs. (Permain); 'Proclaiming Claudius Emperor,' Alma Tadema, 410 gs. (Tooth); 'The Honeymoon,' Alma Tadema, 850 gs. (McLean); 'The Children of Clothilde,' Alma Tadema, 1,050 gs. (Agnew); 'Lesbia,' Alma Tadema, the finished sketch for the large picture in the collection of the King of Holland, 425 gs. (Smart); 'Sisters of Charity,' Bougereau, 380 gs. (Campbell); 'On the Thames—the Frightened Heron,' Tissot, 570 gs. (Farquhar); 'Faust and Marguerite,' G. Koller, 550 gs. (Holland); 'The Alma Dance,' Henriette Browne, 950 gs. (Macdonald); 'The Angurs,' J. L. Gérôme, 860 gs. (McLean); 'Sea View,' with a fishing-smack, Jules Dupré, 520 gs. (McLean). The entire collection realised upwards of £26,000.

On the 31st of May, Messrs. Christie, Manson, & Woods sold a number of pictures, "the property of a gentleman," including—'The Roman Flower-Market,' Alma Tadema, 610 gs. (Permain); 'Scene in the Bey's Garden,' J. F. Lewis, R.A., 310 gs. (Vokins); 'Draught-Players,' T. Faed, R.A., 260 gs. (Permain); 'The Rescue,' 770 gs. (Permain); 'Sunset,' 670 gs. (Gilbert), both by J. Linnell; 'An Indian Ashore,' C. Stanfield, R.A., small, 500 gs. (White); 'Auld Robin Gray,' T. Faed, R.A., 1,000 gs. (Permain, for Mr. J. N. Mappin, of Sheffield); 'The Young Lantern-Maker of Grand Cairo,' W. Holman Hunt, 145 gs. (Allen); 'The Music-Mistress,' J. E. Millais, R.A., 115 gs. (Lesser); 'View of Richmond Bridge,' P. Nasmyth, small, 200 gs. (Hooper); 'Sea-weed Gatherers,' J. C. Hook, R.A., 750 gs. (Falkner); 'The Fair of Fougères,' F. Goodall, R.A., 460 gs. (Falkner); 'Sunset—a Pause in the Storm,' V. Cole, A.R.A., 790 gs. (Falkner); 'El Agua Bendita,' J. Philip, R.A., 830 gs. (Agnew); 'Signor Torello at the Marriage Feast,' a scene from *Boccaccio*, J. C. Hook, R.A., 620 gs. (Falkner); 'The Last Moments of Montrose,' E. M. Ward, 280 gs. (Parsons); 'Convent of St. Geroning Bona Vista, near Seville,' R. Ansdell, R.A., 480 gs. (Agnew). The sale produced £19,760.

Other sales are of necessity postponed till next month.



LIFE ON THE UPPER THAMES.

BY H. R. ROBERTSON.

X.—DIBBING FOR CHUB.

WASHINGTON IRVING, in his "Sketch-book," notices how favourite a pastime angling is with us as a people, and it seems to have struck him as curiously consistent with the character of the landscape. The passage we refer to is as follows:—"As the English are methodical, even in their recreations, and are the most scientific of sportsmen, it has been reduced among them to perfect rule and system. Indeed, it is an amusement peculiarly adapted to the mild and highly cultivated scenery of England, where every roughness has been softened away from the landscape. It is delightful to saunter along those limpid streams which wander, like veins of silver, through the bosom of this beautiful country; leading one through a diversity of small home-scenery; sometimes winding through ornamented grounds; sometimes brimming along through rich pasturage, where the fresh green is mingled with sweet-smelling flowers; sometimes venturing in sight of villages and hamlets, and then running capriciously away into shady retirements."

Perhaps the most deserving of the terms, mild and methodical, is the mode usually practised of angling for chub from the bank, commonly spoken of as "dibbing." The process is graphically described by Isaac Walton, who sometimes calls the fish a cheven or chavender, and uses the word "daping" (now obsolete) for "dibbing."* Piscator says to his pupil, "Go to the same hole in which I caught my chub, where, in most hot days, you will find a dozen or twenty chevens floating near the top of the water. Get two or three grasshoppers as you go over the meadow, and get secretly behind the tree, and stand as free from motion as is possible. Then put a grasshopper on your hook, and let your hook hang a quarter of a yard short of the water, to which end you must rest your rod on some bough of the tree. But it is likely the chubs will sink down towards the bottom of the water at the first shadow of your rod (for chub is the fearfulest of fishes), and will do so if but a bird flies over him and makes the least shadow on the water. But they will presently rise up to the top again, and there lie soaring till some shadow affrights them again. I say, when they lie upon the top of the water, look out the best chub (which you, settling yourself in a fit place, may very easily see), and move your rod as softly as a snail moves to that chub you intend to catch; let your bait fall gently upon the water three or four inches before him, and he will infallibly take the bait.



Drawn by H. R. Robertson.]

Dibbing for Chub.

[Engraved by W. J. Palmer.

And you will be as sure to catch him; for he is one of the leather-mouthed fishes, of which a hook does scarce ever lose its hold; and therefore give him play enough before you offer to take him out of the water. Go your way presently; take my rod, and do as I bid you; and I will sit down and mend my tackling till you return back."

Should not a grasshopper, which is the most deadly of all baits for the chub, be procurable, a cockchafer or humble-bee will do very well; it is said that a cherry or a piece of cheese has been successfully employed in this manner, but we have never tried

them. The expression "leather-mouthed" fish is applied to such as have their teeth in the throat, as the barbel, the gudgeon, and the carp; the skin of the mouth of these fish is much more tough than of others, as the trout or perch, from which the hook will frequently break away before the fish can be brought to land.

The chub are hardly to be taken in the manner described till after Midsummer, as they prefer staying in the deep water till the weather becomes very warm. A hot sun tempts them out on to

* The latter word occurs in the continuation of the "Complete Angler," by Mr. Charles Cotton.

the shallows, where they like to swim about slowly near the surface. They often make a regular round, visiting the same spots one after another, but never going far away from their hole, to which they retire on the slightest alarm, and immediately sink out of sight. As a rule they avoid the strength of the current, but like to lie near enough to it to be able to seize upon what insects may be carried down by the stream. A slight backwater, such as may be caused by the stump of a decayed willow, is a favourite resort with them. The very largest chub, however, are sometimes taken when the angler is spinning for trout in a mill-race or weir-stream.

When these fish happen to swim near a bank unsheltered by trees or bushes it is a capital plan for the angler to lie at full-length on the grass and project as little of the rod as possible. Dabbling for chub is very successful between five and eight o'clock in the morning in fine autumn weather; there being then little to disturb "the fearfullest of fishes."

Now that the trout has become so scarce in the Thames, the chub takes the first place in the fly-fisher's regard. A sorry substitute certainly, but affording good sport nevertheless. Among

other reasons, naturalists attribute the decline of the trout to the great increase of the chub and pike, which are believed to destroy the young fry to an enormous extent.

Fly-fishing proper, that is with the artificial fly, is little practised up the river by the country-people. It is more frequently visitors from the towns that "whip" under the willows from a boat in the middle of the stream, while the countryman fishes from the bank. The favourite artificial flies for chub are the red and black palmer, the alder, and the coachman. The two former are supposed to represent the common hairy caterpillar,* and consist simply of a cock's hackle twisted round the shank of the hook; the two latter have a thickish body composed of peacock-herl, the alder with a dark wing and the coachman with a white one. A very good caterpillar is made by omitting the wing of these, and only retaining the peacock-herl body, which is somewhat lengthened. An artificial bee or wasp is also good towards the end of the season.

In fly-fishing for chub the chief points are to fish from a boat or punt, to use as long a line as you can conveniently manage, and



Drawn by H. R. Robertson.]

The Ferry.

[Engraved by W. J. Palmer.

to let your fly drop close to the bank (or the willow-bough) the first throw at each spot you try. The boat must be handled with great care so as to make as little disturbance as possible, and to keep the angler as far from the bank as the length of his line will permit. When the weather is chilly it is a good plan to put a gentle or small piece of washleather on to the fly-hook, and to let the line sink as much as you can in drawing it through the water.

Isaac Walton gives elaborate instructions as to the cooking of this fish so as to render it palatable: his principal directions are to cook it, if possible, immediately on its being taken out of the water; not to wash the blood out of the flesh more than can be helped; and to roast it, so as to dry the moisture out of it. The fact is, that the fish is watery and poor, and the bones are many and large; and we cannot help fancying Piscator is making the most of his subject, after the fashion of a special pleader on a given topic. He puts into the mouth of his scholar this remark, after having partaken of a properly cooked specimen: "Trust me, 'tis as good meat as I ever tasted." However, on another being caught, it is given to the milkmaid; and on a future occasion, when he unintentionally catches one,

he exclaims against him for "a logger-headed chub;" adding, "and this is not much amiss, for this will pleasure some poor body." On our offering the contents of our basket to some poor body in a village not far from London, she declined, with thanks, adding that she did not keep a cat. As a change of diet, some value is apparently attached to them, for we have ourselves more than once been asked for some we had caught, on behalf of an invalid wife or daughter of the person asking. The fishermen say they find a ready market for the chub, which are classed along with roach and dace as "coarse" fish, and sell uniformly at twopence a pound. A chub of four pounds is reckoned a very good size.

Should the angler have a blank day (a rare event, to judge from the conversation one over-hears of the brethren of the craft), he has the consolation of an old writer,† that "atte the leest, he hath his holsum walk, and mery at ease, a sweet ayre of the swete savoure of the mede floures that makyth him hungry; he hereth the melodious armony of fowles; he seeth the yonge swannes,

* The larva of the tiger-moth.

† Dame Juliana Berners, prioress of the nunnery of Sopwell, near St. Albans.

heerons, duckes, cotes, and many other fowles, wyth their brodes ; whyche me seemyth better than alle the noyse of houndys, the blastes of hornys, and the scrye of foulis, that hunters and fawkeners and foulers can make. And if the angler take fysche, surely thenne is there noo man merrier then he is in his spyrtre."

XI.—THE FERRY.

The ferry-boat, worked in the particular manner we have chosen for our picture, is only in use high up the river. The rope, which has to be raised when a barge or other large boat passes under it, would be too much in the way if the traffic were considerable. Other ferries are worked with the ordinary punting-pole, or by means of a chain which lies at the bottom of the river, and is passed round the axle of a wheel on board the boat.

On several of the more rapid rivers that we have rowed down

abroad there are ferries of the same description as in our illustration, but ingeniously worked by steering only ; the pressure of the stream is employed as the propelling force, precisely as a sailing-vessel uses a side wind.

The tolls for horses vary, at the different ferries on the Thames, from one penny to threepence ; some belonging to the Thames Conservancy are free for barge-horses.

Foot-passengers are charged a halfpenny at all the ferries ; and that the fare for each person was the same some three or four hundred years ago, we have the evidence of one of the "Hundred Merry Tales,"* printed by John Rastell in 1526. The tale is the seventy-fourth, and is to this effect :—"A courtyer and a frere happenyd to mete togyder in a fery bote, and in communycacyon betwene them, fell at wordys angry and dyspleasyd eche with other, and fought and strogled togyder, so that at the last the courtyer cast the frere over the bote, so was the frere drowned.



Drawn by H. K. Robertson.]

The Wreck Ashore.

[Engraved by W. J. Palmer.

The ferryman, whiche had been a man of warre the moste parte of his lyfe before, and seynge the frere so drowned and gon, sayd thus to the courtyer, 'I beshrewe thy hart thou sholdest have taryed and foughte with him a lande, for now thou hast caused me to lese an halfpeny for my fare.'

In the foreground of our drawing is a landing-stage for use when the river rises above its banks.

XII.—THE WRECK ASHORE.

As the children of rich people, born and bred in cities, play at making morning-calls, shopping, and giving parties, so do other little folks, with the varying circumstances of their respective homes, enjoy their own world of "make-believe." Indeed, when one thinks of what the favourite toys of children are,—dolls, tin soldiers, bricks, rocking-horses, &c.,—and that the books which charm them wholly are the most extravagant of fairy-tales, it would appear that the child lives a great proportion of his time in the world of fancy. It is somewhat mortifying to consider how

little imagination we adults are blest with, compared to that of which we must, at one time, have been the happy possessors.

The work of their parents, whatever it may happen to be, is the first occupation children naturally take to playing at. In the case we have illustrated, the fisherman's lucky youngsters have found an old punt left high and dry by the floods of the previous winter, and are hard at work. An old clothes prop serves the boy for a punting-pole ; while his sister rows steadily with a broken bough for an oar. The two other juveniles have been taken on board as passengers, along with the dog, though the latter does not keep up the character so well as might be wished. He, perhaps, has his world of imagination, and, as Montaigne said of his cat, probably thinks that human beings are provided solely for his amusement.

* This curious old book, from which we have before quoted, is interesting as being the only book that Shakspeare has mentioned by name. In *Much Ado About Nothing* Benedick suggests that Beatrice is indebted for her wit to the "Hundred Merry Tales," much as we might nowadays allude to Joe Miller's jest-book.

OBITUARY.

CHARLES LUCY.

IN common with our contemporaries who have adverted to the death, on the 19th of May, of this artist, we sincerely regret the loss which the English school of historical painting has sustained by the event. This school is—from a variety of circumstances opposing its due elevation among us as a great department of British Art—but very limited; and if Mr. Lucy failed to acquire a distinguished name in the roll of painters, it was not for want of perseverance, nor from the absence of talent, though it might not have been of the highest order. In noticing his exhibited works during many past years we have endeavoured to render justice to the merits of his pictures, which seldom or never failed to be popular, as much for the interest attached to the subjects he selected, as for the pleasing and conscientious manner in which they were carried out.

Mr. Lucy was born at Hereford about the year 1814, and served his apprenticeship to an uncle in that city, who was a chymist and druggist. But the love of Art, which developed itself in his boyhood, prevailed over the profession which had been marked out for him, and he came up to London to study painting. He did not, however, remain long here, but proceeded to Paris, and entered the *Ecole des Beaux Arts*, attending principally the classes under Paul Delaroche. Subsequently he returned to England, and became a student of the Royal Academy. On the completion of his term he was employed to make copies of pictures by the old masters in Paris and at the Hague. When his commissions were executed he came back to London, but continued here only a short time, returning to France and taking up his residence at Barbison, near Fontainebleau, where he continued nearly sixteen years, painting there several of his most important pictures.

To enumerate even a small proportion of these would occupy a far greater space than we can afford to give; it must suffice to state that from the year 1843, when he exhibited in the Westminster Hall competition for decorating the Houses of Parliament, his 'Embarkation of the Pilgrim Fathers in the Ship *Mayflower*,' down to the present year, when he contributed the Academy a small *replica*, in water-colours, of his large picture of 'The Parting of Lord and Lady William Russell,' scarcely a season has passed over without one or more works from his hand being hung on the walls of the Academy; most of them illustrating some important or interesting event in English history. Many have become widely known, and deservedly so, by large engravings.

In the National Portrait Gallery at South Kensington are several portraits of distinguished statesmen and others, painted by Mr. Lucy for the late Sir Joshua Walmsley, who directed that, after the death of Lady Walmsley, which occurred last year, they should become national property. The series would, it is stated, have been enlarged, had Sir Joshua's life been prolonged.

ALFRED THOMAS DERBY.

The death of this artist occurred in April, at his residence in Hammersmith Terrace. He was the eldest son of the water-colour painter, Mr. William Derby, of Osnaburgh Street, and was born January 21st, 1821. After passing some years at Mr. Wyand's

school in the Hampstead Road, where he had for companions the late H. T. Buckle, the Goodalls, Percy St. John, and others who have since distinguished themselves in Art or Literature, he commenced his studies at the Royal Academy, and pursued them with diligence and success. For a few years Mr. Derby confined himself to painting in oil, sometimes portraits, but chiefly scenes from Scott's novels, until the failing health of his father made it necessary for the son to be associated with him in the production of those beautiful water-colour copies from Landseer and others, which are so highly esteemed in Art-circles. From that time he continued to practice in water-colour, producing many highly finished drawings, sometimes original, but most frequently copies from the works of others; examples from his pencil may be found in the Royal and several of the private collections of this country, as well as in America. But a delicate constitution, combined with an unassuming disposition and a fastidious mistrust of his own powers, prevented him from seeking that position in the domain of Art to which his abilities would have entitled him. Impaired health during the last two years culminated in a severe disease, borne with resignation and fortitude, and under which he succumbed, on the 19th of April in the fifty-third year of his age. Mr. Derby leaves a widow, but no family. We understand he has left behind him a collection of highly finished drawings from portraits, rendered interesting either by the history of the subject or the merits of the painter.

Mr. Derby was a frequent exhibitor at the Academy—chiefly of portraits.

THOMAS GOFF LUPTON.

It is so long since the name of this distinguished mezzotinto engraver appeared in association with any print, that it can scarcely be known by the present generation. Mr. Lupton died on the 18th of May, in the eighty-third year of his age. He was born at Clerkenwell, and showing when a boy a taste for drawing, his father, a working goldsmith, placed him with the late George Clint, A.R.A., a painter of excellent reputation, and a mezzotinto-engraver of great talent: it was to learn the latter art especially that Mr. Lupton became his pupil. His term of apprenticeship having expired, he commenced on his own account by engraving portraits, of which he produced numerous plates, after the leading portrait-painters of his time. It is stated that to Mr. Lupton we are indebted for the introduction of engraving on steel, a process whereby the printer is enabled to multiply impressions tenfold, and more, over those taken from copper, the metal in ordinary use previously. Among his plates, other than portraits, are several in Turner's "Liber Studiorum," "Rivers of England," and "Ports of England;" besides 'Sunrise—Fishing off Margate,' and 'The Eddystone Lighthouse,' both after Turner, and published as separate plates. Mr. Lupton took much interest in the Artists' Annuity Fund, of which he was elected President in 1836. Mr. W. O. Lupton, the landscape-painter, is one of his sons.

ROBERT MITCHELL.

A local paper records the death, at Bromley, Kent, of this engraver, and devotes a considerable space to a list of his works. Mr. Mitchell died on the 19th of May, at the age of fifty-three.

He was son of Mr. James Mitchell, also an engraver, and of some repute. Robert

appears to have chiefly exercised his talents as an etcher for mezzotinto-engravers; in other words, necessary for the uninitiated to understand the nature of his art, he prepared the groundwork of plates for other engravers to complete; and to this extent he executed some of the most famous prints with which the public is familiar, after the paintings of Sir E. Landseer, Millais, T. Faed, Frith, E. M. Ward, F. Goodall, Sir J. Noel Paton, Winterhalter, and others. But his practice was not altogether limited to etching; for he engraved entirely the mezzotinto plates of 'Christ walking on the Sea,' after R. Scott Lauder's picture, and Sant's 'Children of the Wood,' 'Age and Infancy,' and 'The Charity Girl.' When struck down by his last illness, Mr. Mitchell was engaged upon an engraving of the Queen's painting, by Mr. Sant, representing Her Majesty with the three elder children of the Prince and Princess of Wales, in the Academy exhibition of last year.

WILLIAM S. ROSE.

This artist died at his residence, Edenbridge, Kent, on the 25th of May, and in the sixty-third year of his age. His pictures—small landscapes painted with taste and feeling, from the pleasant scenery of Kent and Sussex—were seen almost annually in the Academy and British Institution.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

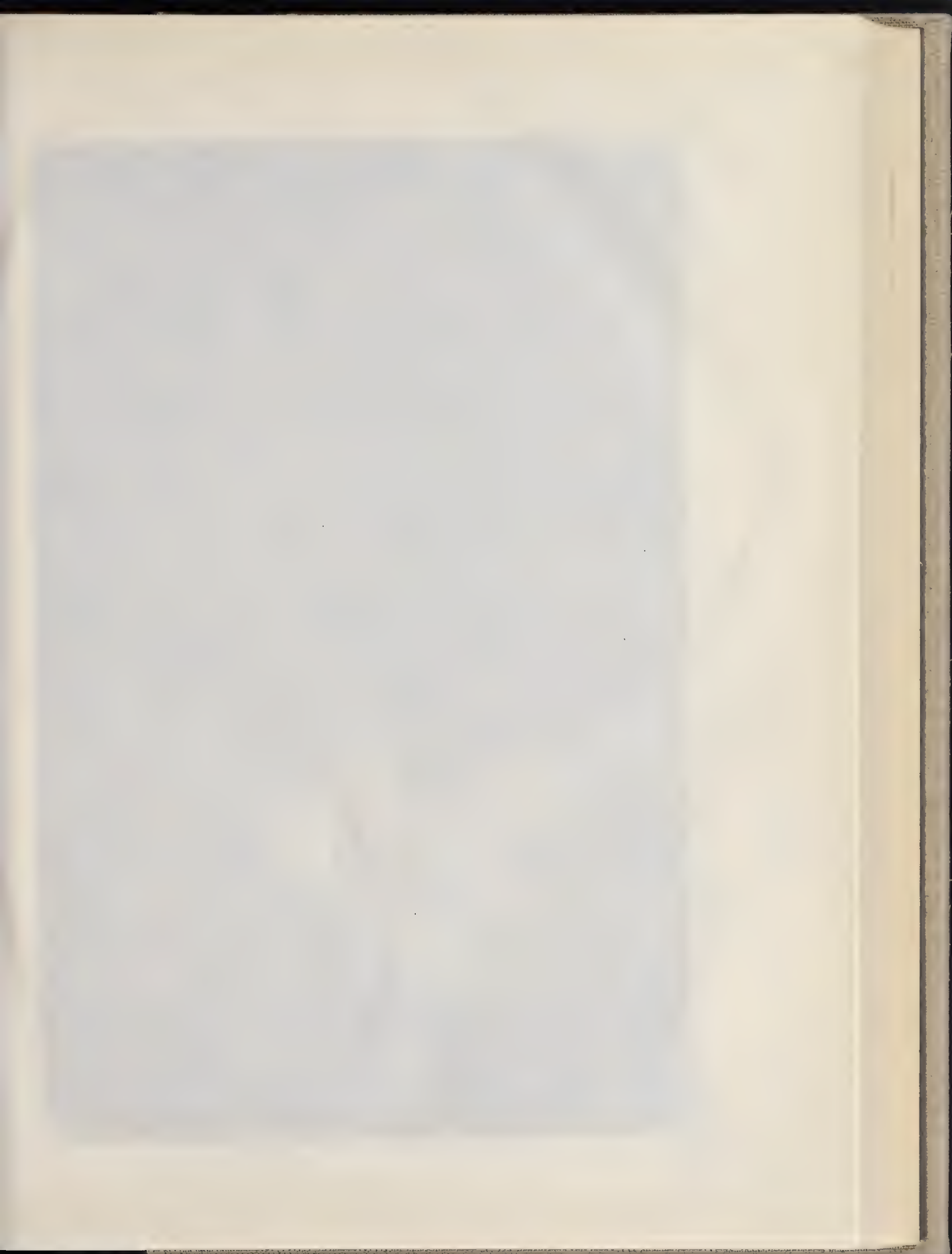
THE WAYFARERS.

T. Graham, Painter. J. Stephenson, Engraver.

MR. GRAHAM is one of many Scottish artists who, of late years, have migrated from the northern side of the Tweed, and have located themselves in London. The first work he exhibited, so far as we remember, at the Royal Academy, was in 1867, when he sent 'Monks playing at Bowls,' a clever and very attractive picture. His contribution to the exhibition of the following year, 'The Dominie,' was not passed over without favourable comment in our columns; neither was 'The Laird's Pew,' exhibited with 'The Billet-doux,' in 1869.

'The Wayfarers' appeared at the Academy in 1870. These wandering minstrels are of a foreign type, yet in general appearance they appear to belong to a superior class of the order; still, if their costumes are neither tawdry nor threadbare, anxiety and uneasiness are stamped on the face of each, evidencing that the life they lead is both hard and uncertain. Resting for a while on a roadside bank, the husband touches the strings of his violin somewhat heedlessly, as if his thoughts were more intent upon the scantiness of his purse, and how it may be replenished, than upon his art as a musician. The countenance of the wife, as she clasps her sleeping infant closely to her bosom, is sad even to pathos—in fact, this feeling is the predominating expression of both, and it is so unequivocally portrayed as at once to convey itself to the spectator.

The group is disposed in an easy, unconstrained, and unaffected way; in colour, the picture is very effective, though produced apparently by rapid touches. High finish is what the artist never seems to strive after—his manner generally is sketchy; but he tells his story, whatever this may be, with power, and with full knowledge of the value of the pigments employed.







CHAPTERS TOWARDS A HISTORY
OF ORNAMENTAL ART.

BY F. EDWARD HULME, F.L.S., F.S.A.

VI.

IN glancing over any work devoted to ornamental Art, such, for instance, as the "Grammar of Ornament" of Owen Jones, we are struck, first, by the immense variety of forms, and the strong individuality that a few leading forms, as the acanthus or scroll, are able to afford to a given style; so that any one familiar with the subject would at once recognise the period and parentage of a fragment no matter how isolated from its proper belongings, and could never under any circumstances mistake Greek for Norman, or Chinese for Byzantine; and, secondly, our first wonder at the apparently boundless variety combined with marked and distinct individuality being over, we are no less interested to see how few and simple the elements are on which these multitudinous forms are based; how marked and distinct the leading principles, that amidst details so diverse give a sense of unity in the midst of variety.

As an illustration of our remarks, and in order to make our meaning somewhat clearer, we will for a few moments consider the influence that so simple an element as the horizontal line yet exercises in a marked degree; thus, in the Egyptian temples the sky-line, and many other leading lines, were horizontal, and gave at once marked character to their buildings; the broad horizontal bands of inscriptions that run across the Assyrian slabs are, while a distinctive feature of the style, but another modification of the same decorative element. The horizontal line is a marked feature in classic Art. The old Roman walls found here and there throughout England are rendered at once structurally strong, and decoratively more pleasing, by the horizontal lines of thin brick that occur at intervals in the rubble masonry of which they are ordinarily composed. In many countries large surfaces of wall-space owe the ornamental effect that they undoubtedly possess, to the series of bands of coloured bricks or marbles that are thrown across them at judicious intervals. Good examples may be seen in the architecture of Italy, Arabia, India, and Cairo. In some districts of England a similar effect is produced by alternate layers of flint and sandstone. Construction, as we have already hinted, finds the horizontal line well adapted to its exigencies; and hence we find it fulfilling its rightful place, an essential feature of construction made beautiful by Art-treatment. This principle, the decoration of construction, in opposition to the common but false lack of principle, the construction of decoration, is so essential a feature in all pure design, that it will be found that where Ornamental Art is of a debased type it has also little or no regard to constructive features; while the best period in any style of Art is that where constructive utility has been first appreciated.

The horizontal line in the same way is admirably adapted to fabrics produced by weaving; hence we find in all periods of Art a great use made of parallel bands in textile fabrics as a decorative feature, the effect being sometimes produced by the alternation of a dead and glossy surface, or more generally by variation of colour. It is also very largely met with in Ceramic Art, the process of manufacture in this case, too, being very favourable to its introduction. Any of our readers who have had the opportunity of visiting the seat of such manufacture will doubtless remember with what ease the potter, by the instantaneous touch of a pointed instrument, or brush of colour, formed a perfect ring on the vessel as it was revolving, in a plastic state, with great rapidity on the horizontal wheel or disc before him. The like manipulation has produced like results in the Ceramic Art of all ages. Archaic in style, as much of the early pottery is, we cannot help feeling that even in this simple treatment of concentric rings and bands there is also considerable beauty; and, indeed,

in these examples the very rudeness of the work has its own special charm, as it testifies alike to the antiquity of the potter's art, and to that inherent love of the beautiful which, not content with the utility alone of an object, seeks to make it pleasing also to the eye. Of the extreme antiquity of the potter's art there can be no question; it is so evidently coeval with the first dawn of civilisation that we look in vain for any account of its origin, as long before men had written records the potter's productions were in constant demand. Most early nations ascribe their knowledge of the art to the beneficent regard and direct instructions of their gods. The Hebrew scriptures contain numerous allu-



Fig. 1.



Fig. 2.

sions to the creations of the potter and the processes employed by him. Thus, in the denunciations uttered by the prophet Jeremiah, we find the following passage:—"The Lord said to Jeremiah, Arise and go down to the potter's house. Then I went down, and behold he wrought a work on the wheels; and the vessel that he made of clay was marred in the hand of the potter, so he made it again another vessel, as it seemed good to the potter to make it. And the Lord said, O house of Israel, cannot I do with you as this potter? Behold, as the clay is in the potter's hand, so are ye in mine hand, O house of Israel." Allusions to the Ceramic Art are frequent, too, in the works



Fig. 3.

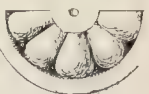


Fig. 4.

of the Greek and Latin writers; thus in Plautus we meet with the line "*Vorsutior es quam rota figuraris*,"—"Thou turnest more swiftly than the wheel of the potter." Homer, Horace, and Juvenal furnish other good references, though it is needless here to quote them. A further proof of the extreme antiquity of the art is seen in the very interesting catacombs of Beni-Hassan and Thebes. These, from internal evidence, the reading of the hieroglyphics, &c., are known to date from about nineteen centuries before the Christian era; thirty-eight centuries at least, therefore, have passed away since their construction. Many very curious and historically valuable paintings are met with on the walls,



Fig. 5.



grace 1873, is unable to improve upon the attitude which by experience had already, so many hundreds of years ago, been proved to be the most favourable for working by this humble subject of the Pharaohs. The almost universal custom in early ages of consecrating certain articles of pottery by employing them, when cremation was practised, as the honoured receptacles of the ashes of the departed, or, as we more ordinarily find, by burying them with the dead, has happily been the means of preserving in safety things in themselves so fragile, and has thus afforded us a valuable means of study that we could in no other way have acquired.

Having thus, in remarking on the horizontal line, illustrated to some extent our meaning when we spoke of the constant recurrence of certain elementary forms throughout the whole range of Decorative Art, we propose now to dwell in the remaining space at our disposal on certain simple principles that are no less commonly met with, and in the same way become a bond of union amidst much that is divergent and even antagonistic.

Of these principles one of the most noteworthy in almost every period of Art is symmetry, and it is, therefore, in this direction that we first turn our attention.

The term symmetry is used in a twofold sense:



Fig. 6.

one admitting of a very wide scope; the other being of narrower application. The wider scope of the word includes in the idea of a symmetrical arrangement the due harmony and balance of parts; and the original meaning of the term is not opposed to this, the words being built up from the Greek words *syn*, together, and *metron*, a measure. Symmetry, therefore, may be very rightly applied to a just balance of the masses in a design, architectural, sculptural, or decora-



Fig. 7.



Fig. 8.

tive. The word symmetry is used in a second and more restricted sense to express the likeness of one-half or part with another in a design; thus we speak of the unit of a given composition being bi-symmetrical or tri-symmetrical, or, if it goes beyond this, as in numerous cases where the ornament is circular and radiate in character, it is termed multi-symmetrical. Examples of these may be seen in our illustrations. Fig. 2, a piece of Norman carving, occurring in the spandrel formed by the intervals of the zigzag moulding so characteristic of the style; Fig. 8, a foliate capital of Romanesque character, from a church at Neustadt, A.D. 740; Fig. 7, ingeniously interlaced foliage, also Romanesque; one portion of Fig. 5, from a Norman capital at Mildenhall Church, near Marlborough, Wiltshire; Fig. 20, a piece of Greek ornament, from the neck of a vase, British Museum; Fig. 13, a fragment of Elizabethan wood-carving; and Fig. 11, a hinge design by Holbein, in a specimen of book-binding in the British Museum collection, are all examples, amongst others, of bi-symmetrical arrangement. The patera-forms—Fig. 9, a Roman example; Fig. 10, mediæval in its origin; and

Fig. 14, a Greek form—are illustrations of ornament, multi-symmetrical in character, since they can be cut up into several similar segments. Ornaments intended for a vertical position, as in the case of designs for curtains and wall-papers, may most appropriately and advantageously be bi-symmetrical in arrangement, as they are always seen in the direction best adapted to the display of their beauties; while multi-symmetrical and stellate forms are more suitable for floor-cloth and carpet-patterns, since forms of this character look equally well from all points of view; while a design having only its halves alike is seen to advantage but in one direction. The converse of this proposition does not so clearly hold good; for while bi-symmetrical forms are unsuited to floor-decoration, the radiate forms that are there so pleasing are not inappropriate when placed on a wall-surface.

Symmetry is a principle of great value in Decorative Art; for however poor a form may be in itself, if it but form part of a symmetrical arrangement it at once becomes more pleasing. We may see this well illustrated in the kaleidoscope, where very rich and beautiful forms are produced by the reflection and symmetrical arrangement of rough, irregular pieces of glass that in themselves are worthless, destitute of all inherent beauty. Even the school-boy experiment of making a great ragged blot, and then folding the paper through its centre, is another illustration of the value of symmetry; for the bi-lateral form thus produced, though meaningless, is certainly far more pleasing to the eye than the original smear from which it was developed.

Symmetry, however, of the great divisions of

seen in the British Museum. A copy of the Panathenic frieze may also be seen on the building devoted to the Athenæum Club, in Pall Mall. Any of our readers who care to consult Zahn's fine work on Pompeii will not fail to be struck with the general balance and harmony of the various groups or isolated figures so freely employed in the mural decoration; while the immense variety of attitude is a feature equally striking: there is no repetition, no same-

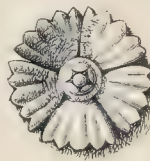


Fig. 9.

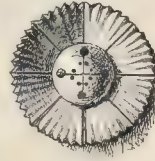


Fig. 10.

ness. Having given examples sculptural and decorative, we may be allowed to cite one other notable instance of the principle for which we are contending; this time a pictorial example. There is, perhaps, no picture more markedly symmetrical in treatment than the 'Last Supper' of Leonardo da Vinci: a long table, parallel to the plane of the picture, stretches almost from end to end of the composition. The three-light window on the back wall of the room is so exactly in the middle that the lateral jambs on each side are of identical width; while the

is equally satisfied with the grand simplicity and balance of the composition. Should any of our readers feel inclined to think somewhat lightly of this, we would strongly advise them, a horizontal line being given as the edge of a table, to attempt the grouping of thirteen figures behind it, and we are persuaded that they will rise from the problem with a greatly increased respect for the genius of Leonardo da Vinci.

If we turn to the writings of those who are entitled, by their experience, to speak with more or less authority, we find a marked unanimity in their opinions, and our own dicta very fully confirmed; thus Ruskin, for instance, speaking of symmetry, in the second volume of 'Modern Painters,' says—"I only assert respecting it, that it is necessary to the dignity of every form, and that by the removal of it we shall render the other elements of beauty comparatively ineffectual; though, on the other hand, it is to be observed that it is rather a mode of arrangement of qualities than a quality itself; hence symmetry has little power over the mind unless all the other constituents of beauty be found together with it. A form may be symmetrical and ugly, as many Elizabethan ornaments, yet not so ugly, as it would have been if unsymmetrical, but betters always by increasing degrees of symmetry." Wornum, in his 'Analysis of Ornament,' says, "It seems to be a law of Nature that every individual thing shall be composed of similar parts in its outward appearance; and as the internal arrangement is often different, as in the animal creation, this similarity of externals would appear an evidence of the design of beauty;" while Hudson says, "Symmetry of form in leading lines is almost essential."

It is curious to observe that in nature not only are similar parts combined to compose one



Fig. 11.

a design, whether architectural or ornamental, is the nobler form; wherein a general harmony and balance appeal to the eye, while a constantly recurring variation in the details is no less grateful to the mind and taste when a closer scrutiny of the work is made. This naturally entails more thought, careful labour, and play of fancy in the designer than any mere repetition of parts, however pleasing in themselves. The higher the order of the work the less must the mechanical symmetry become obtrusive; for instance, in the mouldings of a church-window the cusps on one side will just agree in position and be identical in form with those on the other; but in the stained glass occupying the window itself the apostles and martyrs must, while maintaining a unity of grouping, show also a variety of position and action. A design composed of foliate and floral forms may be in exact symmetry, and the resulting effect will be good; but two human or angelic forms thus treated will be repulsive, the mechanical repetition will have degraded them. Hence, in the noblest Greek work,—such, for instance, as the Parthenon, the shrine and dwelling-place of Pallas Athene, "the finest edifice on the finest site in the world," according to Dr. Wordsworth; the grand result of the united labours of Ictinus, Callicrates, and Phidias,—the groups of figures in the pediments were symmetric as a whole, and were thus in just harmony with architectural requirements, and yet treated with the greatest freedom; balancing, but certainly not repeating, each other. The same remarks apply with equal force to the figures of the metopes and frieze. Examples of these may be

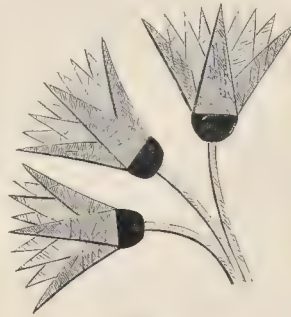


Fig. 12.

lines of the ceiling-rafters, wall-panels, floor-lines, even the folds on the horizontal surface of the table-cloth, in accordance with the requirements of perspective, all converge to a point in the centre of the window. In the centre of the composition sits our Saviour, the central light of the window being immediately behind him, and all the lines, therefore, of the walls, ceiling, and floor converge to a point immediately over His head, and carry the eye most unmistakably to Him. On either side of this noble and isolated figure we find six apostles, each six in



Fig. 14.



Fig. 15.

two groups, so that we get four groups, each containing three figures, and two of these groups on each side of the central figure of our Lord; nevertheless so varied are the positions, some of the figures being seated, others springing to their feet—some advancing with eagerness to repel the idea of treachery, while others shrink, in one case in conscious guilt, in others at the bare idea of betraying their Lord—that the mind rests with wonder and delight on the skill that has produced so grand a result out of materials apparently so difficult thus to treat, while the eye

symmetrical whole, as in the case of the buttercup-flower, which is made up of five petals, units each in themselves symmetrical; but that this symmetry may also be produced, as in the case of the flowers of the periwinkle and the various species of St. John's wort, by the aggregation into one whole of petaloid forms in themselves unsymmetrical. Another curious modification is seen in the flowers of the candytuft, and several of the *umbelliferae*, as, for instance, the fool's parsley, where the individual flowers are bi-symmetrical, but by their arrangement, all the narrower parts of the flowers being inwards, lines drawn through their diameters would meet in the centre of the mass of blossom, and thus the mass is itself symmetrical. Flowers that in their growth present a plane perpendicular to the earth are ordinarily bi-symmetrical; the pansy is a good illustration of this; while flowers that are in a plane parallel to the earth, and that, unlike the preceding, are seen not in elevation but in plan, are multi-symmetrical; the greater number of plants are members of this class: the daisy, dandelion, strawberry, mallow, coltsfoot, anemone, water-hyacinth are familiar examples. Flowers, like those just named, that are multi-symmetrical in plan, are when seen laterally, bi-symmetrical.

Turning our attention now to the Art-work of the past, we are at once struck by the almost universal adhesion of the ornamentists of all periods, and nationalities the most diverse, to this principle. Except where the human figure was an element in the design, the Greeks and Romans, Egyptians and Assyrians, all largely employed symmetrical arrangements. In the

arrangement of the Egyptian temple it was customary, while preserving a general balance of effect, to make considerable variation in the details, though the result was in most cases but an extended development of the symmetric unit; thus in a temple having twelve pillars on its front, the two central ones would have capitals of similar design, the two next to these again were similar to each other, but different to the first-named, while the ones on either side of these again had a third design, alike in each of them, but not like any of the others; so that the sixth and seventh pillars and capitals would be alike, the fifth and eighth, the fourth and ninth, the third and tenth, the second and eleventh, and the first and twelfth. All the ornamental types of Egyptian Decorative Art are treated in a bold diagrammatic manner: we see this very well in Fig. 12, a representation of the lotus-flower. Moorish, Arabic, Persian, and Indian ornament is, as a rule, symmetrical. Chinese and Japanese designs are frequently unsymmetrical, the former more especially delighting in violating this principle. It is curious to notice the trouble that often appears to have been taken to avoid anything like a lateral balancing of parts, or even to preserve that due harmony and proportion of masses that to our Western eyes seem so desirable a feature to retain. Of their aversion to rigid symmetry in details we have two amusing examples in Figs. 3, 4. The Chinese delight greatly in these circular and abnormal fret-forms, and display a certain ingenuity in producing numberless varieties; in Fig. 4 it will be seen that only a slight difference in the opposite lines at the top saves it from having its two sides similar. In Celtic work the interlacings and

curving at regular intervals equidistant from the larger units. There may naturally also be alternation of colour as well as of form merely; hence a very considerable variety may result from but few elements, as we may have repetition of form in one colour, the simplest possible treatment; repetition of form varied by alternation of colour, repetition of colour enlivened by alternation of form, or the most complex development herein possible, alternation both of form and colour.

Other offshoots of the principle of repetition are radiation, counterchange, and interchange.



Fig. 17.

Radiation is the repetition of a form so arranged that all should spring from one point, either spreading out like a fan as in the anthemion, or arranged in a stellate manner as in Figs. 1, 9, 10, and 14. The term counterchange is applied to a pattern so arranged that the unit of repetition, the repeat, as it is in technical language perhaps more generally called, and the ground on which it occurs, shall be of the same form. An example of this is seen in Fig. 16. Instances of this modification of the principle, some of them of an extremely rich character, occur very frequently in Moresque, Persian, Arabian, and Turkish ornament. The term interchange, though very similar really to the last, is used in an arbitrary manner, and



Fig. 18.

with a certain limitation of meaning, as it refers to colour only and not to form. Its use is almost exclusively confined to heraldic technicalities. If, for instance, a shield has an eagle or other device displayed on it, the colours of the ground and charge are sometimes interchanged; that is to say, the shield is divided perpendicularly down the centre, and if on the dexter side the portion of the eagle that falls within the half is golden on a black ground, on the sinister side it will be black on a golden



Fig. 19.

entwining bird and reptile forms have a due balance when seen in the mass, but are by no means rigidly symmetrical when viewed in detail. Fig. 19, from a stone cross, is a fair example of the treatment.

As springing naturally from the foregoing remarks, we now turn our attention to two other principles, repetition and variation. Repetition is a feature of constant application; it commends itself to manufacturers on the ground of economy, an economy felt both in the price paid in the first place for designs, and afterwards on account of the greater facility of reproduction. We see the principle very largely introduced in designs for paper-hangings, muslins, and all kinds of work that are produced by the agency of machinery in any form, stencilling, block-printing, and such-like. Alternation of form springs out of this, and is but a richer development of the same principle; we see it, for instance, in the Greek egg and tongue moulding, where two very dissimilar forms are brought into juxtaposition, each by contrast mutually assisting the effect of the other. It may be seen in the small bordering shown in Fig. 17; if the student will draw the larger forms alone, he will at once see how decided a gain the insignificant spot alternating between really is, and how out of all proportion to its apparent importance is the real loss in omitting it. In Fig. 20, from a Greek vase, the variety of effect is produced by alternation of the direction of the unit, while in Fig. 16, a Moresque example, the variety is produced not merely by reversing the unit, but still further intensified by change of colour. In fabrics and wall-papers this modification is often met with, as it prevents the monotony that mere repetition may result in; a large pattern spread at intervals over a ground, frequently having a smaller form oc-

There is undoubtedly a certain charm in the continuous repetition of a pleasing form, hence the abundant use of it in the Decorative Art of all periods. In the Greek and Roman temples all the capitals in a given structure were alike in character, and in the same way the mouldings and other enrichments, as dentels, &c., were repetitions of the same form throughout. In Egyptian ornament, though commonly found, as in the rows of sphinx-forms leading up to the temple, it was not so marked a feature as in the classic styles. The satisfaction to be derived by the eye in the repetition of a given form is at the bottom of the abundant use of forms so diverse as the Assyrian *guilloche*, the Greek vase-necking, Fig. 20, and the diapering in colour and relief, so characteristic of mediæval work. We are struck again by a parallel feature in literary Art; the ballads of "Oriana" and the "May Queen," by Tennyson, and the "Raven" of Edgar Allan Poe, with its dirge-like refrain of "never more," owe some of their charm at least to the regular reiteration of a certain name or phrase.

Variation as a principle in Ornamental Art is, we need scarcely say, the opposite to the various forms of repetition we have just been considering. As symmetry in the lower sense of the word implies the likeness of part to part, and consequently is based on a repetition more or less obvious, so symmetry in the higher sense deals with the general harmony and balance of the mass, but admits due variation of the subordinate details, as we may see in a minor degree in Figs. 6, 18. We say due variation, because where it is carried to excess, the work, no matter how pleasing in itself when examined in sections, violates decorative requirements.



Fig. 20.

The Gothic cathedrals, where the tracery of each window, the carving in each capital, differs from all the rest, testify to greater mental power, even though imperfectly expressed, than is found in the rigid symmetry and repetition of forms of a classic building; while the Chinese, neglecting symmetry, and over-riding it in a morbid desire in much of their work for variation, show still more grievously in the other direction the error of exceeding the golden mean; hence comparing these, and in doing so we are aware that opinions on the point differ, we should place them in the following order:—Chinese Art, symmetry of the whole subordinated to variation of details, low type; Classic Art, symmetry of the masses, repetition in the details, good type; Gothic Art, symmetry of the masses, variation in the details, highest type.

Machinery, as we have already seen, favours repetition, while on the other hand, where liberty of choice is afforded, variation will naturally result in the work of the human mind and hand; the latter is, however, unfortunately a principle in direct opposition to these days of hurry and contract-making, and it also requires a greater amount of thought. The architecture and ornament of the Early English and Decorated periods of Gothic afford many fine examples of it, while in the Perpendicular, the opposite principle has full sway, so that if we have a small fragment of a building of that late period, we have the key to the whole, all the rest, panelling, Tudor roses, &c., being but repeats. Henry VII.'s Chapel and the Houses of Parliament afford conveniently accessible illustrations of this. In conclusion, several of the modifications of Renaissance Art, as in *cinque-cento* and Louis Quinze work, owe a large portion of their effect to the variation that with more or less of good taste is dominant as a principle in their ornamental forms.

ground; in more complex arrangements the interchange may be quarterly, so that if we, for example, have a cross in the centre of a shield, it and the shield, as a whole, will be bisected horizontally and vertically, and the colours of the resulting quarters will then interchange; if, therefore, in the first quarter the part of the cross that is included in it be silver on a ground of azure, in the second the cross will be azure and the field silver, and the same alternation will be carried out in the two lower quarters.

ART IN CONTINENTAL STATES.

ANTWERP.—On the occasion of "inaugurating" the pictures painted by M. de Keyser, Director of the Antwerp Academy, on the walls of the Museum, a banquet was given, and a medal commemorative of the event, designed by M. Leopold Wiener, was presented to the painter as a testimony from the subscribers to the value of his labours.—The *Académie des Beaux Arts* has awarded a gold medal, the prize of the Belgian Government, to Francis Millet, of Boston, U.S., who obtained the highest prizes in Art-subjects. Mr. George Wetherbee, another American artist, has also distinguished himself. Mr. Sydney Herbert Adams, of London, and Mr. Robert Scott, of Norwich, were winners of prizes for painting; and Mr. Michael Hays, of Cork, was awarded one for sculpture.

BETHLEHEM.—All who read the record of passing events in the daily papers must have noticed the account of a collision which took place somewhat recently between the Greek and Latin monks located in this famous old town. Report states that two fine pictures by Murillo, 'The Nativity,' and 'The Adoration of the Magi,' which adorned one of the churches, were destroyed in the affray.

CANADA.—The first Annual Exhibition of the Ontario Society of Canadian Artists, which is under the patronage of the Governor-General, was held at Toronto in April, when many good pictures were exhibited. In connection with the Society there is also an Art-Union.—A life-size statue of the Queen has been placed in front of one of the large buildings in St. James Street, Montreal.—A collection of original paintings by artists of the English school, Corbould, Webb, J. Wilson, the marine-painter, and others, was lately disposed of by auction in Montreal, good prices being realised.

CONSTANTINOPLE.—According to the *Moniteur des Arts*, a Turkish artist, Ahmed-Effendi, pupil of Boulanger, has taken the initiative in organizing an exhibition of pictures at this place; the idea has been favourably received by the principal authorities of the empire, and a convenient locality—a hall of the School of Arts and Handicraft, on the At-Meidan—has been set apart for a gallery. Many French painters will, it is said, aid those of Turkey in supporting the project. It is curious to remark, observes the *Moniteur*, that the exhibition will be held at Stamboul, the quarter of the Mussulmans, and not at Pera, where the Christian population chiefly resides: and thus will be broken down the ideas which have so long prevailed, that the religion of the Turks will not permit the representation of the human form either in sculpture or painting.

COPENHAGEN.—The Danish school of painting has sustained a great loss by the death, on the 21st of March, of W. N. Marstrand, at the age of sixty-three. To our International Exhibition of 1862 he contributed some pictures which attracted favourable notice.—Scene from Holberg's Comedy, *Barfletten*, 'St. Anthony's Day, Rome,' and 'Don Quixote's First Return Home.' For the Cathedral of Koeskilde, Marstrand painted some large frescoes. He studied, first, under Eckersberg, and subsequently at Rome and Munich.

FLORENCE.—Michael Angelo's great statue of David is to be removed from the place it has occupied, during more than three centuries and a half, at the entrance of the Palazzo Vecchio, and placed in the Imperial Gallery, for its better preservation.

NEW YORK.—Mr. S. P. Avery has sent us a catalogue of pictures, of the various European schools, which he has for sale at his gallery in the Broadway; many of these, he states, were painted expressly for him. The list includes works by Achenbach, Bouguereau, Burgess, Cabanel, Couture, Coomans, Corot, Courbet, Delaroche, Diaz, Devincenzi, De Haas, Escocara, Gérôme, Koekkoek, Le Pointevin, W. Hunt, Stevens, Koller, Plassan, Boughton, Th. Weber, Metzmacher, Schreyer, Ziem, and many more well-known painters.

PARIS.—The action at law brought by Mr. Clesinger, the sculptor, against Mr. Payne, an

American gentleman, for payment of a bust of the latter's daughter—a report of the case appeared in our March number—has, we understand, been settled *à l'amiable* in accordance with the artist's claim.

The Louvre and the Tuileries.—The Minister of Public Works having had the sum of £8,000 accorded to him for the thorough restoration of the Louvre Galleries, made a further demand on the Government Finance Committee for £32,000, to reconstruct the ruined Tuileries, but he met with a negative, on the ground that the time had not yet arrived when the public exigencies would sanction so grave an undertaking.

The sale of the collection of ancient and modern pictures belonging to the Marquis de la Rochebelle . . . (the name was not given in full), has more than ordinary interest for Englishmen, for the gallery contained several examples of our own artists among the 226 works offered for sale. Important as a very large number of these paintings are, we can find room to notice only a very few, as—'Bathers,' £520, 'Beneath the Wood,' £420, 'Young Mother of Smyrna,' £440, 'Forest of Fontainebleau,' £800, all by Diaz; 'Low Water,' £440, and 'An Old Oak,' £1,000, both by Jules Dupré; 'The Farrier,' Baron Leys, £336; 'A Flock of Geese,' £640, and 'Churning,' £388, both by F. Millet; 'The Poplars,' £408, 'The Valley of Bas-Meudon and l'Isle Séguin,' £524, and 'Goatherds,' £1,420, three by Th. Rousseau; 'The Cottage,' £980, and 'The Bay of Weymouth—Storm coming on,' £2,264, both by J. Constable, R.A.; * 'A Forest—Twilight,' Crome, the elder, £160; 'View near Norwich—Night,' Crome, the younger, £840; 'Portrait of a Young Girl,' J. Hoppner, R.A., £160; 'Portrait of Canova,' J. Jackson, R.A., £320; 'The Great Oak,' R. Ladbroke, £520; 'The Bull's Head Inn,' G. Morland, £204; 'Portrait of Sir George Yonge, G.C.B.,' Sir J. Reynolds, £240; 'The Daughter-in-Law of the Artist,' Goya, £300; 'The Hunting-meet,' by Van Artois, Gonzales Coques, and P. Bout, £819; 'Portrait of a Gentleman,' Gonzales Coques, £726; 'Hunting-Scene,' J. Fyt, £400; 'The Village Doctor,' D. Teniers, £480; 'The Infanta Isabella, Governor of Flanders,' S. de Vos, £528; 'Portrait of Guimard,' Fragonard, £384; 'The Young Draftsman,' Lépicie, £400; 'The Farmer,' Van Bergen, £379; 'The Banks of the Meuse,' Van Goyen, £516; 'Isabella de Valois, Wife of Philip II. of Spain,' Sir Anthony More, £724; 'The Norwegian Chapel,' Ruysdael, £1,484; 'Entrance to a Village,' Ruysdael, £600; 'The Ruined Cottage,' Ruysdael, with figures by Wouwerman, £1,240; 'The Empty Cask,' Jan Steen, £360. The entire proceeds of the sale were £36,519.

ROME.—An assumed picture by Raffaele, a Madonna and Child, has recently been exhibited in this city. It is said to be the property of one of the oldest families of Bologna, and that it bears great resemblance to an engraving of the subject by Marc Antonio Raimondi, from one of Raffaele's works. The composition approaches nearest to the Madonna di Foligno, but without the angels and saints. Some connoisseurs assign the picture to Sassoferrato; the prevailing opinion, however, is in favour of Raffaele.

URBINO.—The anniversaries of Raffaele's birth and death, the 28th of March, were celebrated here on that day by grand fêtes and a banquet at the Ducal Palace. The piece of ground on which the painter was born has been purchased by subscription, and was then handed over to the municipality, with the request that it may be held in trust for the Italian nation.

UTRECHT.—A sale of important modern pictures, chiefly by painters of the French and Belgian schools, has taken place in this city. They formed the collection of Mr. W. H. De Heus. Among the principal examples may be noted—'The Lecture Interrupted,' Béranger, £295; 'The Three Dames,' D. G. Bles, £250; 'Sheep,' Mlle. Rosa Bonheur, £1,295; 'Soli-

tude,' A. Calame, £508; 'Swiss Landscape,' A. Calame, £584; 'Flowers and Fruit,' Van Dael, £119; 'The Gamekeeper,' Decamps, £430; 'Interior of a Studio,' E. Fichel, £134; 'Forgotten Griefs,' L. Gallait, £1,317; 'The Connoisseur,' A. Guillemin, £134; 'The Jeweller,' Van Bove, £192; 'On the Coast of Normandy,' Isabey, £150; 'Cattle overtaken by a Storm,' Ch. Jacque, £266; 'A Forest after a Storm,' J. Kobell, £833; 'Faust and Marguerite on the Promenade,' G. Koller, £425; 'Mountain Scenery,' with cattle, Ommeganck, £217; 'The Young Convalescent,' Patry, £175; 'L'Administrateur,' Robert Fleury, £416; 'Fruit,' Saint-Jean, £266; 'The Young Convalescent Mother,' Ary Scheffer, £143; 'Mountain Landscape,' Schellhout, £758; 'The Herd,' C. Troyon, £833; 'Horses Drinking at a River,' C. Troyon, £875; 'Sheep,' &c., E. Verboeckhoven, £259; 'Episodes of the War in 1815,' H. Veret, £352; 'View of the Shore at Katwijk,' Verwer, £250; 'Titian Meditating,' F. Willems, £325; 'View in Venice,' Ziem, £137. The whole collection produced £15,625.

CHRIST GIVING SIGHT TO THE BLIND MAN.

FROM THE GROUP OF SCULPTURE BY J. D. CRITTENDEN.

OUR modern school of sculpture, like that of our painting, deals, as a rule, more with the actual than the ideal: it reverts to subjects familiar, rather than to those purely imaginary; and even when resorting to the latter, they are treated in a manner which allies them, in a measure, with the positive. Sacred and secular history, whichever may come under the sculptor's hand, alike testify, and appropriately too, to this method of usage—one that gives a pictorial, and therefore clearly intelligible, character to the art; for are not the narratives of Scripture, as we read them, with some exceptions, facts that appear as intimate to us as whatever comes under our own personal observation?

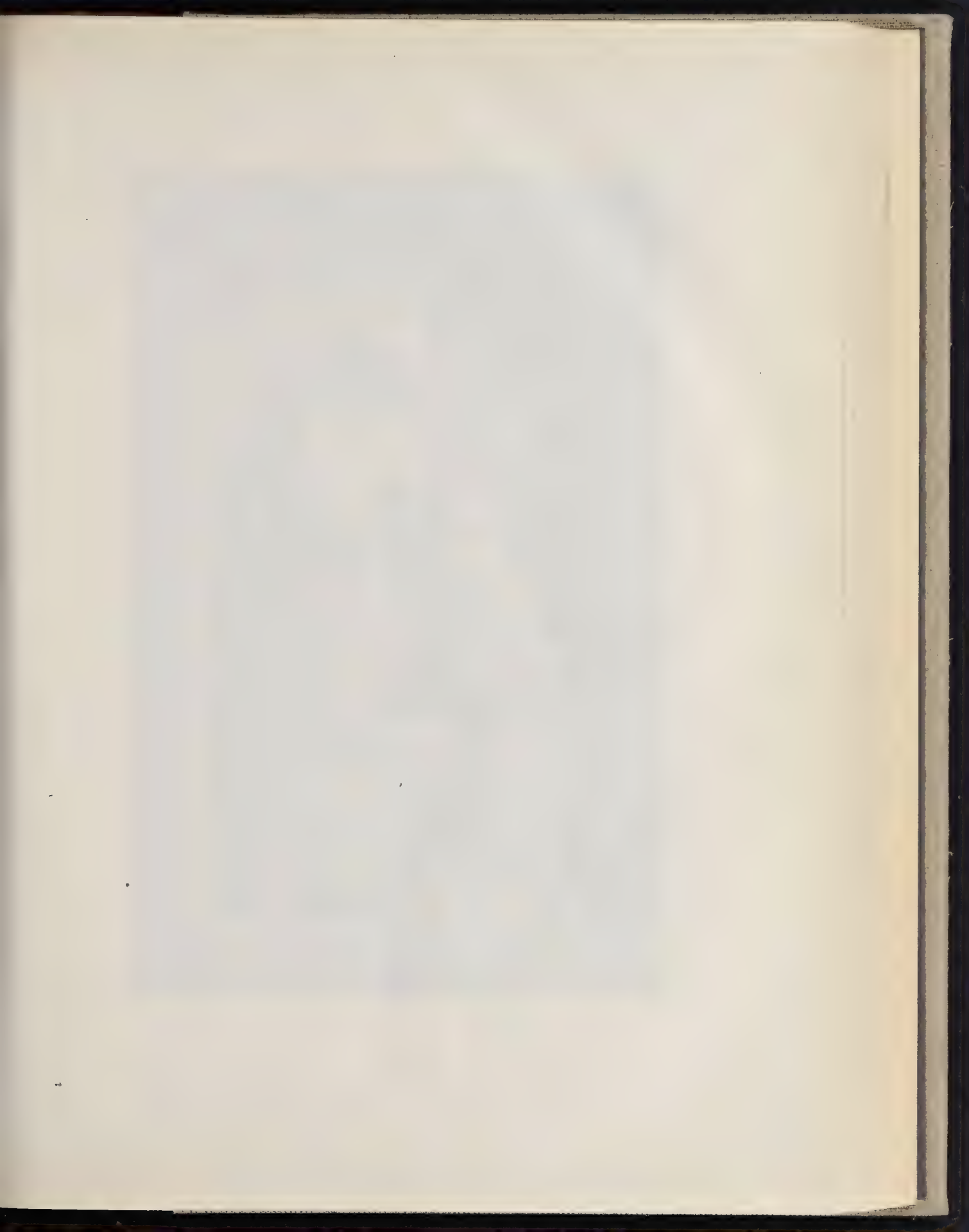
The story of Christ giving sight to the man who was born blind, marvellous as the act was in itself, could not possibly take any other form of illustration than that of an operation accomplished by the hand of a modern oculist; thus far, and thus only, it becomes an ordinary subject in the service of the painter or sculptor, whose purpose must be to show, as much as in him lies, the divinity of the great Healer and the faith of the afflicted. How far Mr. Crittenden has succeeded in investing his *alto-relievo* group with these attributes, our readers must judge from the accompanying engraving. The subject has unquestionably been very carefully studied, and it is treated with much discrimination. The figure of Christ is dignified; the face, though somewhat severe in expression, is gentle; and the act of anointing is performed with extreme tenderness. Reverently and assuredly does the blind man raise his head for the operation, from which he goes forth to encounter the reproaches of the Pharisees, and to silence them by the logic of his arguments—"One thing I know, that whereas I was blind, now I see."

From an artistic point of view, this group is a most commendable work; the two figures are relatively well placed, while there is nothing to break the harmony of the lines; the ample costume of the principal figure forms a striking contrast to the scant and rough garment which enfolds the lower portion of the blind man, whose attenuated limbs show some skilful modelling.

This group was in the Academy exhibition of last year.

* Reference is made to these pictures on another page of the Journal.

† Robert Ladbroke, like the Cromes, was a native of Norwich; he died in October, 1842. A biographical notice of him appeared in the *Art-Journal* of 1843.





"AND HE ANOINTED THE FEET OF HER 'A WOMAN WITH THE OIL'"

THE ANOINTING OF JESUS BY MARY MAGDALENE

THE ANOINTING OF JESUS BY MARY MAGDALENE

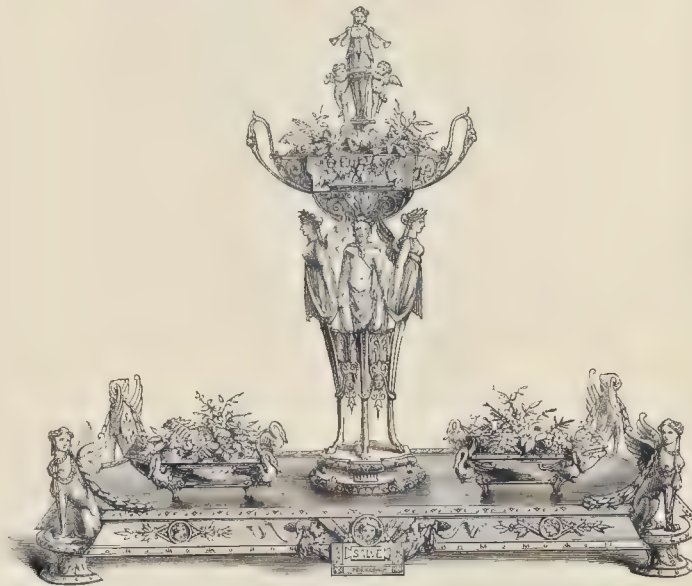
THE
UNIVERSAL EXHIBITION
AT VIENNA.

CHINA, in bronzes and porcelain, silks and teas; Persia, with her carpets and muslins of "woven air;" alike attract the student and the sight-seer; but for Japan is reserved the triumph of the Orient. The court is unique; above hang two monster paper lanterns large enough for balloons. At the entrance are rare bronzes; within, rarer lacquerware, rarest porcelain, all the products of far Cathay, in steel, wood-carving, jade; all the natural resources that bygone civilisation has fostered, and modern progress brought to light. We must now say a word as to the general effect of the building, its transepts and off-courts; of the Rotunda we have already spoken. The nave, notwithstanding the arch of the roof is too much depressed, looks well in its garb of red and gold, with black skilfully used to bring out the effect, and has a much brighter appearance generally than the Rotunda. It may be doubted if any tints could be more appropriate for the purpose or more generally effective. It was, indeed, a "happy thought," that decoration in jute; the effect of the red is exceedingly rich, the natural colour of the material tells out well by contrast; the process is speedy and the cost slight; it is a pity that the colour-experience here gained has not been carried farther. The transepts seem too low, the slight convexity of the roof adding to their disproportion; this is architecturally speaking, for as a show, many of them rank, as we have said, among the main attractions of the building. Of the side-courts, covering in spaces originally intended for gardens, we have nothing to say: they are makeshifts, and as such must be taken for what they are worth, a mere shelter. "*L'union fait la force*" is the truest motto Belgium could have adopted. France, the arbiter of taste, with divided counsels, utterly wants the *tout ensemble* that marks Switzerland. Portugal, Italy, Prussia, and Hungary are very successful, with one good decorative design repeated, in each case a triumph; and our wish for flags in many departments is amply borne out by the good results with which their use by these countries has been attended.

Having previously entered the Welt-Ausstellung from the Haupt Allée, we shall now approach it by that formerly known as the Fireworks Allée in the Wurstelprater, and thus come face to face with the principal portal. On the *louvre* to the left floats the green flag in which the blazon of the Brazils is set in a yellow diamond; on the right, that of our neighbour and descendant, the United States. Passing under the Stars and Stripes, we note the effect of the South Façade, with its arms and flags of many nationalities. On the left flank



and *louvre* soars the well-known eagle | grasping his shield, above stars for each of



the States that compose the Great Republic | of the West. Next, the Royal Arms of



The Works of Elkington & Co., Birmingham.



Painted Glass Window: Constable, Cambridge.

Great Britain, on the right *louvre*, sur- | mounted, not by the Union Jack or Royal



Carpet: Templeton, Glasgow.

Standard, but by a blue flag, in which the | quarterings are encircled by the Garter.

Then spread the arms of Spain, crownless, and those of Portugal, capped by the diadem of the Braganzas. A word suffices for the next transept—France. No arms relieve the republican simplicity of its frontage; neither the historic *fleur de lys*, the epicene *Chartre*, nor the glorious Eagle of the Empire, breaks the quaker-like monotony, which we presume will remain severe and unadorned, unless the arms of the President of the French Republic should be elected to fill the vacant space. Switzerland, its court occupied by a charming *châlet*, and Italy, each displays its cross; Belgium, its lion and motto "L'Union fait la Force;" and then Germany, in the centre the Prussian Eagle, the left supporter a river god—emblematic, we presume, of the "rolling Rhine"—and a female figure embodying Germania. And now, above the South Central Pavilion, are the Imperial Crown and Griffins and the Reichsadler of Austria. Then the Royal Arms of Hungary, with the crown of St. Stephen, the double-headed eagle sown with the shields of all the Russias, the sphynx guarding the Crescent and Star of Egypt; and the right flank is closed by the green shield of the Padishah with the cipher of Abdul Aziz, and the red flag of the Ottoman Empire. Passing round the East Façade, over us are the red bull and white flag of the Mikado standing sentinel on the flank of the north; then, in recess, the Chinese Empire; and on the other flank, the arms of Roumania quartered with those of Prince Charles of Hohenzollern; and, till again we reach the Central Pavilion, Austria, broken in one transept by Russia, and the next by the Magyar State.

Along the North Great Pavilion and in the next recess, United Germany; then the arms of democratic Norway and aristocratic Sweden, with Denmark filling the gap to the neighbouring abode of Italy; France follows, with Great Britain, and the circuit is completed with the Brazils.

In a building, or rather series of buildings, surrounded by grounds of such magnitude, it is necessary to retrace your steps, not once, but many times; we must, therefore, again start from beneath the Stars and Stripes to visit the different buildings, in still more varied styles, that lie between the Welt-Ausstellung itself and the Prater Avenue.

Of many it will not be necessary to speak, as, though the model may somewhat vary, the material and purpose are the same—wood in the one instance; nutriment, fluid and solid, in the other. We may, however, here state that the designs are light and pretty, and that the general effect adds much to the beauty of the exterior; as, however temporary may be the erections, there is no evidence of a make-shift nature left evident. Immediately beyond the bars of Pilsen, on a raised mound with grassy slopes, is the pretty cottage of an Hungarian shepherd; which, we cannot help thinking, is rather an exceptional than general type of the Corydons of Ungarn. Then the solid edifice built by the pro-

prietors of the *Neue Freie Presse*, complete in every particular; below, the composing and publishing departments, with the steam machine of Sigl printing off its thousands from a continuous roll of paper; above, the editorial office in all its subdivisions. More *restaurants*, till we arrive at the Pavilion of the Prince of Monaco, almost as large as the territory over which the head of the Grimaldis holds sway, with its pretty flower-garden, its orange-trees and aloes. Next, the *congeries* of Sweden, its school-house with carved pillars, its scale-like walls, its porches and romanesque arches, its hunting-box, and army-exhibition building dominated by its wooden spire, rather resembling a Christian fane than a temple of Bellona. Then the granite monument of Wasserburger, with its contrasts of red and grey, not unlike, in general outline, the well-known tomb of Abelard and Héloïse. Behind the Pavilion of the Juries, in the centre leading up to the South Portal, the ornamental waters, with their dancing fountains, flanked on the opposite extremity by the Imperial Pavilion. Passing on, are the portable house of Martin Klein, an admirable companion for a desert-ramble; more pavilions, *kiosks*, and *restaurants*, bright with colour and varied in outline; while above towers a full-rigged mast, telling of the Austrian Lloyds; within, charmingly draped with the flags of Hungary and Istria, full of interesting naval models, and having for its *pièce de résistance* a monster screw. Now, above a bright belt of foliage, soar the twin minarets of the Palace of the Khedive; nearing which is noted the arabesque-covered dome, encompassed by sentences from the Koran; the oriel windows, with their carved lattices and *jalousies*; the overhanging eaves, and stonework in red and yellow layers, soon to be surrounded by flowers of every dye, by feathery palms, and orange *bosquets*. Behind this oriental gem is an Egyptian dwelling-house, with its terraced roof and stone *columbarium*, and the quaint little Japanese village, with its tiny lake, its miniature bridge, its stonework, its bronzes, and its paper-windowed houses. Then the Palace of the Sultan, its exterior plainness to be compensated for by the treasures it will contain, none other than those of the Imperial Scimitar. The Persian villa, the high-roofed Siamese hut, the lighthouse of the Maritime Board, and the grotesque Oriental Club House of Dr. Hardt, with its open towers, and walls profusely covered with many-coloured decorations, bring us to the Heustadl Waters; and, passing by the fountain of Achmet III., with its gilt arabesque, marble basins, and cupola-crowned eaves, we cannot but think of the irony of events, and recall how, nearly two centuries since, in 1683, Count Stahremberg and John Sobiesky defeated, beneath the walls of Vienna, the Grand Vizier Kara Mustapha of this same Sultan, with his army of 400,000 men, his janissaries, his spahis, and his Tartars; freed Europe from the invasions of the Moslem, and stemmed for ever the advancing tide of Ottoman dominion.



Carved Wood: Möbel, Berlin.

Turning our back to the east front of the | Welt-Ausstellung, the terraced gardens,

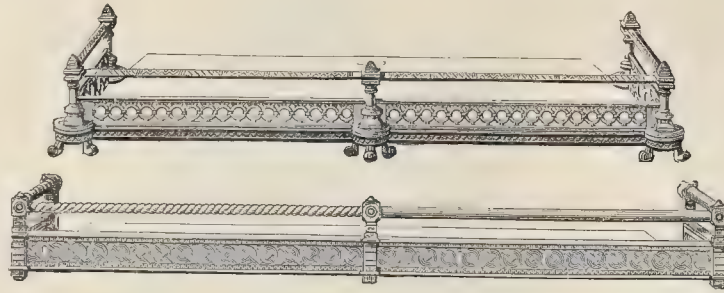


Carpet: Templeton, Glasgow.

with their central Achmet fountain, we face | the Fine Arts Exhibition; and, however

satisfactory it may be in exterior, recalling other galleries, we cannot speak highly in praise of

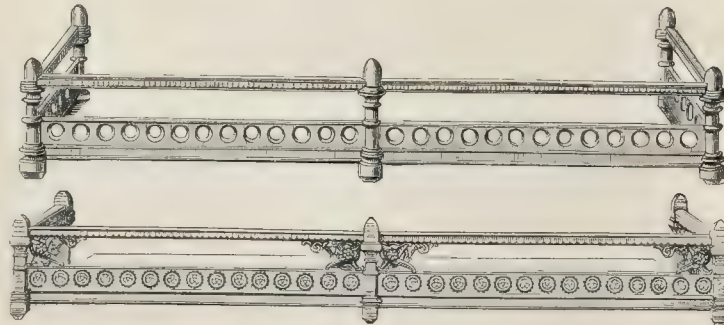
the internal arrangements. Subdivided to a degree, as we have already shown, the rooms



partake more of the nature of *salons* than of *salles*; and, as none are overcrowded in contents,



the effect of a large expanse of maroon-coloured walls is not in the highest degree gratifying to the



Works in Cast Iron: Colebrookdale.

eye; and it must be regretted that the binding is not more worthy of the book. Between it and the

Heustadt Waters are the two flanking edifices for museums and amateurs, encircled by a handsome carved wood gallery, linking them with the main display. Crossing the bridge, we arrive at the interesting series of edifices given over to what is styled Forest Industry; the principal of which, allotted to Hungary, Croatia, and Sclavonia, in the form of a Greek cross surmounted by a steeple, is alike particularly quaint, and as imposing in exterior and internal effects as it will be eminent for the rare interest of its contents.

In this space we find Russian farmhouses, that almost look like a filigree of wood-work, at which red-caftaned *moujiks*, with velvet knickerbockers and high boots, work lustily; Saxon dwelling-houses, with white walls and green *jalousies*; Hungarian huts, with high, thatched roofs and wooden chimneys; a farmhouse of the Vorarlberger, walled with tiny wooden scales, and covered with miniature wooden pan-tiles; the pretty cottage of the Siebenbürger; a Roumanian dwelling; a Cracow peasant's hut; an Hungarian farmhouse, with its polychromatic carved gateway, its sensible inscription, paraphrasing our "welcome the coming, speed the parting guest," and inner courtyard; an Alpine hut and *walsh*; a Swedish cottage; Von Ganahl's farmhouse in Feldkirchen; nearly all displaying the use of wood, and the perfection of architecture in fitness of ornamentation. Balconies, gables, external stairs, and overhanging eaves, all quaint, all varied, need the pencil, not the pen, to convey the effect; but built, as they are, to live in, not merely to look at; inhabited by the peasants of the various countries they represent; surrounded by all the details of home, in furniture, in household wares, in farm-implements, in food, each room complete in every particular; the courtyards, with their byres stocked with cattle; their stables filled with horses; their wood-yard fully supplied; this corner of the building is a microcosm, serving well some of the purposes of extended travel.

Recrossing the Heustadt

Waters, we pass the agricultural hall given over to Austria, Hungary, Germany, and Russia; and as this is similar in appearance and effect to that at the other extremity allotted to Great Britain, to France, and the rest of the Continent, one description will serve. Built of wood, bright with red and yellow, and broken up with carved girders and pillars, decorated with the national shields and flags, these buildings are as attractive externally and internally as they are admirably suited for the purposes to which they have been erected. On our return route, we pass the Hungarian wine-tasting halls, with their monster oaken butts, evidently near relations to the monster tun of Heidelberg, with their fronts one mass of elaborate carving, and surrounded by younger branches of the family, all devoted to "ruddy nectar of the vine." Here is an exhibition of what is now termed Elsass-Lothringen, with its pretty garden-court, and strange mixture of contents in its museum, from a collection of briar-wood pipes to a model of an Alsatian noble's château, farmyard, farm and vineyard, with carts, figures, cattle, and sheep, and a bridal procession, with the household goods leading the van, in which the sharp observer will note a strange example of foresight. Here also is a Tyrolese cottage, and a pavilion interesting to all, containing a representation of the history of inventions in women's work. A collection of pavilions representing the Carinthian, the Junerberg, and the Vordernberg-Koflack mines, will be found interesting, even where all is of interest. Here are pyramids of copper, from the rough ore to the smelted cake and the finished pipe, with all the implements used by the miners; there are also twin pyramids of lead. Here, an obelisk of refined salt; there, one of salt-stone from the Gisela Grotto, with its bright crystals in natural prisms, and its sculptured reliefs carved in the same material. Beside, hangs a chandelier of salt crystals; beyond, a bath of quicksilver, from the mines of Idria, three feet deep, weighing fifteen thousand pounds, in which floats a twenty-pound cannon-ball; and beside, is a cake of massive silver weighing over half a ton, and worth forty-six thousand florins, or four thousand six hundred pounds. On every side are



Toilet Table: Walker, London.



Wrought Iron Gates: Barnard, Bishop, and Barnards, Norwich.

mining curiosities—salt in crystal masses, silver like the finest hair or like small branches; models, implements: in short, a metallurgical library in unwritten volumes.



Prince Schwarzenberg's pavilion displays | the wealth of his estates in mines, forests,



Works in Silver: Van Kempten, Voorschoten.

and vineyards; and within and without is design, arrangement, and wood ornamentation. Here, is a Lapland hut; there, the

Swedish and Norwegian fisheries; and now we arrive at two large basins filled with fish from the Moldau and the Danube—trout, schill, what appears to be pike but is not, salmon, together with many other denizens of the inland waters, including a member of a family disappearing rapidly from Europe, a beaver from Upper Hungary. Passing to the rear of the United States agricultural hall, we enter the huge machinery adjunct, with cranes, driving wheels, pistons, and shafts, in every place, for every use, and emerge by the western door, with its ornamental sentries flanking the portals, and passing by the cottage of the British Commission, over which waves the brave old Union Jack, we arrive at the foot of the monster water-tower. "Excelsior" must needs be our motto; for once our hand is put to the work there is no halting; up, stage after stage, the view growing on us as we ascend, until we reach the top; and well are we repaid for our toil. Immediately below us is the Welt-Ausstellung itself, with its transepts, its garden-courts, its zinc-covered cupola, and its imperial crown, bright with gold and gems. On the left is the New Danube; between lies the huge length of the machinery annexe; everywhere are sprinkled quaint pavilions, with waving banners, looking still quainter in their foreshortening; kiosks, fountains, and tents. Yonder lies the Prater; wood after wood, with the distant foliage interlaced with a silver winding thread: it is the Danube Canal. Nearer, lights gleam like glowworms through the trees; and music, mellowed by the distance, floats to our eyrie; the Wurstel-Prater is alive with its merry crowds. On the left, further afield, are the towers of the arsenal, the heights of Semmering; nearer, the façade of the Belvedere, the dome and twin campaniles of St. Charles Borromeo. Now, from a forest of houses soars the spire of St. Stephen's, and, beyond a plot of bright green foliage—the Burg and Volksgarten—arise the double spires of the Votive Church. In the far distance stretches the Wiener Berg, rising tier after tier, hill after hill, till it culminates in the Himmel; the Kahlenberg, where the fires of the Convent of the Camaldules once lit up the midnight march of Kara Mustapha's Tartars, and where, on the 12th of September, 1683, John Sobieski unfurled the Christian standard. And now, the Leopoldsberg, like a lion crouching, hangs over the gorge of the Danube; beyond, the river stretches away like a silver lake, over which the twin warder of the Bisamberg keeps guard; winding along, it skirts what was once the Wiener Wald, but is now Vienna, and breaks up amidst a hundred wooded islands, on its course to the sea, bearing barge and steamer on its broad bosom. Between us and the mountains on this side lie the pretty villages of Dornbach, Döbling, and Hietzing, hiding the distant Schönbrunn; and, beyond, is the plain of the Danube, with its battle-fields of Essling, Aspern, and Wagram. And now, as the setting sun gilds the summit of the Leo-

poldsberg, mists cover the distant country and wrap up the Danube in its night-shroud, we give one more glance at the great city, descend from our observatory, and wearily seek *terra firma*.

The capital of each country is generally held, and with an amount of justice, to represent the different outlying communities of the State, to weld their eccentricities into a homogeneous mass, and to present to strangers that which the land has best to give of beauty and of brains, of Art and of industry, of the matters of history, and of the glorious few whose accents, as they sing on their life-road, linger in the ears of mankind for ever.

The statesman, the artist, the sculptor, the poet, meet in this central land; others there may be, but they detract not from the *di majores*—nay, rather lend increased importance by force of contrast. The leaders of the land are present; the capital is their fitting place of meeting. Without any attempt at allegory, the connection between the capital of a country and the Rotunda in the Vienna Exhibition is not only self-evident but self-asserting. It was built for two purposes: to serve as a grand hall for state displays, such as opening, distribution of prizes, and—sound of woe—closing ceremony; but these, however important in themselves, were beside the great purpose for which it was intended; namely, to present beneath one roof the choicest gems in Art and Industry that the world had to offer; to display at one *coup d'œil* a cycle of brain-life; to contrast the refinement of the West and the pageantry of the East; in fine, without entering any other portion of the building, to offer the visitor the Exhibition itself condensed into an *édition de luxe*.

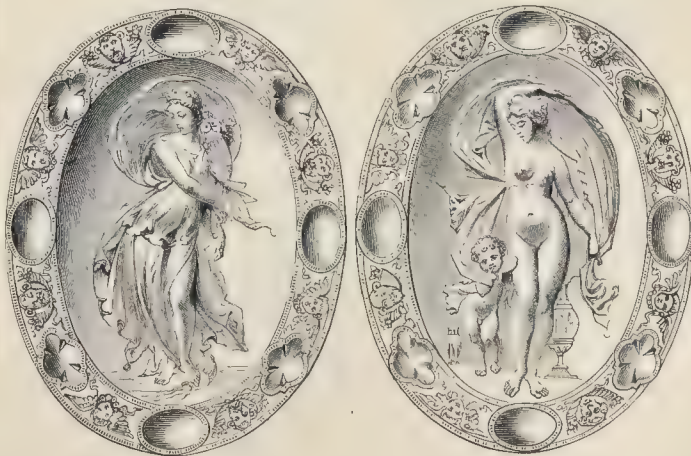
Such was the intention, such the boast, to concentrate in the greatest hall the world ever saw, the most glorious collection that the imagination of man ever compassed. And how has the promise been kept? "If you seek an answer, look around;" look on every side, and then in some distant corner ruminate over the gap between the promise and the performance. What the promise was has been said; what the finished result is, without any attempt at order, we shall endeavour to tell. Here a white spire, gradually tapering to the top, attracts the eye; it would, were it turned to its proper purpose, and lighted, for it is a column of stearine candles, attract still more. Who is that philosopher, whose features hewn in marble look down on you in their colossal proportions from the height of his alabaster cenotaph? He is a benefactor of his species—in stearine; he invented glycerine soap, and with poetic justice in stearine is he immortalised; but the announcement of his immortality would more appropriately have been made elsewhere. What is that Gothic shrine in daintily carved oak, with bosses and finials? It doubtless is the home for some Madonna and Bambino, emulating in richness the piety of the Middle Ages. Not so; it is the stand of one of the multitudinous "original" Farinas of Cologne.



That fanciful kiosk near it is also a temple | of "Räucherwerk," competing with a third



neighbour in the same floral tournament. | That castle, too, of burnished brass is



Works in Ceramic Art: Minton.

completed, and beneath its portal now stands a genuine cannon; not a mere dummy like those that crown its battlements; it is finished; and if possible looks more atrocious even than in its early condition:

and honour to whom honour is due, it is the work of Laveissière et Fils, of Paris. Then that abominable black column, with its dingy bronze capital, those kiosks of cloths, that wide space on the floor with



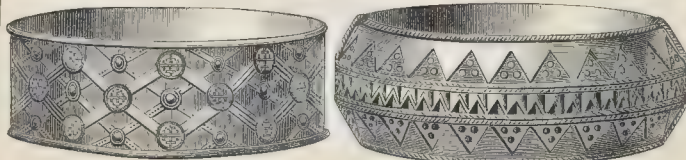
the elevated stand hung with maroon cloth, enclosing a sheen of glittering ovals; they are electro spoons. Repeat the process four times; imagine a table spread with cruet-stands of no particular pattern, side

dishes, and a few goblets, and the display is complete—that of some Viennese Elkington. Look everywhere on this vast heterogeneous muddle of irreconcilable atoms, thrown together without system, arranged



without taste, at once the most unsuccessful and the most flagrant attempt at advertising this generation has seen. Now dismiss them from your mind, and let us re-arrange

the display with the gems of the Exhibition garnered from every part, ay, and from every corner, for many are hidden in obscure nooks, and let us beneath the



Silver Plate and Gold Bracelets: Christesen, Copenhagen.

monster roof mass the materials of the many-nationed in this Cosmopolis, as the great Rotunda could have been fitly named if its high destiny had been fulfilled,—a result rendered impossible by the short-

sightedness of the promoters of the Exhibition, who have lost a brilliant opportunity of conferring distinction on themselves and their enterprise.

THE ENGRAVINGS.

It is scarcely necessary to say that the very numerous contributions of Messrs. ELKINGTON & Co. (some of which are engraved on page 213 of this report) have excited very general admiration—being, indeed, second to none that any part of the world has sent to Vienna. They have upheld the honour of England, in that which is somewhat rare with us—a combination of pure Art with perfection of manufacture. Page 214 contains an example of stained, or painted, glass, the production of Mr. W. H. CONSTABLE, of Cambridge, who has established the highest position as a producer of that important order of Art-work: it represents "Christ healing all diseases," and is of great excellence in design and manufacture. Mr. Constable executed it specially for Vienna. The size is 7 ft. 2 ins. by 2 ft. 6 ins. On the same page is a copy of one of the carpets of Messrs. JAMES TEMPLETON & Co., of Glasgow; another will be found on page 215. The issues of this eminent firm are always distinguished by grace in design and harmony of colour. They are specimens of the material known as the "Patent Axminster," a class of production in which Messrs. Templeton have attained supremacy, and which is unsurpassed in combination of elegance with comfort. The work in carved wood, of which an engraving is given on page 215, is one of many contributions by a renowned German firm, Herr Möbel, of Berlin. Page 216 contains examples of the higher Art, and Art utilised, of the COLEBROOKDALE COMPANY, whose works in cast-iron have long been famous, and continue to fill the markets of half the world. On page 217 is a toilet-table, one of several excellent works manufactured by Mr. WALKER, of London—it is of satinwood, inlaid with ivory—an example of excellence in manufacture, combined with purity in design. It is one of a set, another portion of which we engraved in our report of the first division of the International Exhibition at South Kensington. On the same page is an engraving of the very beautiful wrought-iron gates of Messrs. BARNARD, BISHOP AND BARNARDS, of Norwich. A description of this admirable work would occupy more space than we can give to it; suffice it that the upper panels of the piers are ornamented with various kinds of heaths, wherein the rebus of the firm (the four bees) is decoratively introduced, as well as the monogram of the designer. From the most famous of the firms of Holland—that of VAN KEMPEN, gold and silversmiths at Voorschoten—we obtain materials for page 218. These consist of a large vase supported by eagles, made for H.R.H. Prince Hendrick of the Netherlands, and three trophy cups, presentations to commemorate national incidents or events. They are of the highest merit, not unworthy of the great old Dutch masters in metal, of whom Van Kempen is the successor. On page 219 we give other examples of the always admirable productions of Messrs. MINTON. Two of the most remarkable of these are specimens of the *pâte-sur-pâte*. There is but one opinion as to the merit of British ceramic ware—it "takes the lead"—and that is saying much; for the various government establishments of the Continent are the competitors of our producers, whose enterprise stands in the stead of national aid and royal protection. On page 220 we give other examples of the admirable productions of M. CHRISTENSEN, of Copenhagen; he is chiefly known as a jeweller, but as a gold and silversmith he has obtained equal renown. Our engravings represent two tea-services of silver—these are of marked grace in design and of great excellence in execution. He exhibits, however, several vases, and testimonials of various kinds; they are such as to give him high rank among the best producers of Europe.

It is very gratifying to read in all the newspapers statements that testify to the merits of British Art manufacturers. There can be no doubt that the result will be to add to their honour; if there accrue to them no direct commercial advantages, they will, at all events, elevate their country in the estimation of foreign peoples.

THE ALEXANDRA PALACE
AND PARK.

IF any evidence had been needed to sustain our convictions—as we have given them expression very frequently in the columns of this Journal—it was to be found on Whit-Monday, when 60,000 persons were assembled in the Palace and Park, numbering 10,000 more than were gathered at the Crystal Palace on that popular holiday.

Yet "The Alexandra" is by no means complete; the better half of its attractions are in embryo, and its capabilities imperfectly developed. What it may be, and we earnestly hope will be, can be reasonably calculated from what has been already done. As a source of amusement, instruction, rational pleasure, and health, it is of prodigious value to the inhabitants of a hugely populous district of northern and eastern London; and not to them only, the fashionable denizens of the west may find ample enjoyment there: to say the least, it is another blessing to the overcrowded Metropolis.

We have frequently described the place—the substantial yet graceful building, the grounds full of magnificently grown trees, and especially the grand views obtained from any portion of the park. If it had nothing else to recommend it, there would still be enough to render a calamity—that which was until recently expected—an absorption of the site into suburban brick and mortar. We trust and hope the Rubicon is passed, and that there is now no danger of "cutting it up into villas"—that which was erstwhile prophesied to be its fate. Time will be required to develop its resources, but there can be no reason why all that has been hoped for the Alexandra Palace and Park should not be accomplished. Much has been done already—the most able and popular of those who lead music in England have been engaged, and Art has achieved a triumph in so far as a collection of pictures is shown second to none, for its extent, in the Kingdom. They are loans, certainly; but they contain examples of the genius of the best British masters—Turner, Constable, Stanfield, Linnell, Roberts, Webster, Ward, Frith; some forty, indeed, whose names are famous.

Sculpture, too, has contributed its aid effectually, though not, as yet, extensively, and Art has in other ways aided the education and enjoyment of the multitude.

The programme of the future promises an Art-union—that is to say, a fourth of each guinea paid for a season-ticket is to be put aside, and form a fund to be expended in the purchase of objects exhibited in the building, such objects to be distributed by lot. The purpose of this scheme is, no doubt, to induce the contributions of Art manufactures. At present it would be difficult to find prizes sufficient for a very moderate number of applicants. That portion of the plan may, and probably will, ramify; at all events it is an original and, we think, a good thought.

Considered, therefore, as a beginning—that serious difficulties have had to be encountered and overcome; that the managers and superintendents are new to their work; and that delays, proverbially dangerous, have hitherto been very prejudicial to the development of all its resources, the Alexandra Palace and Park must be considered a success. We earnestly hope the undertaking may be commercially prosperous; that it will answer as a speculation while ministering to the delights of millions, who are for the most part shut out from the

blessings of air and exercise, and of amusements, where the grass is green and the trees are glories.

Although, after this was written, a calamity has destroyed, for a time, the Alexandra Palace, we permit our remarks to stand, inasmuch as it is understood the building will be restored and the public remain in continued possession of a source of interest, amusement, and instruction of very large value to all classes. Meanwhile the Park is uninjured: the fire did not reach the grounds: Mr. Water's huge tent for the display of rhododendrons was not touched—neither were the charming and attractive model greenhouses and conservatories of Messrs. Dennis, of Chelmsford. The paintings and drawings escaped—thanks to the ready zeal and energy of the many chance visitors who were there, or close at hand, on the eventful yet mournful day—Monday, the 9th of June.

We cannot sufficiently laud the resolute enterprise of the proprietors, Messrs. Lucas and Kelk, in determining to rebuild the Palace; the loss is bad enough as it is—it would have been a terrible evil indeed if the fire had produced such results as to leave us no hope hereafter.

ART IN SCOTLAND, IRELAND,
AND THE PROVINCES.

ABERDEEN.—Preparations are being made for opening, about the middle of the present month, an exhibition of Fine Art, with which will be incorporated a display of manufactured works having an artistic character, ancient furniture, tapestries, lace embroidery, gold, silver, and other metallic productions. The exhibition will be held in various rooms in the joint town and county hall.

EDINBURGH.—Mr. T. Faed, R.A., H.R.S.A., was recently entertained at a banquet, in the Douglas Hotel, by the members of the Royal Scottish Academy, to testify their appreciation of his eminence as an artist.

LIMERICK.—A scandalous attempt has been made to destroy the statue of the late Viscount Fitzgibbon, which was erected about fifteen years ago on the Wellesley Bridge, in this city. Some miscreants, who have not yet been discovered, placed a barrel of gunpowder on the pedestal, which they ignited with a long fuse; happily, the only mischief that resulted was the displacing the top stone of the pedestal. An engraving of the statue, which is by the late P. MacDowell, R.A., appeared in the *Art-Journal* for the year 1858, under the title of 'The Young Hussar.' Lord Fitzgibbon, a lieutenant in the Eighth Hussars, fell in the memorable charge at Balaclava, in the twenty-fifth year of his age. It is difficult to account for such an act as the attempted destruction of this attractive work of Art, except from a spirit of wanton mischief.

BIRMINGHAM.—The eleventh annual report of the Free Libraries Committee has reached us. The section relating to the Art-Gallery shows a goodly list of pictures, drawings, sculptures, Art-manufactures, &c., either acquired by the Committee by purchase or presentation, or exhibited by their owners. The number of visitors to the gallery increased from 89,804 in 1871, to 145,761 in last year. This large accession shows the redoubled interest the inhabitants take in the matter.—At the close of the recent exhibition of water-colour pictures it was found that sales had been effected to not less than £2,600. Certainly the great capital of Hardware takes the lead in provincial patronage of Art.

DUNDEE.—The bust of the Earl of Dalhousie, by Mr. J. Hutchison, R.S.A., exhibited at the Royal Scottish Academy this year, is to be purchased for the Art-Gallery in connection with the Free Library of this town.

HUDDERSFIELD.—Mr. Theed's statue of the late Sir Robert Peel, which now stands in St. George's Square, was presented to the view of the public, after an appropriate address by Lord Houghton, on the 3rd of June.

MANCHESTER.—A marble statue of the Rt. Hon. C. P. Villiers, M.P., is to be placed in the New Town Hall. Mr. Theed has received a commission for the work.—The Society for the Promotion of Scientific Industry has arranged to send a number of artisans to the Vienna Exhibition; we believe Birmingham and other towns and cities are aiding the good work. It is in truth a wise step, the results of which may be of great importance and immense value.

PRESTON.—Mr. Noble's statue of the late Earl of Derby was unveiled, in Miller's Park, with much pomp of ceremony, in the presence of a crowd of spectators, on the 3rd of June.

SOUTHAMPTON.—An exhibition of paintings by artists of Hampshire was held at the Hartley Institution last month, for the benefit of the Royal South Hants Infirmary. The local papers speak very favourably of the collection.

WINDSOR.—The statue of the late Prince Consort, by Baron Trequet, has arrived from Paris, and will shortly be placed in the Sarcophagus in the Albert Memorial Chapel. The figure is recumbent, the head, which lies on a tasselled pillow, and is tenderly supported by two angels, is bare, and round the neck are worn the chain and badge of the Order of the Garter; the right hand grasps a sword, partly drawn from its scabbard, and at the feet is the Prince's favourite hound. The statue is in pure white marble, and represents the Prince in full armour of the mediæval time, with shirt of mail: the appropriateness of such knightly costume to a prince of the nineteenth century can scarcely be admitted, however picturesque it may be.

ART-UNION OF LONDON.

THE following selections, by prize-holders of the current year, are reported to have been made. The list does not, however, include the whole number of prizes.

From the Royal Academy.—'Gretchen leaving Church,' R. Thorburn, 150*l.*; 'Missing,' Miss E. Thompson, 80*l.*; 'Emissaries of the Long Parliament,' &c., E. Opie, 70*l.*; 'Just Awake,' A. Stocks, 60*l.*; 'A Highland Pine Forest,' F. S. Reynolds, 52*l.* 10*s.*; 'A Mountain Tarn,' R. Farren, 52*l.* 10*s.*; 'Among the Lilies,' F. G. Cotman, 50*l.*; 'Hambleton Common, Surrey,' A. Powell, 45*l.*; 'A Creek on the Shannon,' A. Hartland, 40*l.*; 'A Rich Corner,' W. S. Jay, 40*l.*; 'Glyder Fawr,' W. L. Kerry, 35*l.*; 'Pleasing Reflections,' N. O. Lupton, 35*l.*; 'The Angler's Nook,' A. J. Stark, 30*l.*; 'Dawn in November,' E. Jennings, 30*l.*; 'Contested Authority,' N. Taylor, 26*l.* 5*s.*; 'The Missing Playfellow,' Miss E. Clacy, 25*l.*; 'December—Derbyshire,' F. Rootie, 21*l.*; 'The Thames at Hampton,' A. J. Glendening, 20*l.*

From the Society of British Artists.—'The Ballad,' J. J. Hill, 100*l.*; 'The Seaside,' E. J. Cobbett, 85*l.*; 'A Day after the Fair,' W. Hensley, 60*l.*; 'Grandad's Vanity,' Wells Smith, 60*l.*; 'Highland Castle by the Side of Loch Leven, Ballaculish,' C. Jones, 45*l.*; 'Sunday Morning,' R. Redgrave, R.A., 45*l.*; 'A Wild Night on the Yorkshire Coast,' J. W. McNayre, 40*l.*; 'A Short Cut,' A. F. Paton, 35*l.*; 'Left in Charge,' Edwin Roberts, 35*l.*; 'I see You,' F. Morgan, 34*l.* 10*s.*; 'A Dewy Morning,' T. F. Wainwright, 30*l.*; 'Returning from Labour,' J. Peel, 30*l.*; 'St. Michael's Mount, Cornwall,' J. J. Wilson, 30*l.*; 'Harrop Tarn, Cumberland,' A. Cottrell, 26*l.*; 'Queen Guinevere,' &c., Mrs. Charratie, 26*l.*; 'On the Lesser Neath,' J. B. Smith, 25*l.*; 'Distant View of Barmouth Estuary, North Wales,' B. Kudge, 20*l.*

From the New British Institution.—'Baron Munchausen relating his Adventures,' R. Hillingford, 140*l.*; 'The Tamar at Endsleigh,' A. B. Collier, 50*l.*; 'Waterfall, Vale of Neath,' J. B. Smith, 34*l.* 10*s.*; 'Lower Lake, Upton Park, Devonshire,' W. C. Jay, 25*l.*; 'The Hill of Hight, North Wales,' A. de Breanski, 25*l.*; 'The Pandy Falls on the Mancho, North Wales,' J. Godet, 20*l.*

From the Crystal Palace Picture Gallery.—'Court of the Fish-Pond, Alhambra,' J. Dobbin, 30*l.*; 'Returning Home,' J. C. Thom, 30*l.*; 'View of St. Remo,' E. Myers, 20*l.*

From the Society of Painters in Water Colours.—'Early Morning Effect on Ben Nevis,' H. B. Willis, 100*l.*; 'Low Tide on the Shore, Tor Cross, S. Devon,' Collingwood Smith, 45*l.*

From the Institute of Painters in Water Colours.—'In Hartingcombe,' the late G. Shalders, 45*l.*

From the General Exhibition of Water-Colour Drawings.—'Coming from the Spring,' C. S. Liddendale, 40*l.*; 'Cornfield, Godalming, Surrey,' A. Powell, 30*l.*

From the Royal Scottish Academy.—'Near Broadford, Skye,' Rev. R. G. Frazer, 40*l.*; 'Loch Ranza, Castle Arran,' W. B. Brown, 45*l.*

FRESCOES BY RAFFAELLE.

It was indeed a fête day in Art—*notanda lapide albo*—when two frescoes by Raffaele were, in April last, put up for sale, in Paris. Both these works are framed in segments of a circle. The one represents the Deity bending over the work of his creation and blessing it; the other (unhappily but a fragment), the Martyrdom of St. Cecilia. No doubt can be thrown over the authenticity of these works, and it is affirmed that they are the only *frescoes* of the Prince of Painters known out of Italy. They are named 'The Magliana,' after the old monastery, some two miles out of Rome, for which they were painted in the days of Leo X., and where they continued, almost forgotten, until a few years since. The monastery had, in fact, passed into secular hands, or farming agents of conventual proprietary; and so little were the merits of the frescoes comprehended by these worthies, that, when it was found expedient to make a doorway precisely at that quarter where the martyrdom of St. Cecilia was painted, no saving hesitation was permitted to arrest the rough stonemason, and the requisite space was cloven through the masterpiece of Raffaele. The merit of what was thus sacrificed is well attested by the meagre relics which remain. An individual who could thoroughly estimate the value of what was thus depreciated appeared in the person of Monsieur Oudry, the Roman railway engineer. He made them his own at a very trifling cost, and had them most carefully separated from the monastery walls. He did not, however, live to witness how they would be honoured and estimated subsequently, on their transmission to Paris. He died; the frescoes became the property of his family, and by them they were put up for sale to the highest bidder.

In the garden of an elegant villa at Auteuil, the semblance of a small chapel was erected for the occasion; and above—in its alcoved end—surmounting, as it were, an altar, was placed the Fresco No. 1.—'The Deity blessing the Earth.' This is essentially a bright picture, and was judiciously set off by a well-managed, "dim religious light." In a lateral position was placed all that remains of the 'St. Cecilia'—enough to "make the angels weep." In this retreat from civic bustle and turmoil, several days of view, private and public, took place.

The head of the Deity represents life in its full force, combined with a deeply solemn expression. Such a theme—so baffling to human conception, is here given with something of a mystic, subduing influence. The right hand is raised to bless, the left is stretched out as if to direct the benediction over all. The drapery is broad and bright.

A frame almost elliptic, down which, at each side, are, at intervals, heads of adoring angels, encircles the Divine presence; while, exteriorly to it, two angelic forms, fully draped, bend in attitudes of exquisite grace and most touching loveliness of feeling. It would be idle to attempt a more minute analysis of expression so matchlessly delicate and eloquent. In a word, one might venture to affirm that, in these two angelic imaginings, the finest Raffaellesque characteristics are to be found.

Shortly after four o'clock, M. Haro, the manager of the sale, and M. Escribe, the auctioneer, ascended, in the midst of significant silence, their elevated official stand; the latter then announced a first bidding of 125,000 francs, and when the sum of 225,000 francs (£9,000 sterling) was attained, M. Escribe's hammer descended with very emphatic decision.

It appears (says the *Figaro*) that M. Haro had been directed by the Administration of Fine Arts to bid up to 200,000 francs. He, however, ventured to exercise a discretion in the matter, and carried on a contest which soon came to a close.

When it was announced that the great fresco had been acquired for the Louvre, repeated cheers sanctioned the proceeding of the Government agent.

As to the two corner fragments of the 'St. Cecilia,' they were disposed of for the sum of 11,500 francs, or £460.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—The three vacant professorships in the Academy have been filled up, by the election of Mr. E. M. Barry, R.A., to the chair of Architecture, of Mr. Weekes, R.A., to that of Sculpture, and of Mr. John Marshall to that of Anatomy. We have not yet heard who is likely to succeed Mr. C. Landseer, R.A., in the office of Keeper. Mr. J. P. Knight, R.A., has resigned the post he has so long and so honourably held as Secretary. His successor will not be as heretofore a member of the Academy. An advertisement for a Secretary has appeared in the public papers; the position is an honourable one, and will doubtless attract many applicants, though the qualifications required are that the candidate should possess literary attainments, and have a good knowledge of foreign languages.

THE NATIONAL PORTRAIT GALLERY.—The trustees have submitted to Parliament their sixteenth annual report. It states that during the past year the following portraits have been presented:—Lord Combermere, painted by Mrs. Pearson, presented by Lady Combermere; Rev. F. D. Maurice, painted by Miss Hayward in 1853, presented by the artist; Rt. Hon. J. Wilson Croker, by W. Owen, R.A., presented by Mr. F. Locker; Nollekens, the sculptor, by J. Lonsdale, the gift of the painter's son; who also presented a portrait of Lord Brougham, by his father. The pictures purchased were:—Philip II. of Spain; the Old Pretender; Benjamin West, P.R.A.; Nasmyth, the landscape-painter; Sir Thomas Gresham; Catherine of Braganza, consort of Charles II.; Margaret Beaufort, Countess of Richmond and Derby, mother of Henry VII.; Queen Elizabeth; Margaret Douglas, Countess of Lennox, mother of Henry Darnley; Henry Darnley; Lord Burghley, and Ben Jonson. The donations now amount to 103, and the purchases to 257. Want of space, both for pictures and for sculpture, is again beginning to make itself severely felt. Considerable improvements in the loftier rooms at the eastern extremity of the buildings have been effected by the assistance of the Board of Works. But when the sculpture, comprising terracotta busts and bronze monumental effigies, has been arranged as contemplated in the further room, there will remain no accommodation for anything else. A new feature of interest has, within the last year, been added to the Gallery by the presentation of various autograph letters and signatures written by persons whose portraits are already in the collection.

THE CLOTHWORKERS' COMPANY has commissioned Mr. G. G. Adams to execute a medal to be given as a prize for the best specimens of cloth in the Vienna Exhibition. A model of the work has been shown to us; the obverse is a well-designed group representing Fame rewarding Industry; the reverse bears the arms of the Clothworkers' Company.

SOUTH KENSINGTON MUSEUM.—"A Special Loan Exhibition of Decorative Art Needlework made before 1800" is now open in the North Court of the South Kensington Museum. It is highly interesting and very instructive. In the collection are some curious examples of the art,—notably some work by Mary of Scotland, by Queen Elizabeth, and by Marie Antoinette. Many collectors have liberally contributed, and altogether there are nearly 700 objects. The Fishmongers' Company exhibit the pall which was laid over the coffin of Sir William

Walworth in 1381. It is in silk and gold on coarse linen, and bears scriptural subjects and the arms of the Company. Her Majesty contributes a workbox, a baby-linen basket, and an easy-chair with needlework by Mary of Scotland. Lady Brownlow lends "eighteen pieces of baby-linen made by Queen Elizabeth for Queen Mary I." Mr. J. Basil Woodd lends the silver star from the mantle of the Order of the Garter, given by Charles I. on the scaffold to Captain Basil Woodd, an ancestor of the present owner. The Duchess of Richmond lends a "white linen embroidered shirt," once the property of the same monarch. In fact the list might occupy (and not without interest if the space were at our disposal) several columns of our Journal.—The late Countess of Waldegrave has bequeathed to the Museum three silver-gilt bells, all of different designs and of historical interest. They were appended to the canopies used at the coronations of George II., George III., and George IV. These canopies were borne by the barons of the Cinque Ports, in accordance with an immemorial custom. The first husband of the late Lady Waldegrave (Mr. Milward) was one of the barons, and it was through him that the bells came into the possession of the testatrix.

SIR JOSEPH PAXTON.—To commemorate the opening of the Crystal Palace on the 10th of June, 1854, a festival was held there on the 10th of June, 1873, when a monument to the memory of Sir Joseph Paxton was "uncovered." It consists of a marble bust—a huge affair said to be eight feet high; that is its main, if not exclusive peculiarity—for its merit as a work of Art is of a low order. It is raised, by a hybrid pedestal, nearly forty feet from the ground,—"distance" helps it, no doubt, and it does very well as a reminder that Sir Joseph was the originator of the "Palais de Cristaux" in Hyde Park, and consequently the parent of that at Sydenham.

LANDSCAPE ETCHINGS.—Messrs. Colnaghi have published two series of etchings by Messrs. Slocombe, which have attracted, and deservedly so, favourable attention. The larger series, twelve in number, consists of views of English scenery, including one on the picturesque coast of Pembroke-shire. Of these the most striking, perhaps, is a view of Stonehenge by moonlight. While this etching does not form an exception to the general remark that Stonehenge has never yet been so drawn as to produce an effect similar to that felt by the visitor on the first view, the detail and colour of the work in question are of very great merit. There is the actual shimmer of the moonlight on the prostrate gigantic blocks, and the shadow is as dark as that of the historic night in which the mighty trilithons are shrouded from our curious inquiries. Another, most powerful in effect, is 'Moonlight, St. Ives—Pilchard Boats unloading;' the sky of this etching is really grand. Very beautiful in forms and foliage is 'In the New Forest, the Knyghtwood Oak.' These three are by Mr. C. P. Slocombe. Of Mr. F. Slocombe's works we would point out especially, 'Steephill Cove, Isle of Wight,' and 'Lane Scene, Pinner, Middlesex—Evening,' both of them beautiful examples of the etcher's art. Mr. E. Slocombe's contribution is a solitary subject, 'Below London Bridge—from the Tower Wharf,' capably handled. The smaller series, also numbering twelve, gives views in France, Switzerland, and South Wales; one or two architectural drawings of unusual verity and interest, and a peep at the sunshine of spring as it falls through the

beech-woods of our chalk districts. Of this series, 'A Lane at Penmaen Mawr, North Wales,' by Mr. C. P. Slocombe, and 'Sunset—Coast of South Wales, near Manorbier,' by Mr. F. Slocombe, are perfect gems. We may add that the whole of the subjects were chosen for the express purpose of being etched: the selection is most picturesque, and the treatment throughout judicious. Two or three of the larger series we notice on the walls of the Royal Academy this season.

AT THE CRYSTAL PALACE four pictures may now be seen, the productions of a distinguished American artist, Walter M. Brackets, of Boston. As works of Art they have rare excellence; the peculiar subjects have never been better treated; they merit high praise, and do great credit to the accomplished painter. The four are incidents, so to speak, in the death of a salmon, a denizen of the lakes in Maine, where the fish is not large, but where nature has given him a dress of special brilliancy. He does not owe all to Art, therefore, although no doubt the artist selected a fine specimen of his class and order. In one picture he is rising to the fly; in another, safely hooked, he is springing from the water into air—a regular salmon-leap; in the next he is struggling with his master; in the last he lies dead upon the bank. These incidents are named 'The Rise,' 'The Leap,' 'The Struggle,' and 'Landed.' All the accessories are thoroughly well painted—the water, the rocks, and the line; but the painting of the fish is absolutely perfect: his form is well developed, and his coat glitters. It would seem as if tinsel had been used to produce effect; but it is pure Art based on matured knowledge and sound judgment. In any exhibition these four pictures would attract special attention; to the Crystal Palace Gallery they are a great attraction.

WESTMINSTER ABBEY.—We observe that photographs of the monuments in Westminster Abbey are now sold at a stall outside the northern door, by permission of the Dean. It is a most desirable thing that the public should be enabled readily to procure representations of the most sacred of our holy places, and of the historic and artistic monuments which it contains. But we have to raise a protest as to the total want of judgment displayed in the selection of the points of view, and incidence of illumination, selected for the camera. Thus, for the sake of the sentimental title of the grave of a popular author, one of the finest monuments in England has been cut in half in the photograph. It is well that this work should be done—but it would add to the claims of the Dean on the gratitude of his countrymen if some little care were taken that it should be well done. As it is, it rather tends to bring the fine sculpture of the Abbey into disrepute.

"FAITH AND REASON."—These form the theme of a painting by Sir J. Noel Paton, R.S.A., her Majesty's limner for Scotland, which, together with the engraving from it, is to be seen at Messrs. Jennings' gallery, 62, Cheapside. By the secondary title, 'A Thought for the Times,' the argument is brought more directly home to us than had it been presented only as a simple allegorical group. It carries us back at once to Bunyan, and we cannot escape the conviction that Reason is the representative of those who walk by sight. This figure the artist has clad in armour impenetrable to the shafts aimed at him; he has fought his way up the side of the mount so called, assuring himself of the firmness of every foothold before trusting himself to it. The attributes of both figures are various, and

very ingenious, as pointing to the diverse arguments of the time. Faith is a female impersonation, clothed in white, rising with an expression of trust and earnest adoration to the flood of light which is above her. Her feet only are as yet trammelled with the cares of the world, while the task that Reason has before him is both difficult and dangerous. Reason is of an expression somewhat doubtful and clouded; and if this be according to the feeling of the painter, he has achieved a great triumph in allegorical art. On the other hand, the features of Faith are bright with hope, and with an effulgence which, like that of the stars, shall shine for ever and ever. In this figure is a beauty and sweetness which Sir J. Paton has never yet reached in any of his works; and it would be impossible to assign to both figures any other characters than those under which they are presented. No two impersonations can be found that pronounce more distinctly the parts assigned to them.

THE PALESTINE EXPLORATION FUND.

—The objects of this enterprise are illustrated at the Egyptian Hall, Piccadilly, by a very interesting collection of drawings, photographs and pottery; with some Phœnician, Græco-Phœnician, Roman, and Christian glass, sepulchral chests, and a variety of miscellaneous objects. The sketches have been lent by Messrs. Agnew, the Earl of Dudley, Sir Richard Wallace, Lord Wharncliffe, Mr. Ackroyd, and other collectors; being generally the works of Mr. H. A. Harper. Whether the artist may receive it as a compliment or otherwise we know not, but it is clear that here and there he has for his harmonies been striking the key-notes of Turner; and having convinced himself of being an accomplished cloud-painter, he has carried these features of his pictures beyond the nature of Palestine, which is by no means a rainy region. The drawings do not condescend to minute detail, but they must present the country as it was looked upon by our Saviour; we are therefore gratified in accompanying him on 'The Road from Jerusalem to Jericho,' the traditional scene of the story of the Good Samaritan; to 'The Mountains of Moab,' 'The Wilderness of Judah,' 'Smyrna,' 'Mizpeh,' 'Ajalon,' 'The Dead Sea,' 'Bethany,' 'Bethlehem,' 'Jaffa,' 'Patmos,' 'The Well of Job,' and many other sites deeply interesting to Christians. It is to be regretted that many foregone series have entirely omitted the solemnities of their subject, the artists having yielded to the picturesque fascinations of the landscapes. Mr. Harper seems, however, to have compensated this imperfection by celebrating as far as is possible the scenery of the remarkable events in Scripture. In addition to the drawings and photographs—upwards of one hundred in number—there is a very elaborate model of Jerusalem, with numerous *reliques* of much interest and value.

THE CROCKFORD'S AUCTION HALL.

We are not able to give much information concerning this project, beyond what is found in the prospectus. It is but just to state, however, that every name in its list of patrons is good, and entitled to all honour and confidence; affording sufficient evidence to guarantee trust in the enterprise. Moreover, the four directors are gentlemen of mark and high respectability. Some sales have, we notice, been announced.

MEMORIAL OF THE PRINCE OF WALES'S PERIL AT COMPIEGNE.—Under the name of an Imperial and Royal Trophy, Mr. Edwin Ward, of 49, Wigmore Street, has called our attention to an elegant inkstand, the original idea of which, as well as the

sylvan spoil which it displays, was furnished by H.R.H. the Prince of Wales. At the field-sports at Compiègne, in November, 1868, given by the late Emperor of the French in honour of his Royal Highness, a noble red deer made a charge, in order to escape the narrowing circle of hunters. The horse of the Prince was alarmed, and his Royal Highness had a near escape of accident. The foot of the stag was preserved by the Royal huntsman in memory of the occasion. It has been mounted by Mr. Ward, with his usual good taste, on a marble slab, to serve as an inkstand.

MR. HENRY COLE, C.B., has resigned his situation at the Museum, South Kensington. No doubt he retires on full pay: it is but right that he should do. A committee has been appointed, and meetings have been held, to devise some mode of testifying to his public services, which have been large, and most valuable to the country and to Art. Although we have never concealed or withheld our opinions as to his many "mistakes," we have always contended that few men living are better entitled to the praise that belongs to him who has done a great work, thoroughly and well. The Museum at South Kensington is now one of the most important of British institutions: there is nothing of its kind in Europe so good, so useful, or so perfected. Beyond question, it is mainly Mr. Cole's doing: if it does not owe to him its existence, certainly it is indebted to his intelligence, perseverance, and courage for its present high and paimy state.

"THE NATIONAL VICE."—A poem, entitled "The Trial of Sir Jasper: a Temperance Tale in Verse," is announced. It is written by Mr. S. C. Hall, and illustrated by Ward, Elmore, Faed, Dobson, Sir Noel Paton, Sir John Gilbert, Birket Foster, and twelve other artists. The engravings on wood are by the best artists. The object being to obtain a large circulation, and so assist by means of Art the efforts now making in all the "Churches" to avert the progress of intemperance, the poem, with twenty-five engravings, will be published for one shilling.

SHILLING ART-UNIONS.—We have frequently and earnestly striven to direct public attention to some of those odious blots on "speculation." It therefore does not surprise us to learn that the affairs of the "Art-Union of Great Britain" have been officially investigated, at Manchester, by two gentlemen connected with the Board of Trade. The inquiry has resulted in the withdrawal of the license.

THE LANDSCAPE ARTISTS OF AMERICA are rapidly coming to the front; already they are powerful rivals of British painters, and occasionally surpass those of the Continent. With very few exceptions there are none who excel Bierstadt and Brestadt, and there are at least a dozen others who may rightly dispute the palm with us. There is now another name that we shall add to the list of its great masters, that of J. H. Heade. A picture of large size is now exhibiting at Ackermann's, in Regent Street, that will justify this high praise. It depends mainly on its Art merit, for the subject, although original and startling, is not interesting. It would be difficult to find in the whole range of Art better painting; with simple breadth of treatment every part is minutely finished. The scene is in Jamaica, the colony so long favoured and now so hardly used, and it represents little more than the mountains, folded, so to say, one above another. It is a grand aspect of nature, and one that no doubt many will recognise.

REVIEWS.

HISTORY OF ANCIENT POTTERY, EGYPTIAN, ASSYRIAN, GREEK, ETRUSCAN, AND ROMAN. By SAMUEL BIRCH, LL.D., F.S.A., &c. New and revised Edition. Published by JOHN MURRAY.

We have sincere pleasure in directing attention to a new and revised edition of Dr. Birch's admirable, and in every sense standard, "History of Ancient Pottery," which has just been published by Mr. Murray. The former edition of this work—issued with the avowed intention of making it the first of a series of works on the history of the pottery of all nations—was published in 1858; and although it is to be regretted no others of the projected series have followed, this one had become so scarce and so much sought after, that its re-issue became a necessity. In its preparation Dr. Birch has wisely taken advantage of all recent discoveries, and availed himself of the various facts which an increased and still increasing knowledge of the subject of Ancient Pottery has brought to light. These he has interwoven with his text throughout the volume, and has thus rendered it a complete record of all that is known on this important branch of archaeological study to the present hour.

Commencing with Egyptian pottery, in which a history of the art—from the first production of rude unbaked bricks down to the fine porcelain rings and figures, and the singular glazed and inlaid tiles from Tel el Yahouden (almost prototypes of our modern Palissy and majolica wares)—is given, Dr. Birch passes on to an examination of Assyrian and Babylonian pottery, and so completes his first division. The Assyrians, it must be remembered, unlike any other nation of antiquity, employed pottery for the same objects, and to the same extent, as papyrus was used in Egypt. Thus, annals of a king's reign, bulletins of his victories, records of sales of lands, title-deeds of property, deeds of sale of Phœnician slaves (the name of the slave being inscribed in Phœnician on the edge), inventories of goods, vocabularies of words, lists of the eponymous officers by whose name the public documents were dated from B.C. 911 to B.C. 648; observations of lunar and solar eclipses, and other astronomical matters; laws, and religious rites and prayers, petitions, and letters, and a variety of important records of all kinds, are found inscribed on tablets, cylinders, &c., of terra-cotta and other ceramic substances—the record being incised in the soft clay, into which the official seal was also impressed, and then baked in the kiln. The archives of the country were thus kept; and in the palace of Sennacherib at Kouyunjik, a muniment chamber, containing some twenty thousand of these clay-tablets, representing the literature of the country, were discovered. Of these Dr. Birch gives a brief but excellent account; as he does also of the singular Sassanian coffins from Babylonia, and of the bold bas-reliefs from the same country.

The second division is devoted to Greek pottery; and here especially Dr. Birch deserves unqualified praise for the clear, well-connected, and exhaustive account he has given of every class and every variety of fictile art, from the earliest sun-dried bricks and coarse terra-cotta, to the finest and latest achievements of the potter, and the most elaborate and effective productions of the painter. Next we have, in the third division, an equally interesting, but more brief, dissertation on Etruscan pottery, including terra-cottas, statues, busts, bas-reliefs, sarcophagi, vases, and every other variety of these well-known wares, and of their styles and kinds of decoration.

The fourth division is devoted to Roman pottery. In this important and peculiarly interesting division, the general history of the art under the Empire is carefully traced, the different wares descanted upon, and the various vessels, with their uses and characteristics, described; commencing, as usual, with the production of bricks and tiles—many of the latter possessing immense historical importance, through their being stamped with the names of Consuls of the current year in which they were made, of the names and location of

Roman legions; of the names of potteries or the farms whence the clay was procured,* and other inscriptions—and passing through friezes and other architectural decorations; statues of terra-cotta; lamps of various kinds, and other objects; we come down to vases, amphoræ, sarcophagi, and so to domestic vessels of every conceivable kind. Next we have a careful classification of Roman wares, and so on to glazed pottery—Samian, Proto-Samian, Aretine, false Samian, black, and other wares.

The fifth, and closing division, of this excellent work is devoted to Celtic, Teutonic, and Scandinavian pottery; but to this branch of the subject only some dozen pages are devoted—and these would have been better altogether omitted; they are unworthy the subject and the writer, and contain many errors which might easily have been rectified. For instance, on page 586, Dr. Birch, speaking of Celtic urns, says, "They are all modelled by the hand, and show no trace of the wheel, and have always an overhanging rim;" the fact being that the overhanging rim is not universal, but only the usual characteristic of the cinerary urns of certain districts or tribes. Again: "They seldom have handles, one or two vases with such appendages only having been found;" the truth being that urns with handles are perhaps the most usual in Cornish barrows. Again (p. 588): "In the adjoining county of Hampshire similar urns have been exhumed at Arbor Lowe, at Bakenwell, and at Boughton, in the Isle of Wight;" the simple fact being, that Arbor Lowe and Bakenwell are not in Hampshire at all, but in Derbyshire. Many other errors of this kind occur, but it is not necessary to point them out; they show that this division of Dr. Birch's grand subject has, from some cause or other, been slighted, and had but little attention. This is to be regretted.

The present volume has been issued with all the care and skill which characterise Mr. Murray's productions. It is beautifully printed, exquisitely illustrated with wood engravings and coloured plates, and "got up" in an appropriate manner. It is an admirable work for the deep research, and of a power of arrangement and condensation which few writers possess to so eminent a degree as Dr. Birch.

THE SHADOW OF THE CROSS. Painted by P. R. MORRIS. Engraved by C. MOTTRAM. Published by HENRY GRAVES & Co.

Mr. Morris has made his mark among leading artists of the age and country. He is a painter of high genius, whose aims are always lofty; his mind is pervaded by refined sentiment and holy feeling; it is essentially elevated; the themes he selects are those that make Art not merely a pleasure but a teacher; in all his pictures, indeed, is that which makes the mind and heart purer and better. Unhappily, there are not many British artists of whom so much can be said—they too generally luxuriate in the common-place, and seldom resort for inspiration to the fountain-head of goodness and virtue. There are, perhaps, not half-a-dozen of our painters who read the Bible for a subject.

This print is very pleasant, and also very suggestive; it describes a young mother kneeling beside her tent in some oasis of the desert; her child with outstretched arms is moving towards her; the story is told by the intervening shadow of a cross. A pure vein of poetry, therefore, pervades the work; the painted episode is made emphatic; it is a prophecy of the hereafter; but in any case the engraving (on which also the engraver must be complimented) is of much value as a work of Art.

ESSAYS. By VIVIAN A. WEBBER, Esq. (late) 67th Regt. Published by H. BUTLER, Ryde, Isle of Wight.

The author of these essays is a gentleman who takes much interest in Art-matters connected

* One stamp of this kind may be quoted as an example. It is circular, and has in its centre a figure of Victory. Around this, in two lines, are the words OPVS DOL[ar] DE FIGVL[ar] PVBLINIANIS. EX PREDIS AEMILIAES SEVERAES; which may be thus read, "Potwork from the Publilian potteries, from the estate of Æmilia Severa."

with the town in which he is resident, and was principally instrumental in forming an Art-school in Ryde a few years since, of which for some time he was president. These essays, three in number, originally had the form of lectures delivered by Mr. Webber, in Ryde. The first, "Art in its Relations to the Community," is the inaugural address given on the opening of the School of Art; another, "The Unity of Art," was also delivered before the members and supporters of the same school; and the third, "The Unity of Nature," is an address delivered at the opening session of the Isle of Wight Philosophical and Scientific Society, of which Mr. Webber is president. He discusses these subjects respectively with so much judgment, discrimination, and true feeling that the essays deserve to be more widely known than to the comparatively limited audiences to whom they were addressed, and we welcome them in print. It would be well for the progress of Art in the country generally, if men of means and ability, like this gentleman, would equally exert themselves in promoting its interests.

VIRTUE'S IMPERIAL SHAKSPEARE. Edited by C. KNIGHT. Published by VIRTUE & Co.

This publication, which we noticed when the first part made its appearance, has now reached its eighteenth number. The world will never tire of the great bard, who was not for an age, but for all time; and this fine edition of his works cannot fail to be welcomed. It is, however, a necessity that there should be special claims and peculiar qualities to ensure success. And here, unquestionably, we have them, not alone as regards good paper and printing, nor by any means exclusively with reference to the clear occasional, yet comprehensive notes and comments of Charles Knight, his sensible and accurate introductions, and his brief yet full histories: the edition which we strongly recommend to our readers is folio in form, yet not too large; it is a convenient as well as very elegant adornment for the drawing-room as well as the library.

Its chief attraction, however, consists in the many admirable Steel Engravings by which it is illustrated; the pictures are from paintings by several of our leading artists, and these have been multiplied by the *burins* of the best British engravers. They are very varied in character, and add vigour and interest to the text. That is saying much, for who can read any one of the plays without imagining for himself the characters as they come upon the stage?

THE VIRGIN MARY AND THE TRADITIONS OF PAINTERS. By the Rev. J. G. CLAY, M.A., British Chaplain at Messina. Published by J. T. HAYES.

In the expectation of an approaching period when the Fine Arts, and especially painting, will once more be brought into use in the embellishment of our ecclesiastical edifices, the author of this small volume has taken much pains to trace the history of Christian Art, as exhibited in pictures of the Virgin, from the earliest period to the decadence of the Italian Schools. Mrs. Jameson, however, in her "Legends of the Madonna," has almost exhausted the subject; which has also had much attention from the French writer, M. Rio, in his "Poetry of Christian Art," as well as from others. Whether Mr. Clay's views as to the restoration of pictures to our churches are destined to be realised as an integral portion of church decoration, is questionable; but, assuming that it be so, then his work may be referred to as containing hints concerning matters which should be avoided.

The subject is treated by him in an independent and orthodox spirit, though of course advocating, under certain conditions, the use of such ecclesiastical adornments. He has made himself well acquainted with very many of the works of the old Italian painters, especially those which are found in the churches of the country, and appears to evince sound judgment in his remarks on their teaching.



LONDON: AUGUST, 1873.

THE DEE: ITS ASPECT AND ITS HISTORY.

BY J. S. HOWSON, D.D.,

DEAN OF CHESTER.

ILLUSTRATED BY A. RIMMER, ESQ.

VII.

CHESTER IN THE CIVIL WARS.

Aspect of Chester during the Civil Wars—The Walls and Gates—The Streets—The "Rows"—Visit of James I.—First Visit of Charles I.—Siege of the City—Second Visit of the King—Surrender of the City—The City Sword and Mace.

IN a series of twelve papers on the river Dee, two are not a disproportionate share to assign to the City of Chester; and, if distinct periods of English history are to be carefully chosen for those two papers, they clearly ought to be the early part of the Feudal age and the time of the Wars of the Commonwealth. The former subject having been disposed of, though far too slightly, in the last chapter, we turn now to similar treatment of the latter. In regard to this, as in regard to the other, Chester went through a very exciting and stirring experience, and has retained many visible memorials.

In this case, as in the former, the interest of the matter with which we have to deal is partly military and partly ecclesiastical. In the present paper, however, we will look rather at the municipal side of our subject; and our best course, in the first place, will be to take a glance at the aspect of the city at the time when King Charles I. quarrelled decisively with his Parliament.

The general enclosure of the Walls was just what it had been in the time of William the Conqueror, and, indeed, just what it is now; and the citizens in the early part of the sixteenth century walked, as we walk, on summer evenings, and looked at the boats on the still water of the river, above the place where it breaks over the broad "causeway" and takes its course along a lower level towards the sea. The houses were more restricted within this enclosure than at present; but still there were considerable suburbs on opposite sides of the river, at Boughton and at Handbridge, as we shall have occasion to see presently, when we come to attend to the circumstances of the siege of Chester. The masonry of the walls,

and especially the towers, had been chiefly constructed in the Edwardian period. Connected with the Gates of the city, at the time of which we are now thinking, were structures of varied and expressive forms, the utter demolition of which is deeply to be regretted. As the Dee is our subject, it is worth our while to refer to the two gates, by which it was approached. That which opened at the lower end of Bridge Street upon the mediæval bridge, which fortunately still remains, was distinguished by a very tall tower. The descent of Watergate Street, at right angles to Bridge Street, led to the Dee at another point

of its broad, sweeping course. Of the actual form of the gate there is less to be recorded; but a little beyond this spot the Water Tower (sometimes called the New Tower), remains at the north-western angle of the city, so as to show us very vividly what the general aspect was of this part of the walls in the time of Charles I. Probably the Dee wandered very freely, at high water, close under the walls of this tower, which still exhibits iron staples, showing that ships were anciently moored at the place. It would be a mistake, however, to suppose that this could have been the case during the Civil Wars. Fuller,



Cathedral Tower, from St. John's Street.

who wrote at the time of the Restoration, says, on taking his leave of "this ancient and honourable city," that the worst he can wish it is this, that the distance between Dee and the New Tower may be made up, all obstructions being removed which cause or occasion the same—"that the rings on the New Tower (now only for sight) may be restored to the service for which they were first intended, to fasten vessels thereunto—that vessels on that river (lately degenerated from ships into barks) may grow up again to their former strength and stature."

Turning now from the outside of the walls to the inside, we must remember that the four Roman Streets, intersecting one another at right angles, have always been the fea-

tures which determined the whole interior character of the city. Only we must add to this fact that at the intersection was the "High Cross" itself—a structure of stone, which was demolished when Cromwell became victorious, and that closely attached to St. Peter's Church was a municipal building called the Pentice, with gables in its roof and rich woodwork in its front. Several residences of this period remain, from which we can infer the general character of the whole; and especially we must notice certain houses in Northgate and Foregate Streets, outside the walls—standing, as it were, over the footway, each with two legs or more planted at the edge of the street—if we wish to take into account all the elements supplied by Chester for helping our

recollection of the Civil Wars. But, above all, we must attend to the "Rows" which were then, as now, quite unique. No archaeological and pictorial delineation of the Dee would be complete without some notice of these singular arrangements in the streets of its ancient city.

The Chester "Rows" are not simply covered ways for foot-passengers, along the sides of the streets and on the same level, such as are found in many Continental cities; they are covered galleries, raised several feet above the street, so that there are shops under the feet of those who walk to and fro, while the front rooms of overhanging houses are above their heads. Thus there is this singular fact in Chester, which it shares with no other city, that, partly along the pathway supplied by the

thing to do, in their origin, with the early Roman times. Stukely, in his "Itinerary," written not much more than half a century after the death of Charles I., says: "The Rows, or piazzas, of Chester are singular through the whole town, giving shelter to the foot people: I fancied it a remain of the Roman portico." And probably no better suggestion to explain the beginning of this street arrangement has been given than that in Hemingway's "History" of this city. He remarks that the central place of the Roman garrison on the Dee was where the streets intersect each other, that it was desirable to provide full employment for the soldiers, and that a reduction of the level of the upper part of Watergate and Bridge Streets was evidently convenient. "It is also worthy of remark," he adds, "in considering this question, that these were the only streets which had an immediate communication with the waters of Dee. The river encompassed the lower parts of both; and

either at one or the other it was of course necessary to land warlike stores, forage, and provisions, or other heavy materials." This explanation may or may not be correct; but this fact is certain, that the Rows were in Chester during the siege, and that under their shelter, in driving rain or hot sunshine, the citizens were often, at that anxious time, in serious consultation together. Two things more must be added, in order that we may bring back these scenes more correctly: little shops along the outer edges of the footways themselves were more numerous than they are now, and the shops within the shelter of the Rows, on the side furthest from the street, were not glazed, but closed at night with shutters, which in the day were fastened with hooks above the heads of the people.

It is time, however, that we turn from this outer framework of our picture to the historical events which form the picture itself; and it is worth while to glance first



King Charles's Tower, from the Walls.

Walls, partly by the aid of these Rows, the foot-passengers can move about on a higher level than the carriages and the horses. Flights of steps at short intervals connect the Rows with the Streets. The nearest resemblance to this arrangement in any foreign city is at Berne, where in the lower part of the central street—the ground there falling rapidly towards the place where children and English travellers feed the bears—the covered footway does become a Row, because the space below it becomes sufficient for vaults and shops. But it is a strange fact that the truest prototype of the Chester Row is to be found in a relic of ancient Classical Rome. Not that any continuous architectural tradition from so ancient a date can be suggested with confidence. And yet these Rows have probably some-



Bridge Street Rows.

at a visit paid by King James I. to this ancient and singular city in the year 1617, just a quarter of a century before the first visit paid to it by his unhappy son. Attended by bishops, noblemen, and the gentry of the county, he entered by the East Gate, where, and along Eastgate Street itself, were posted the "train-bands" of the city, "every company with their ensigns in seemly sort." The mayor and aldermen took their places "on a scaffold, vailed and hung about with green; and there, in most grave manner, attended the coming of his Majesty." The mayor presented the city sword to the king, and received it back, and then bore it on horseback before the king, who rode first to the Minster, where he alighted from his horse. At this point of his progress, "in the West Aisle of the Minster," he heard an oration in Latin, delivered by a scholar of the King's School, after which he went to the Choir and heard an anthem. There is great interest in recording this incident at the

present moment, when new buildings for the King's School, or Cathedral School of Henry VIII., are about to be erected, and when the internal restoration of the Cathedral Choir is just beginning.

The troubles of the Civil War, though very tragical for Chester in the end, opened in a manner almost ludicrous. We learn from Lord Clarendon that "the city was firm to the King by the virtue of its inhabitants." Thus we are not surprised that when in August, 1642, certain disaffected persons caused a drum to be beaten publicly in the streets, and invited the citizens to enlist themselves on the side of the Parliament, the Mayor, having expostulated with these people, and being contumeliously treated, seized one of them by the collar and delivered him to the constables, then wrested a broadsword from another of the party, cut the drum to pieces, and secured the drummer. This occurrence was speedily followed by the posting of guards, night and day, at the city-gates and at the High

Cross, by a general assessment of £500, which was the precursor of heavy successive burdens borne afterwards, and by the construction of defensive outworks, which, beginning at a certain alcove, popularly called Pemberton's Parlour, between the North Gate and the Water Tower, and, ranging round by Flookersbrook, came down to St. John's Church—thus showing us how the "wizard stream," which is the true subject of these papers, was viewed as the natural and sufficient defence of the city elsewhere.

The King made Lord Byron Governor of Chester and Colonel-General of the surrounding district, Sir William Brereton being chief of the Parliamentarians, and having his headquarters at Nantwich. Presently came the first visit of Charles

The first events of the war caused the garrison and citizens of Chester to be very sanguine in their hopes. Two strong positions on the West and East, Hawarden and Beeston, were gallantly taken, through the co-operation of Loyalist troops recently arrived from Ireland. Sir William Brereton seemed, for the time, to be hemmed in at Nantwich. Gradually, however, and amid various alternations of fortune, he made a serious impression at Boughton, the suburb beyond the East Gate, where, as well as at Handbridge, on the further side of the old Dee Bridge, houses were razed lest they should afford permanent shelter to the assailants. Among the most characteristic and amusing circumstances connected with the siege (if amusement is an allowable feeling in reference to a matter so grave) was the official correspondence which took place between the besiegers and the besieged. Two specimens may be given of letters written on each side. The following is part of one addressed to Lord Byron:—"Although our condition be such that we need not court you, and notwithstanding your scornful rejection of former summons, to clear our innocence before God and men of desiring the effusion of Christian blood, or the ruin of this ancient city, we once more demand the same, with the castle and fort, for the use of the King and Parliament;" in reply to which, Lord Byron and the Mayor begin thus:—"Your letter of summons intimating a former letter to the same purpose (which never came to either of our hands or knowledge) we have received, and must thereto return this answer; that we neither apprehend your condition to be so high, nor ours (God be thanked) to be so low, as to be threatened out of this city; and that we have received of his Majesty's express command for the keeping thereof, and therefore cannot, without his Majesty's knowledge, break so great a trust lay'd upon us." This was in October, 1644. In the following month we find further communications of the same kind. Thus Sir William Brereton writes to Lord Byron and the Mayor and Aldermen: "When I call to mind those ancient and honorable privileges and immunities which the citizens and freemen of the city of Chester have purchased by their faithful service to this kingdom, I cannot but attempt all fair means on my part that may prevent the loss and destruction of so famous a city and the effusion of blood which must needs ensue, upon your continuance in that way you are in against the Parliament and Kingdom." The retort is addressed "to Sir W. Brereton, Kt. and Bart.," in the Foregate Street. "When we call to mind those ancient and honorable privileges and immunities granted heretofore to the citizens and freemen of the city of Chester, for their loyalty to the Crown, we cannot but wonder at your impertinence in using that as an argument to withdraw us from our allegiance, whereby (if all other respects were forgotten) we are most obliged unto it, even in point of gratitude, as well as conscience. The care you

have professed to preserve this city and to avoid the effusion of blood, is so much contradicted by your actions, that you must excuse us if we give credit rather to your deeds than your words." The mention of the Foregate in this correspondence shows how close the pressure was at this moment on the city, and causes a great interest to be attached to the older houses on this spot. For another reason, too, the place is made memorable in connection with this history: for the City Sword and City Mace being here at the Mayor's residence, they fell into the possession of the assailants, and were sent up at this time to the Parliament as a trophy.

The second coming of the King to Chester may justly be taken as the turning-point of the siege, and indeed of the war itself;



Old House and Row in Northgate Street.

himself. He arrived from Stafford along the same line of street as his father before him, and was received with similar formalities. The sword was given and returned, and then borne before him to the Pentice, where he was entertained, his lodging at night being the Bishop's Palace, on the spot where the house of the Abbots had stood, and where Bishop Keene afterwards erected the Episcopal residence, which is now destined to be converted into the new King's School. Charles I. departed from the city sooner than was expected, crossing the Dee towards Wrexham, in consequence of intelligence received from Prince Rupert of success obtained at Worcester; and now the serious business of the Civil War in Chester began.



Old Houses in Bridge Street.

and in these pages it must be noted with the greater care, because, in reference to this moment, the City Walls still retain a conspicuous remnant of monumental history. Great delight was caused to the loyal garrison by the visit of their monarch at this critical time. This visit, however, was like the gleam of sunshine that sometimes comes at noon in a cloudy day which darkens once more and ends in settled rain. We do not read of any gay reception of King Charles in September, 1645, as when he came two years before. This we know, however, that he was lodged in Lower Bridge Street, just opposite St. Olave's Church. Apparently he had entered by that street; for the region outside the East Gate was uncomfortably in the power of the enemy; and we find that while the King was approaching, Sir Marmaduke Langdale,

with most of the horse, had been dispatched over Holt Bridge, so as to be on the Cheshire side of the Dee. The action which took place on Rowton Heath was disastrous; and from the leads of the

Phoenix Tower, at the north-eastern angle of the walls (the houses in Boughton being in a great measure destroyed, so that the view in that direction was far more free than it could be now), the King saw his troops

if, after ten days, they saw no reasonable prospect of relief, they must treat for their own preservation."

The catastrophe soon came. Chester was surrendered on very honourable conditions; and the cause of Charles I. was lost in the North West of England, as, in the period to which our attention was last directed, the cause of William I. was won, by the taking of the City on the Dee. One condition of the surrender was, that none of the churches of the city should be defaced. We find, however, that the fountains of the Parish Churches were removed, and that in other respects the agreement was not kept. At this time the Sword and Mace of the Corporation were restored.

These two last-mentioned municipal insignia are so vividly connected with the history which has just passed rapidly under review, and with other passages of Cestrian history too, that it is not out of place to bring them prominently before the reader's eye. The ponderous Sword of State was given to this city by King Richard II., shortly before his disgrace at Flint Castle, a little lower down the banks of the Dee. Henry VII., in 1506, expressly ordained that the mayor and his successors "shall have this Sword carried before them with the point upwards in the presence of all the nobles and lords of the realm of England;" and such has been the honour always accorded to this sword, when it has appeared in public in conjunction with the Mace—except, indeed, on two occasions, when certain members of the Cathedral Chapter resisted. In one of these cases, however, the Bishop, in the other, the Mayor, successfully interfered; so that the privilege remains intact. It must be added that the present Mace of the Corporation of Chester is not that which was taken during the siege and restored at its close. The "bauble" now in use was given by Charles, Earl of Derby, "Lord of Man and the Isles," when Mayor of Chester in 1668; and two years later the old historic mace (first displayed, as it appears, in 1508, at the laying of the foundation-stone of the unfinished south-western tower of the Cathedral) was made over to a goldsmith in exchange for new plate.



Ancient Half-Timbered Houses, Foregate Street.

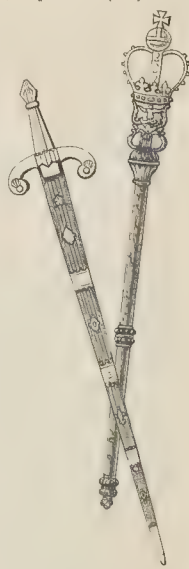
defeated. It is stated by Randle Holme, a contemporary archaeologist who was then in the city, that the King watched this disaster from the roof of the Cathedral also. Nothing is more likely than that from both positions those anxious eyes were directed towards the south-east. The tower, however, on the wall is rightly shown to all tourists, in



The Old Bridge: Low Water.

connection with this passage of English history. It is not a little curious that the inscription which is placed upon it is incorrect in its date. The true day was Sept. 27th;

and on the following day the King departed, marching over the Dee Bridge towards Denbigh, and giving orders to Lord Byron, the governor, and the commissioners, "that



Mace and Sword of Corporation of Chester.

MARINE CONTRIBUTIONS
TO ART.

BY P. L. SIMMONDS.

No. IV.—CORAL AND THE CORAL
FISHERIES.

SCIENCE and Commerce frequently work hand in hand, and materially aid each other; but in some instances Commerce has been in advance of Science; and this may be said of the search for coral and its application for ornament, which have been prosecuted for ages by the uninformed, whilst learned naturalists have been debating many moot points as to the growth, formation, and special localities of the coral varieties.

Our scientific men are busy dredging and exploring the great depths of the ocean, but they have as yet thrown little light on those questions which are of paramount importance to the fishers for, and workers in, coral—as, for instance, why the important banks of good coral are limited to the Mediterranean Sea, and what are the requirements of these polypes for the aggregation and formation of this now much sought-for article of commerce. As I remarked in a lecture delivered before the Society of Arts three years ago:—“We are still ignorant on many points of the highest importance relating to the production and collection of this handsome substance. The little that we do know, however, leads to the belief that the growth of coral is rapid; that its development is simple, and accommodates itself to very varied circumstances; that detached fragments from the bunch or principal stem have a vitality, and will voluntarily attach themselves to certain fixed substances, for continuing their development and forming new trunks; in fact, objects thrown into the sea in the vicinity of coral banks will infallibly be found covered with coral in a few months. But what is most valuable to be known in regulating the search for coral, and for rendering the return more productive and more certain, is to ascertain at what age coral attains its largest size; how long it takes for an exhausted coral-bank to again become rich and flourishing; at what period the eggs are laid; how are the products disseminated; at what period does the budding take place, and how long does it last? These are most important questions, on the solving of which rest the complete regeneration and progressive increase of the coral fishery, and they are questions as yet unsolved by naturalists.

Professor Lacaze du Thiers, who was charged with a mission to the coast of Algeria to report upon this zoophyte, has given us the results of his investigation and curious experience:—

“To describe correctly,” he says, “a branch of coral, we must bear in mind the peculiar property of germination which belongs to the immense class of zoophytes, and we can then consider it as a colony of individuals derived from one zoophyte, itself originating from an ovum or egg.

“The stem of the coral is divisible into two constant and distinct parts: a central axis, hard and brittle, like stone, which is the part used in commerce, and a soft covering or epidermis, which easily yields to the nail when it is fresh, but is friable or brittle when dry.

“This epidermis appears indented by small cavities upon its surface, and we can often perceive radiated pores corresponding to these cavities. In observing the live coral, we see that out of these holes protrude the little flowers that the naturalists Maligny and Peissonnel recognised as the animals, and which they compared to small sea-nettles.

“Nothing can equal the delicacy and graceful disposition of these little milk-white rosettes, which contrast admirably with the brilliant red of the coral.

“Their arms, which surround their mouths, are ciliated, or covered with fine fringes, which, ever moving and agitating the water, create a circular current that carries to the centre, and consequently into their mouths, the minute matters that sustain them.

“The epidermis is composed of a very delicate white tissue, and presents through its whole thickness the long cavities of the polypes. It is

traversed by canals, which are very numerous, and establish a solidity between all parts, sprinkled with small calcareous corpuscles, hard, resisting, and all armed with unassailable bundles of points, having a special form.

“The structure of the animals is otherwise very simple; they present the appearance of a pocket or of an open purse. The mouth is surrounded with arms, and conducts the food to the central or penetrating cavity, and there we find eight *lamellæ* radiating towards the centre.”

There are various kinds of coral, so-called, to be met with in the shops of shell-dealers and naturalists, sold under the name of fan-coral, brush coral, brainstone, &c., which serve for ornamenting chimney-pieces, cabinets, museums, drawing-room tables, aquaria, &c. Such, for instance, are the white coral, formerly called *Madrepora virginea*, and now named *Oculina virginea*, the brainstone coral (*Meandrina cerebriformis*), the black coral (*Gorgonia antipathes*), and the organ-pipe coral (*Tubipora musica*), which takes its name from the regular arrangement of its cylindrical dark crimson tubes side by side. Being much cheaper than the ordinary solid red coral, this last kind is frequently used as a representative of coral in cabinets of economic products.

But it is with jeweller's coral that I have to deal, which is alone used for articles of personal decoration and works of Art. Occasionally the red coral is found white, or without any colouring matter; the tips are bored, and the pieces are threaded into *negligés*, or they are cut into links for forming chains. At the Naples Maritime International Exhibition a magnificent branch of black coral from Trapani was shown, which formed a finish to the trophy of aboriginal arms and weapons exhibited from the Pacific. At Jeddah there is a black-coral fishery which extends fifty miles north and south. From taking a fine polish, the black is fashioned into beads and mouth-pieces for cigars. The dull white is not quite so hard, and from not polishing well is sold cheaper. It is often deteriorated by being worm-eaten.

Some incidental notices of coral have been given from time to time in the *Art Journal*, but with the exception of a short scientific paper by Mr. Robert Hunt, F.R.S., in the volume for 1860, page 55, no detailed information has yet been furnished on the subject. Coral is, after pearls, the handsomest and most valuable production obtained from the sea. Naturalists range it, in the animal kingdom, at the head of zoophytes or animal-plants. It presents to the fisherman the appearance of a branching shrub without leaves, of a red or rose colour, compact and solid. Coral has the hardness and brilliancy of agate; it polishes like gems and shines like garnet, with the tints of the ruby. The larger branches are used for carving, and as the material is durable, and well suited to give definite outlines to the sculptor's work, great labour and ingenuity are frequently expended on objects of Art wrought in this material. The Chinese, Hindoos, and Singalese have all tried their skill in carving coral, but the finest and most artistic work emanates from the Italian workshops of Naples, Genoa, and Leghorn.

Large, perfect, well-shaped beads are by far the most valuable form of coral, and these have greatly increased in estimation of late years. Some of the finest go to China, where they are in demand for the Mandarin's red button of rank worn on the cap. Some of the natives of India have a preference for what may be called worm-eaten beads, and tons of these, which would not find favour in Europe, go to the East, where they are esteemed from a superstitious belief that gods dwell in the little recesses or cavities of this coral.

The Chinese, who are most patient and skilful in all their work, used to prepare strings of small rows of seed-coral beads for embroidery, the boring of which was most minute, for no English needle would pass through them. The practice or art would seem to have become obsolete, for I have only met with strings of them in the collection of Messrs. Phillips, where they are shown as a great curiosity.

A large part of the coral is wasted in the process of grinding and filing to convert it into uniform well-shaped beads, and this, of course,

adds greatly to the cost. It is not every one who can obtain and possess such a magnificent row of coral beads as the well-known necklace belonging to Mrs. Edward Baring.

Much of the manufacturing process—grinding, drilling, and polishing the coral—is carried on by women. The working of beads consists of three different operations—cutting, piercing, and rounding—and is principally executed by the females of the Val du Bisagno. The manner in which it is distributed among the different communes affords a striking example of the principle of subdivision of labour.

All the operatives employed in cutting belong to about one hundred families in the commune of Assio; those in piercing and rounding, to about sixty families living in other parts of the valley. Every village works exclusively at beads of a fixed size. In Genoa each manufacturer employs from ten to twenty or more women, who submit the coral to a preparatory process before it is given to the workers of Bisagno. Thirty or forty men and women are employed in their own homes in cutting coral with facets. There are also about thirty engravers of coral and cameos. In all from 5,000 to 6,000 persons gain their livelihood in the province of Genoa either by fishing for, working on, or selling coral, and this craft produces a revenue of £80,000. Exports of coral are made from Genoa to Austria, Hungary, Poland, England, Aleppo, Madras, and Calcutta.

Those who are connoisseurs of coral know that of late years it has risen considerably in the estimation of the fair sex. A somewhat arbitrary standard of beauty has, however, been established in regard to the colour. We must no more think of a choice piece of coral when we talk of “coral lips,” than we must of a *bigarreau* when we speak of “cherry lips.” Coral, to be rare and valuable, must be of a delicate pinkish, flesh-like hue, uniform in tint throughout, and in large pieces.

The principal commercial varieties distinguished are red, subdivided into deep crimson red, pale red, and vermillion, which is rare; black, clear white, and dull white, which is the most common. The delicate rose or flesh-coloured, which is that most prized, is sold at very high prices, as it is entirely a fancy article.

Red coral is classified by some dealers into twelve shades of colour, besides the white and pink coral.

The dealers and workers in coral recognise rough tips and polished tips, fragments, roots of branches suitable for making earrings, and coral tulips for shaping into ornaments. The branches of coral assume the espalier shape and other forms.

Negligé, *collette*, and olive-shaped beads are made. Rows of large worm-eaten beads are much esteemed in India, and usually sold for the Madras market.

Coral is valued according to its bulk, colour, and soundness and freedom from defects. Certain rare kinds, of pale tints, are worth twenty times their weight in pure gold.

The ornamental applications of coral are very varied,—*negligés*, beads (*boules* and *boutons*), bracelets, brooches, ear-drops, tiaras, combs, hair-pins, chains, crosses, links, studs, and scarfpins for gentlemen, settings for rings, charms, pendants, parasol garnitures, cameos, and foliage, coral and bells for children; and watch-cases are sometimes inlaid with pale rose-colour coral.

The Romans used to hang beads of red coral on the cradles and round the necks of infants, to “preserve and fasten their teeth” and save them from the “falling sickness.” In modern days they are used to prevent the skin of the neck from chafing, and the child's coral and bells is not yet obsolete. The general use of coral dates back to the fifteenth century, under Francis I. Naples, Genoa, and Leghorn have been from old times the three great centres to which the raw material has been carried, and where skilful artificers have established themselves in order to work at its transformation into ornaments. In the four principal manufacturing, and at several second-rate establishments for working coral, in Leghorn, there are more than a thousand women employed preparing about 50,000 pounds' weight of coral into little beads, round, egg-shaped, smooth and cut into facets, &c. The greater part is sent to India; a large portion is

exported to Germany, especially for necklaces of an inferior quality destined to serve as funeral ornaments, and some to Russia, where coral is in great demand. France does not use much coral for ornaments, but the fashion there is reviving. In America and the West Indies the black population have a great fancy for coral. Morocco buys largely, and so does India. The caravans transport trinkets and jewels fashioned of it in the interior. There, according to religious custom, the dead carry with them to the tomb the ornaments they have worn in their lifetime, and each year sees buried a quantity of coral, more or less considerable, which has to be replaced. Coral manufactories employing a large number of workmen exist at Marseilles. The exports of manufactured coral from Europe were stated in 1862 to be of the value of fifteen millions of francs (£600,000) of which Marseilles made about two millions of francs.

As few persons have access to the bulky returns constituting the Blue Books of the Board of Trade, which give the statistics of the annual imports of various articles into the United Kingdom, it may be desirable to condense the figures as regards coral, so as to furnish a retrospect of the commerce in this marine product. The three items enumerated in the returns are "Coral in fragments," "Coral, whole, polished or unpolished," and "Coral *negligées*." Coral beads are also imported done up into strings of assorted sizes, making five necklaces, also in large bundles of 36 strings assorted, weighing 135 oz. troy. A most objectionable procedure in the coral trade is the practice of attaching to the beads great masses of raw silk and cotton at the ends, amounting to fully 30 per cent. of the weight, and as coral is sold by the ounce, this is an absolute fraud on the buyer. The official statements of the imports of coral into the kingdom are no reliable criterion of the actual extent of the trade, because it is only the coarse and rough coral that is entered at the Custom House; merchants, jewellers, and, indeed, private individuals, who purchase in the Mediterranean the finer kinds of coral, and jewellery made of it, do not trust it in cases as merchandise, but bring it in their personal baggage. The aggregate net value of all the coral imported, according to the Customs returns, never reaches £50,000 in the year, and, indeed, in the last two years was under £18,000 or £20,000; but this is a very fallacious return, for the value of the coral probably exceeds £100,000 a year. Taking, however, only the computed official value of that entered at the Customs, there has been received in England, since 1860, coral of different kinds returned at upwards of £293,000.

In weight the quantity of the several kinds imported varies considerably; thus, of coral in fragments, sometimes, as in 1856 and 1861, 14,000 to 16,000 pounds weight are received,—in ordinary years the average is not half that amount. Of whole, or perfect pieces, the quantity ranges from 400 to 1,000 pounds. Of *negligées*, the quantity has declined considerably. In 1859 about 3,000 pounds weight came in, but the last few years it has only averaged 500 to 600 pounds. In beads there is the same fluctuation in quantity. Some years from 3,000 to 4,000 pounds come in; of late years there has only been an average of 1,000 pounds. These figures represent but the merchant's coral for re-export, and furnish no estimate whatever of its value entirely on the goldsmith's and jeweller's art in arranging and setting, variety, form and style, and represents a value far surpassing all that has been quoted. It comprises articles of beauty and imagination which defy any detailed description, and which even illustrations could not do justice to.

Various handsome coral ornaments have been shown from time to time at the different International Exhibitions. Some very fine specimens of red coral in the natural state were exhibited in the Algerian Court, at the London Exhibition in 1862. The Ionian Islands also exhibited some small specimens of coral from Ithaca. From New Caledonia a substance having some resemblance to coral was also shown under the name of "rose coral."

A suite of pink coral shown at the Dublin Exhibition in 1865, consisting of tiara, bracelets,

solitaires, comb, earrings, brooch, necklace, and pendant, was valued at £1,000, though the value was represented almost alone by the coral. Signor Gismondi, the designer and carver of the set of ornaments, it was stated, had been twenty years collecting the pieces inserted therein. Of the carving of the coral into flowers and foliage, it need only be said that it was as delicate as it was bold and deep, and sustained the reputation of the Italians for skill in glyptics.

Giuseppi Martucci, of Naples, also showed at the Dublin International Exhibition in 1865 an arabesque coral handle for a parasol, eight inches long, carved in relief out of a single piece, with fruit, animals, leaves, &c., valued at £72.

The International Maritime Exhibition held in 1871, at Naples, the headquarters of the coral dredging and working operations, afforded an admirable opportunity for displaying some of the finest specimens of natural and artistic productions. On that occasion the leading coral workers and jewellers sent magnificent examples. Mr. R. Phillips, being a Commissioner, was placed *hors de concours*. Casalta and Morabito exhibited coral sets valued at from 9,000 to 16,000 Italian lire; but their best work was a walking-stick, with a carved handle of coral weighing 10 grammes, and a fine string of pale white coral. Some of the carving and workmanship shown by Michele Piscione and others is very fine. Ascioni Brothers had a magnificent collection of works in pink and white coral, and especially the carved hilt of a dagger.

It is well to place on record the names of those local producers who carried off the honours for coral at this great marine exhibition for raw materials and works of art. Giuseppi Mazza, of Torre del Greco, gold medal for large export of coral, and Casalta and Morabito, of Naples, gold medal for carved coral. Silver medal of first class to Giovanni Ascione and Brother, of Torre del Greco, for large and handsome coral. Silver medals of second class to Gennaro d'Amato, Torre del Greco, for large export of coral; Nicolo Piscione, Giuseppi Fresco, Francesco Piscione, D'Albero and Gucci, and Michele Piscione, all of Naples, for works in coral. Bronze medals to Achille Squadrilli, of Naples, for coral work; Marco Balbi and Brothers, of Torre del Greco, for works in coral; Raffaele Giglio, of Torre del Greco, for works in coral, and honourable mention to Raffaele Palumbo, of Torre del Greco, for coral. Mr. Robert Phillips, of the firm of Phillips Brothers, Cockspur Street, London, has recently been decorated with the Order of the Crown of Italy, for the energy, taste, and enterprise he has displayed in the large extension of the coral trade in England, and the firm also holds several home and foreign court appointments. His stock of coral, rough and manufactured, is one of the most interesting sights for those interested in this beautiful material. But it is the manufacturing skill and high artistic taste displayed in the mounting and setting of coral, which have established and extended the great reputation of this house at home and abroad.

The value of ordinary red coral fluctuates much at the seat of the fisheries. In 1867 it was only worth 30s. the pound, and occasionally it is worth £2 the pound. The variation in price arises in some degree from the different qualities of the coral, but also from special circumstances which the markets of distant countries cause, the sale of coral being much smaller in Europe than elsewhere. The fishermen, however, have attained to a degree of shrewdness and overreaching which is very remarkable. If for instance, they are successful in finding a fine branch of the coveted pale rose coral, they will not dispose of it alone, but make it the medium for getting rid of their whole stock, covenanting that the purchaser shall take the entire lot for some fixed sum. The purchase of coral by the dealer becomes, therefore, quite a lottery; for until the bark, as it is technically termed, is removed, he knows not what is the condition of the coral. Much of it may be rotten or worm-eaten, and only very little of it solid and of a useful character for working up.

The most ancient seat of exploration for coral was Sicily. In the time of Cosmo I. of Medicis, it was introduced by this prince at Pisa, where Sicilian workmen were located, and where, up

to the present day, as well as in Leghorn, there is a certain trade in coral.

Trapani has, however, always been the great seat of art-manufacture in coral, and some masterly pieces of work, mythological and religious subjects, have been turned out there. Indeed, a royal coral factory was established and encouraged at Portici, near Naples, by Murat, during his sovereignty.

His Grace the Duke of St. Alban's possesses a fine carved head in coral, evidently of Greek workmanship, which proves that this material for artistic purposes is of very ancient origin.

The value of the coral annually obtained from Sardinia is about £60,000, which, after deducting all expenses, leaves a net profit of £13,000. The quantity exported ranges from 200,000 to 250,000 pounds. It is chiefly found in the shallow waters near Carloforte, Alghero, a province situated on the west coast, and the island of Maddalena. At Alghero, where the growth of coral is the most plentiful, about 190 vessels, manned by 1,930 sailors, are employed in the fishery from March till October.

This industry annually increases in importance, and the fishing is prosecuted with great energy. The boats employed are mostly Italian, and they take to Genoa, Leghorn, and Naples, their produce, which forms one of the principal branches of the trade of the peninsula.

The boats employed are of two classes; one kind, by far the most numerous, is composed of vessels of from eleven to sixteen tons burden, with crews of twelve to fourteen men. They are all fitted out at Torre del Greco, under the Italian flag, and fish during the months of February and March. The second class includes craft of from three to six tons burden, under the French flag, although they are almost entirely manned by Italian seamen. Their crews consist of five or six men, and they continue at sea most part of the year. The boats fish on the coasts of Africa and Sardinia, at a distance of fifteen to thirty miles from shore, only returning to port in case of urgent necessity. They work night and day without intermission; half of the crew relieves the other half every six hours. The larger class of vessels is fast superseding the small, and it is calculated that there are now about 200 of the larger vessels employed, with 2,400 men. The seamen receive from £20 to £24 each per annum, and the masters about twice that amount. The entire value and equipment of a large boat, including drag-nets, stores, and six months' wages, is estimated at about £550. Such a boat may probably collect from 950 to 850 pounds of coral in the season.

Hitherto the fishery has been conducted on the old primitive method of the drag-net or rough dredge, formed of a cross of wood with a quantity of hemp attached, to tear up the coral. One would have supposed, owing to the enhanced value which coral now commands, some efforts would have been made to improve the processes for procuring the branches from the sea-bottom. The diving-bell has been attempted for coral fishing, but, like the pearl fisheries, it does not succeed. An Italian named Foseli has, however, been lately experimenting with a submarine vessel of his invention intended for coral-fishing. It was tried satisfactorily at Boza, in the Bay of Naples, in the presence of leading men of the Italian naval, scientific, and civil service. The invention consists of wrought-iron plates divided into three compartments, of which the lowest contains 1,000 pounds of ballast; the second or middle chamber is prepared to accommodate two persons; the third or uppermost chamber is filled with compressed air. This compressed air, by means of ingenious machinery, is capable of supplying means sufficient to sustain the life of two persons for 50 hours. At one of the late experiments, this vessel descended to a distance of 38 fathoms below the surface of the water, and remained submerged for 22½ minutes, without the slightest discomfort being experienced by the navigators. The specific gravity of the ballast serves to retain the vessel in an upright position, and peculiarly simple machinery enables it to move in any direction. An attached illuminating arrangement renders objects within a large area perfectly visible. Other varieties of the machine, for sponge and pearl fishing, requiring deeper descent, are designed by the inventor.

Coral is found in more or less abundance along the coast of the Regency of Tunis, Algiers, and the shores of Morocco. The French Government, between 1806 and 1824, made repeated attempts to renew its engagements with Tunis for a monopoly of the coral-fishing, but it was not until 1852 that France obtained the exclusive privilege over the coral fisheries in the Tunisian waters for the annual payment of £355.

The coral found on the Barbary coast is principally red, but white and black, as well as the much-prized pink, also exist. The latter kind is most frequently obtained on the Galita and Fratelli rock-banks. There are about ninety coral fishing-boats at La Calle and twenty at Bona, chiefly owned by Italians, three or four only being the property of Maltese, who reside permanently in Algeria. From 80 to 100 vessels fitted out at Torre del Greco arrive yearly at the proper season at La Calle, and 50 or 60 make Biserta their fishing-station. The coral-fishery is but little practised by the French, although a few boats follow this industry in the Mediterranean: several of them use the diving apparatus to collect the coral. The exports from Algiers are valued annually at about £80,000. There are about 6,000 Italians and Spaniards engaged in the Algeria fishery. The French sailors do not like the hard work and short food.

A year or two ago a new coral reef was discovered on the coast of Palmi in Calabria, and the local sailors fished up a large quantity of rose-coloured coral of good quality, and many pieces of considerable size were obtained. The reputation of the bank soon drew the attention of the bold fishers of Torre del Greco, and three boats were forthwith equipped and sent there.

A few years ago an official report presented to the Italian Government, stated that the coral fishery employed 460 boats, manned by 4,000 men. The average profits made by each boat were £280 to £320. About 160 tons of coral are annually brought into Italy, and the articles made of it and exported are valued at about half a million sterling.

Imitations of coral have been tried, but with not very great success. A few years ago coralline, a tolerably cheap substitute, was very common for beads, bracelets, &c., and might be seen in the galleries of the Palais Royal, Paris, and other shops where cheap jewellery is sold. Although it imitated tolerably well the rose-pink coral, yet the artificial beads were too regular, smooth, and uniform to pass muster among those who had any correct knowledge of the true marine product, and it is scarcely seen now. The natives of the East, who are thought to be shrewd and well-informed on all matters of gems and jewellery, may occasionally be imposed upon. Strings of large coral beads of uniform size, 100 on a string, are in great demand for chaplets in parts of Asia, and a visit was once paid to the shop of Messrs. Phillips by a number of distinguished foreigners, who admired the beauty and proportions of the chaplets submitted to them, but expressed unbounded astonishment at the price asked. Not long after their departure they came back, expressing great indignation at the imposition attempted to be practised on them, declaring that they had purchased similar articles for one-tenth or one-twelfth the price asked, and they exposed numerous strings of coralline. They were asked to put the two articles to the test with a knife, and the true coral was, of course, unassailable, while the artificial composition splintered and broke. The result was an appeal to the police-court for redress for the fraud that had been practised on them.

Ivory beads are sometimes dyed to imitate coral; but this seems a sad waste of good material, the natural ivory being preferable to the tinted. (An artificial kind of coral, employed for various purposes of common cheap ornamentation, is made as follows:—To two drachms of vermilion add one ounce of resin, and melt together. Have ready the branches or twigs, peeled and dried, and paint them over with this mixture while hot. The twigs being covered, hold them over a gentle fire, turn them round till they are perfectly smooth. White imitation coral-branches of this kind may also be made with white lead, and black with bone-black or lamp-black, mixed with resin.

OBITUARY.

HIRAM POWERS.

No name among the sculptors of America has had a wider circulation in the "old country" than that which is recorded above. The reputation of Mr. Powers rose here with his "Greek Slave," in the Great Exhibition of 1851; and, it may be almost said to have set, so far as England is concerned, with that graceful statue, for it is, if our memory serves us, the only work by him publicly exhibited here.

Hiram Powers was born at Woodstock, Vermont, on July 29, 1805, where his father held a small farm, but leaving at his death a large family in reduced circumstances, young Powers was thrown on the world to get a living as he best could. After following several occupations of varied and not very dignified kind in Cincinnati, he met there with a Prussian sculptor, who chanced to be in that city executing a bust of General Jackson; and from him—according to "Men of the Time," from which these brief particulars are gleaned—he learned the art of modelling, and at length was able to produce busts and medallions, for which he acquired some reputation. He then went to Washington, whence, in 1837, he was enabled, through the aid of a patron—Mr. Longworth—to proceed to Florence: this city he made his future residence; and there he died of heart disease on the 27th of June.

Surrounded in Florence by everything to aid in the study of his art, and by a numerous body of sculptors of different nations, all animated by a kindred spirit with his own, Powers soon made rapid progress, as was evinced in his statue of 'Eve,' produced in 1838, and, a little later, in his "Fisher-boy," standing on the shore beside his drying nets, and holding a shell to his ear to listen to the "murmurs of the sea." In 1860 he executed a *replica* of this most striking figure. Among his other most important ideal works may be pointed out 'California,' in the possession of Mr. W. B. Astor, of New York; 'America,' 'Penserosa,' and 'Eve after the Fall.' Of his portrait-statues may be singled out those of Benjamin Franklin, Webster, Washington, and Jefferson. All these works have had ample description in our columns as they stood completed in the studio of the sculptor. He also executed a large number of busts, both ideal and portraits; among the former deserving special mention are three very charming heads representing Faith, Hope, and Charity, respectively.

Hiram Powers cannot be ranked among the great sculptors of our times: his 'Eve' is undoubtedly his masterpiece among ideal figures, though the 'Greek Slave' has attained larger popularity, simply from being more widely known. The dignity of his allegorical statues, such as the 'California,' and of some of the portrait-statues, as that of Washington, is greatly impaired by the too lavish introduction of accessories, or by peculiarities of costume: the statue of Franklin, on the other hand, is simple and thoughtful. Of his busts, particularly those of females, nothing can be said but what is highly commendatory.

America has, whatever his shortcomings may be, good reason to be proud of the deceased sculptor. He was the first to show to Europe that the rugged soil of the States—if one may employ such a term—was not adverse to the development of the art, though it required a more suitable

climate to render it fruitful; and it must be remembered that Powers had reached manhood almost before he turned his attention to sculpture. If he made no real advance after the production of 'Eve' and the 'Greek Slave,' he maintained to the last the reputation acquired by these, while he set an example to his countrymen and countrywomen, which they have not been slow to follow; witness, Fuller, Palmer, Connelly, Hart, Miss Hosmer, and others.

FRANCIS WINTERHALTER.

This portrait-painter, at one time as well known in England as on the Continent, died at Frankfort of typhus fever, as is reported, on the 8th of July. He was born at Baden in 1806, and studied painting chiefly at Munich and Rome: in the latter city he resided several years. Mr. Winterhalter attracted the notice of various European courts, and acquired a large share of royal and imperial patronage. About 1846 he came to England, and was much employed by the Queen and the Prince Consort. His group of the Royal Family of England, exhibited by special command to the public at Buckingham Palace, in 1848, has been made very popular through Mr. S. Cousins's fine engraving. Several of his portraits in the collections of her Majesty have been engraved in the *Art-Journal*—as, "The Princess Helena—the Amazon," "The Princess of Belgium," "The Princess Victoria Gouramma of Coorg," and "The Lady Constance Gower," now Marchioness of Westminster. Winterhalter's portraits of females are very graceful.

He occasionally painted a few *genre* pictures; one, "Roderick the Goth seeing Florinda for the first time as she and her companions are about to bathe in the Tagus," a large composition, was exhibited at the Royal Academy in 1852; it was purchased by the Prince Consort, and is now in the Royal Collection.

HENRY SHAW, F.S.A.

The death of this architect, on the 12th of June, at Broxbourne, must not pass unnoticed in our columns, if only for the aid he occasionally rendered us both with pen and pencil in years gone by. Mr. Shaw will, probably, be better remembered by his valuable illustrated books than by the buildings he erected. His "Series of Details of Gothic Architecture" was published half a century ago, when he was scarcely more than twenty years of age; it was followed at various periods by "Illuminated Ornaments," "Specimens of Ancient Furniture," "Ancient Plate and Furniture," "The Encyclopædia of Ornament," "Dresses and Decorations of the Middle Ages," "Alphabets, Numerals, and Devices of the Middle Ages," "The Handbook of Mediæval Alphabets," and many other works. He was a learned antiquarian, and a most skilful illuminator; his books showing much archaeological knowledge and artistic feeling of its kind.

ARNOLD SCHEFFER.

The French papers announce the death, at Venice, in the month of June, of this artist, who had scarcely reached the age of thirty-three years. He was son of Henry Scheffer, and nephew of Ary Scheffer, and studied under his father and M. Picot. From 1859, when he first exhibited, till 1870, he was a constant contributor to the *salons* of Paris, where his semi-historical *genre* pictures found many admirers.

CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."

THOMAS BARKER'S FRESCO AT DORIC HOUSE, BATH.

SIR,—In the May number of your Journal an article was published on the subject of the frescoes in the Houses of Parliament, in which the question of the causes which have operated in their being brought to their present ruinous state was dealt with at some length. The subject is one of great artistic interest, and, I may add with equal truth, of great national interest; therefore any fresh information which brings the public mind only one step nearer to a precise knowledge of the lasting properties of fresco in a climate such as ours, merits, at all events, the attention of those who, having bestowed upon the question much patient investigation, have arrived at no satisfactory conclusion.

The readers of the *Art-Journal* are doubtless well aware that fresco-painting in England is comparatively a recent experiment: so generally is this understood, that many persons have conceived the impression that the frescoes in the Houses of Parliament were the first accomplished in this country upon a scale which merits the name. The supposition, however, is erroneous, and my object in writing this letter is to direct the attention of the public to one which was painted about twenty-two years before those before mentioned, and which has practically answered in a satisfactory manner the oft-raised question, "Can a permanent fresco be painted in this country?"

In 1825 Thomas Barker, the painter of the "Woodman," and other works, carried into execution a project to which he had aspired many years before, by painting on the wall of his residence, Doric House, Bath, a large historical fresco. He selected for his subject the "Massacre of the Sciotes," an event which occurred about two years previously. He had beforehand made himself thoroughly conversant with this branch of Art, in its theoretical aspects, by a careful study of the mural pieces of Correggio, Raffaele, and other masters, while a student in Italy between the years 1790 and 1794, aided by the knowledge he there obtained of their *modus operandi*, and the subsequent perusal of various works of Italian authors bearing upon the subject. When, therefore, he set about his task he was perfectly familiar with those mediaeval principles which are absolutely essential in the composition of genuine fresco. During the long and tedious process he adopted in the preparation of the lime for his plaster, he made himself thoroughly acquainted with the existing costumes of the Turks and Greeks in all their varieties; and the accuracy of these details is one of the features of his work. He commenced painting it in 1825, and completed it in the same year, after six months' laborious application. His ground was the inner surface of the once much-admired Doric façade of his gallery, and the dimensions of the composition are 30 feet by 12 feet. A brief description of the painting may not prove uninteresting.

The scene of action is laid in the vicinity of a Greek convent in the environs of Scio. Nearly all of the twenty-seven or thirty life-size figures which occupy the foreground may be included in two principal groups. In the centre group is concentrated all the energy of the picture, and in the one to the left of it the pathos. The most prominent figure of the former is a fiery Turk of herculean frame in the attitude of advancing with upraised scimitar to attack a Greek merchant, who, with haughty and defiant air and firmly grasped sword, stands on the defensive; his wife and daughter are rushing between them, their faces expressive of the greatest consternation and grief. A little to the right a Turk is seen bending over a youth and in the act of poisoning him; and further to the right a Greek of the humbler class is carrying off a wounded female. The dying and the dead are strewn about, and other figures are engaged in mortal conflict. The group on the left consists of the Papah, who has just issued from the convent, and is advancing with open arms to succour a Greek lady seeking to gain the

protection of his asylum for herself and her child; a young Greek patriot lying on the terrace mortally wounded, and supported by an inferior of the community; another Greek woman—supposed to be the wife of the wounded man—with her two children, also regarding with agonized and supplicating looks the venerable father. In the second ground are groups of Greeks flying from the scene of carnage, and in the background the burning town is discernible. The prospect opens to the sea. On the extreme right of the picture are the ruins of an ancient temple. The time is supposed to be evening—just before sunset; the sky is stormy and lowering, an effect which is heightened by the smoke and fiery reflection caused by the distant conflagration.

When this fresco was first exhibited to the public it attracted a large number of distinguished persons to Doric House, and was pronounced a very wonderful achievement by the Art-connoisseurs of that day. It being the first ambitious attempt at fresco-painting in this country, it was naturally regarded by the artist in the light of an experiment, and as time went on he watched it with considerable interest. Seventeen years after its completion he wrote as follows to his most intimate friend, the late Sir William Cockburn—the draft letter is among the artist's papers—"First, then, as to the durability of fresco in this climate. It is as yet too early to form a decided opinion. I may fairly say, however, judging from the large fresco I have painted, that it offers every hope of perfect success. It is now, seventeen years since the completion of that work, without the smallest symptom of decay; nay, if any change has taken place, it has been for the better, the colouring having become much more effective."

There is ample excuse for my drawing comparisons between this fresco of my grandfather's and those in the Houses of Parliament, because facts, and not theories, must decide the question of the practical success of this branch of Art in our country. It is indisputable that seventeen years after the better known works were painted they were already on the high road to ruin. It may be surmised that the "Barker fresco" was painted on a wall peculiarly favourable, by its dryness, to the preservation of the former. The use of this argument, in my opinion, tells against the parliamentary works, and in favour of Barker's. Doric House is situated at the foot of a hill, and in the immediate neighbourhood of trees; moreover the fresco was painted on an exterior wall. If the deleterious influences of atmosphere and situation were warded off by the care of the artist during his lifetime and occupation of the house, for many years past scarcely any precautions have been taken to arrest the action of air and moisture upon it; on the contrary, for long periods, during which the residence was untenanted, every encouragement may be said to have been offered to the operation of those influences which tradition asserts are inimical to frescoes. If my memory does not deceive me, I have myself, during one of those long intervals of unoccupation and neglect, seen the wall streaming with moisture; yet in spite of these circumstances the fresco has existed almost half a century scarcely impaired by time or damp. At the present moment not a single figure of the entire composition shows the least symptom of that flaking off of the surface-crust which is the mode whereby frescoes are wont to decay; while the depreciation in the quality of the colours has been comparatively trifling. The reds and the yellows, which are more extensively used than any other colours proper, present no perceptible diminution of their necessary brilliancy, and the same may be said of white. In fact, the only colours which appear to have sunk and become somewhat negative, are the dark greens and blues, which have been employed with a sparing hand, while the only portion of the fresco in which absolute decay is visible is a part of the sky, where some decided flaking off of the crust has appeared. I have no hesitation in saying that had not the proper precaution of warming the room with a fire occasionally been neglected during the periods in which the house was unoccupied, this evidence of decay would not be apparent now; and that while the fresco remains

in as careful keeping as it does at present, the progress of the evil will be arrested. The real harm done to the fresco has been accomplished artificially through the grossest stupidity and thoughtlessness. There can be no doubt that some years ago an attempt was made to *varnish* it, the consequence being a white film spreading more or less over the surface. This, when viewed closely, detracts considerably from the brilliancy and clearness of the composition, but, seen from the proper distance, the bad effect is nearly lost.

I have described as accurately as I can the present condition of this fresco, and I feel sure that the readers of the *Art-Journal* will admit that it possesses merits on account of its durability alone which entitle it to public notice as a great curiosity of British Art. Respecting its merits of a higher and more artistic order, my relationship to him whose performance it is compels me to be silent, yet certain am I that were it better known, and were it subjected to just and competent criticism, it would be widely recognised as a noble work of genius, unless the original meaning of the word has been obscured by new definitions or the modern artifices employed in the acquisition of fame.

EDWARD H. BARKER.

Bath.

THE BROTHERS.

FROM THE GROUP OF SCULPTURE BY
C. CORDIER.

M. CORDIER, a French sculptor, appears to have founded a new order of his art, if the term is admissible, though the style does not seem as yet to have attracted many followers—not even one, so far as we recollect. Neither do we believe it likely to have any, for its adoption by another artist would at once declare its source, and deprive him of all claim to originality, which, perhaps, is the chief merit of the "order;" this may be called ultra-realistic, for it consists of the combination of two distinct materials in a single figure, bronze or dark marble to imitate the skin of the negro and other coloured races, and white or variegated marble for the white races of mankind and for draperies.

The most striking works executed by M. Cordier after his manner are some statues of Eastern women, which many of our readers, doubtless, will remember to have seen on the staircase leading to the picture-galleries of the International Exhibition at South Kensington in 1871. These figures are singularly attractive; the bronzed head and bust seem a perfect imitation of the natural features, while the colours of the variegated marbles used for the draperies almost realised the truthfulness of real textile fabrics. How far such treatment comes within the canons of sculptural laws scarcely admits of question; but if the colouring of statues be considered permissible, we see no reason why other means may not be employed for a similar result—the imitation of nature.

In the group engraved here the sculptor has carried out his method in a more extended form, taking as a text for his work the well-known phrase as applied to the negro, "Am I not a man and a brother?" The iron rods round the ankles of the black boy indicate that he has been a slave; but there is no chain. He has burst his bonds and is folded in the arms of the white boy, saluting him as, it may be presumed, his deliverer. The group is a pretty "study in black and white," an original artistic fancy, life-like, and animated, and excellently modelled; the characteristics of the opposite races are well preserved in both.

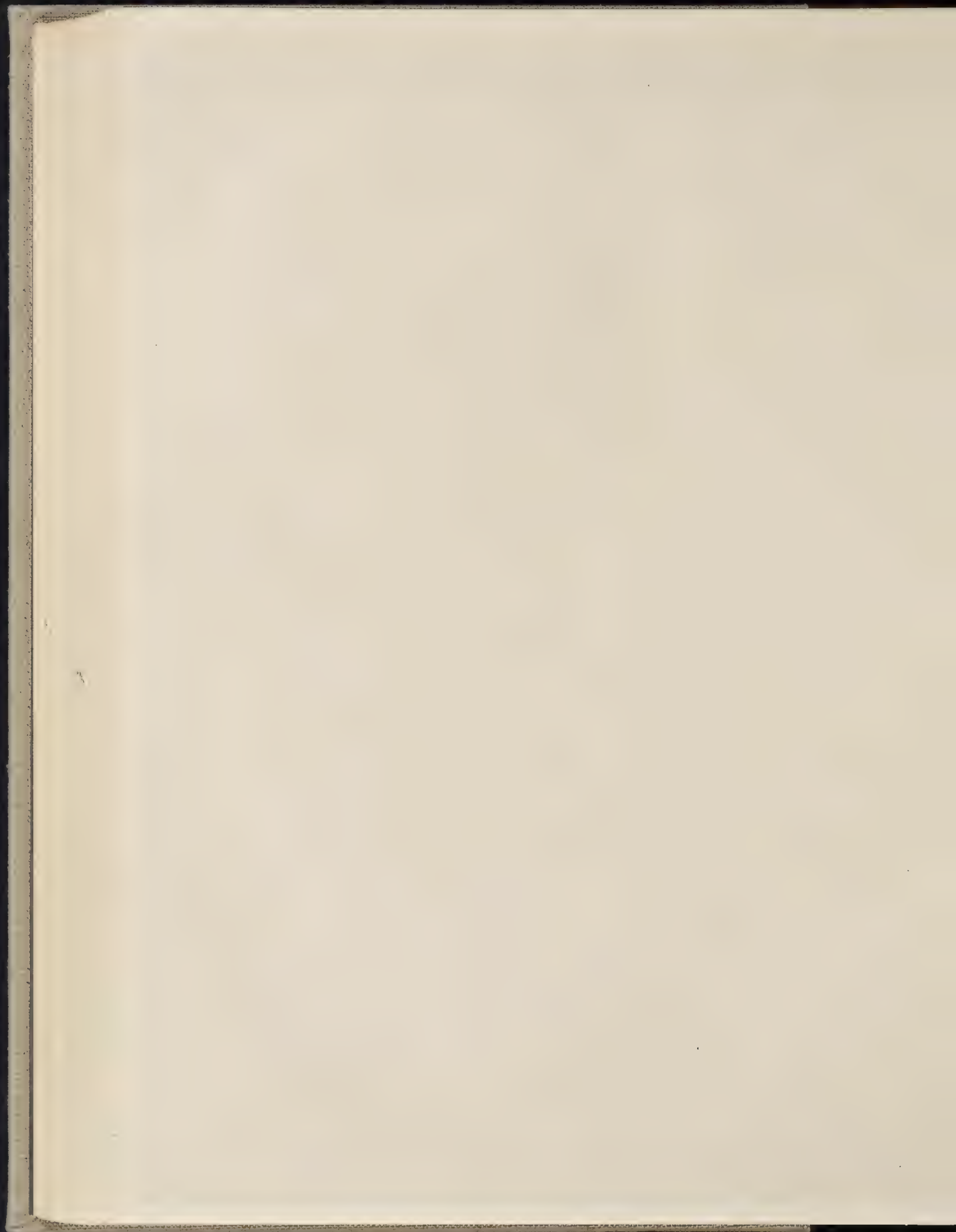






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THE
ANCIENT STONE CROSSES OF ENGLAND.*

BY ALFRED RIMMER.

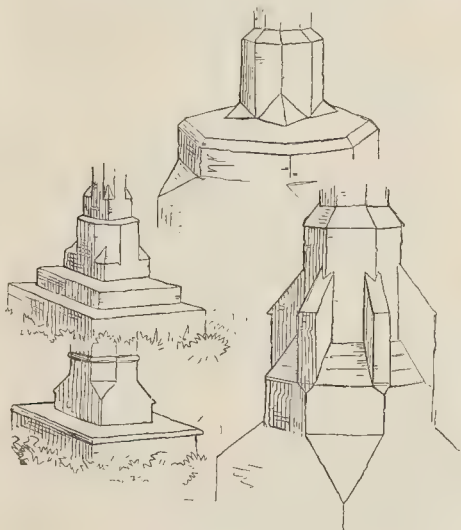
HERE were probably not fewer than five thousand crosses in England, of the kinds already indicated, at the time of the Reformation; and though they may admit of some such classification as that now attempted, they must have been erected for many other objects and on many other occasions than have been enumerated. There were some crosses, for example, that were supposed to have peculiar claims on certain classes; like one at King's Weston, in Gloucestershire, most beautifully situated on the Severn, at which sailors paid their devotions after a voyage. This cross was celebrated far and wide, and a judicious hole was cut in the stone to receive the contributions; of those who had profited by it, or hoped to do so. I am indebted to Canon Lysons, of Gloucester, for furnishing me with the following extracts, which show how universal, even at an early period, the use of the cross was:—"Tertullian (*de corona militis*), writing A.D. 199, or one hundred and twenty years before the conversion of Constantine, to which period most writers have been in the habit of tracing the use of the cross, writes:—"At every commencement of business, whenever we go in or come out of any place, when we dress for a journey, when we go into a bath, when we go to meat, when lights are brought in, when we lie down or sit down, and whatever business we have, we make on our foreheads the sign of the cross." And Chrysostom, in 350, says: "In the private house, in the public market-place, in the desert, on the highway, on mountains, in forests, on hills, on the sea, in ships, on islands," &c. This last quotation is extremely suggestive of the great variety of places where we find them. In a future chapter we shall dwell more particularly on the versatility of design that has

building, the effect is simply a kind of Alhambra appearance, not the old Alhambra—the modern one. The drawing here given illustrates a very simple object indeed,—the converting a square base into the base of an octagon shaft. These square bases are the top steps of different crosses; and by spays or brooches they become, in the next stage, octagonal shafts, they all have such an exceedingly satisfactory finished look.

To take another familiar instance. We have for more than a



Our Lady's Well, Hempsted: bases of two Crosses over Gables.



Bases in Gloucestershire and Norfolk.

been expended on them, and our own inferiority in ingenuity and resource to the mediæval architects. Nothing illustrates this more forcibly than the obvious incompetence of the profession to deal with new materials, for example, plate-glass, where no precedent has been furnished—what would an architect of the fifteenth century have given for such a splendid material? But now whenever it is introduced in large plates, in a Gothic

century been content with the modern marble square chimney-piece over a fire-grate, with a flat slab for chimney ornaments, which is an institution peculiarly of the eighteenth and nineteenth centuries. I do not know that anything so dreary has ever been devised for any purpose whatever; nor would it be easy to invent anything else so bad, and yet these are being put up by hundreds daily through the length and breadth of the land. Perhaps a worthy rival might be found in sash-windows that supplanted casements. The latter when open or closed, as the case might be, broke to some extent the monotony of a weary row of square windows, such as we see in a London street; and in a happy moment some one invented a sash-window, to give a finishing touch to the baldest kind of architecture that has ever disfigured any country. True it is, they are more complicated, more expensive, and less efficient, besides offering every possible obstacle to cleaning. But it was a momentous question; something was left undone that could be done to add to the ugliness of street architecture; so utility and common sense were sacrificed. These reflections naturally follow the examination of the crosses we are considering, which are not only convenient, but objects of great beauty.

The cross at Iron-Acton, in Gloucestershire, seems to have been designed for addressing a congregation out of doors in summer weather; and the engraving can give only a faint idea of what it was originally. The stone of which it is made is very hard, and the carvings on it are perfect; but it has been mutilated designedly. The angle-buttresses were formerly terminated by pinnacles, and over the centre was the tall cross. It has evidently been destroyed by heavy missals, and there are marks on the upper part where stones have struck; but whether the remaining part was too solid for further sport, or whether the inhabitants of the houses on the other side objected to the

* Continued from page 200.

proceedings, we are nowhere informed. There was a light octagonal shaft, in the middle of which the base and cap are now standing; and from this sprang elegant moulded ribs, intersected by carved bosses. The work is evidently of the fifteenth century.



Hemsted Cross, Gloucester.

The preaching-cross of Black Friars' monastery, in Hereford, somewhat resembles that of Iron-Acton; but the details of the former are more beautiful, and the design is more elaborate. It is perhaps not obvious at first why the Hereford cross is more pleasing in appearance; but this arises simply from the fact of its being hexagonal instead of square. Hexagonal or octagonal structures on this scale always suit the tone and intention of Gothic architecture better than square ones. This is happily illustrated in Chester Cathedral, where the bishop's throne, which is excellent in detail, but square, is opposite the pulpit, which is octagonal, and the difference in effect is very marked. The Black Friars came to Hereford during the time of St. Thomas Chanteloup, about 1280, and at first they set up a small oratory at Portfield; but on that falling into ruin, Sir John Daniel commenced another for them, which was finished by Edward III. Round the pulpit that is here shown were cloisters, into which the public were able to retire in wet weather without being out of the hearing of the preacher; something, it is said, in the style of old St. Paul's preaching-cross. There a great number of influential people were buried, as is narrated by Grose, and also by Dugdale. The monastic buildings were destroyed, and used, in the same place, for an asylum for soldiers and domestic servants, at the early part of the seventeenth century.

The crosses of Lydney and Aylburton, which are situated in a beautiful part of Gloucestershire, on the left bank of the Severn, differ much from the preceding; and it is somewhat difficult

to classify them under any of the heads originally specified. They are approached by tall flights of steps, from which it is not improbable that an ecclesiastic may have addressed the rustics. The one at Lydney must have been a splendid structure when complete, standing in the middle of the village on a very high flight of steps. These crosses are called by local authorities fourteenth-century work. There is nothing in the style of architecture to indicate their age with any kind of precision: but there is no reason to suppose the date is incorrect, and history is silent regarding them. Mr. Pooley, in his excellent work on the Gloucestershire crosses, points out indications of their being designed by a foreign artist—an Italian probably; and certainly the heavy corners of the one at Aylburton would seem to confirm this supposition. Italian artists were not unfrequently employed; it is known that they were engaged by Edward I. on the Eleanor crosses.

Hempsted Cross, also in Gloucester, is situated in the beautiful village of Hempsted, and within a short distance from Hempsted Court, the seat of the Lysons family, where the great work, "Magna Britannia" was written, a book which for fidelity and exhaustiveness stands almost alone in antiquarian researches; even though it was a pioneer, and published nearly three-quarters of a century ago. Very picturesque this cross is, standing in the middle of a quiet village of more than ordinary beauty. It had been partially destroyed; but Mr. Lysons, the present lord of the manor, found the pieces, and had it restored. A little further along, on the field-road to Gloucester city, is another cross, differing materially from those last enumerated, and called "Our Lady's Well." It is closed in the gable on the reverse side of that shown, has been walled up closely in the present century, and it is commonly said to be arched with moulded ribs inside,



Base of High Cross at Aylburton, Gloucester.

and to have, or to have had, some carving. All the old stonework is singularly sharp and clear in this district: it was soft when worked originally, and became indurated after a comparatively short exposure to the weather; and like other stone of a similar kind, when once the face is chipped away it never forms again.

With the exception of the last cross named, all those treated in this chapter might be called preaching-crosses; and it is

often asked why they should be in such unlikely places. A few words of explanation will suffice, beyond those already given.

About one hundred and fifty years after the Conquest, lived and flourished St. Francis, who, at the age of thirty-seven, enjoyed the title of "Seraphic Father." He was the son of a wealthy merchant ;



Remains of Preaching Cross at Iron-Acton, Gloucester.

but after a fit of sickness, disinherited himself, and set to work to establish a new order. He wore a grey serge coat, and soon was at the head of a chapter of five thousand friars, who habited themselves like him, and were called "Grey Friars." About the same time, another zealous reformer, Dominic de Guyman, founded another order of friars, who dressed in black, and wore a white rochet. The latter monks were the first to arrive in England, with high testimonials from the Pope ; and great was the sensation they caused. They came on foot, being forbidden to mount horses, by the humility of their rule ; they said they wanted neither silver, nor gold, nor lands ; but they had a necessity laid upon them to preach the Gospel to the poor. These Black Friars, also called Dominicans, soon established a splendid monastery in London, and had a bridge over the Thames, where the present one bearing their name stands. Both these orders were called mendicants, and a slight acquaintance with the various brotherhoods would throw much light upon us, when we examine the present remains of monasteries or crosses, or indeed of mediæval architecture at all.

The Cistercians came into England in 1128, from Aumone Abbey, in Normandy, the Bishops of Winchester establishing them in the Abbey of Waverley. They might be called a sect of the Benedictines, and were equally remarkable for the strictness of their lives. What this strictness was, we are not at a loss to gather from the records of many Cistercian monasteries : they ate neither flesh nor fowl, unless given them in alms ; and built their religious houses at a given distance from each other, always choosing some secluded place. Their text was that "the wilderness and the solitary place should be glad ;" and the houses of the Cistercians well carried out their text. Fountains, Furness, Valle Crucis, and eight hundred more, were the astonishing results of

their exertions, of which eighty-five were in England and Wales. They went about, in the first instance, carrying preaching-stands, as the Wesleyans do now in some country places ; and they soon established preaching-crosses as a more convenient and dignified way of addressing the populace. There were many other orders, besides those mentioned, who were equally strict in their way of life. The difficulty of finding any historical record of so many crosses arises from the fact that they were built out of the rapidly growing wealth of the orders, and were barely recorded even at the time they were erected.

Well would it have been with them, and perhaps the generations after them, if they had adhered to their strictness of life ; but unhappily increasing wealth brought increasing temptations to luxury ; and the profusion of their household became a by-word. Parochial clergymen invented satires upon them, and even incorporated them in carvings on their churches, in sometimes nameless devices, giving accidentally a cue to some modern architects to copy in their ignorance caricatures that have lost their meaning.

So strict at one time was the law of the mendicant orders, that they never spoke except in preaching from a high cross ; and only made signs, after their discourse, for what they wanted. How they fell away from their high standard is no part of the present work to follow ; but the Royal Commission found that in Furness Abbey, Rogerus Pele, the Abbot, had one more wife than would be allowed to even a layman, and two more than an ecclesiastic ought to have, as the chronicler relates ; and others



Black Friars' Preaching Cross, Hereford.

were enumerated who had similarly relaxed the rules. It is only fair to the last named order,—the Cistercians,—however, to add that they covered the country with buildings that have no rivals for architectural skill and beauty, in any known remains on the earth ; indeed, we may generally refer any large building of more than ordinary beauty to the Cistercian order.

EXHIBITION OF THE ROYAL ACADEMY.*

IN Gallery No. VII. we find a few landscapes of more than ordinary accomplishment. And particularly it is necessary to study carefully the remarkable piece of work contributed by J. BRETT. 'A Morning amongst the Granite Boulders' (681) expresses the mere physical qualities of the scene it represents almost without a fault. The firm, clean sand, that has been washed smoothly around the embedded rocks, the rocks themselves, and the bright, glistening seaweed that covers them,—all these things are real almost to the point of illusion. They are painted with marvellous solidity and thoroughness, as by one who has studied every minutest incident of their formation. The sea is not so real: it needs greater transparency. But, with this exception, the picture is as powerful a piece of painting as the exhibition contains. And yet, with all its power and talent, this view of sea and sand is wholly devoid of imaginative significance. There is no trace of human sensibility, no suggestion that the scene so clearly realised has influenced the mind of the painter. All that is shown is the scene itself, untouched and unchanged, and suggesting no human passion save a passion for mechanical fidelity. A cold and unsympathetic attitude towards nature belongs to many other English landscape painters besides Mr. Brett. It is especially observable in his work only because the executive talent is greater there than elsewhere. He has given a complete and masterly fulfilment to views about nature that very many artists hold, and few have so remarkable a power to express. The truth is, our supposed supremacy in this department of Art rests upon a very uncertain foundation, as those who take the trouble to study the work of French painters may readily discover. In a landscape by Corot or Dupré, as in a landscape by Constable or Müller, one dominant sentiment always controls the picture. The outward facts of nature become obedient to an impulse that proceeds from the painter himself, and without sacrifice of actual truth, the scene is made to express beauties of thought and feeling that are suggested to a mind which has dwelt long and lovingly upon its natural beauties of form and colour. This view of the art is not common among contemporary English painters. With the majority, a landscape is either a thing of trick and receipt, based upon some rigid and presumably artistic plan, or it is a mere literal realisation. Of the two, the latter is certainly to be preferred, and it becomes almost admirable when it employs the talents of so powerful a painter as Mr. Brett.

There is a strong contrast between the landscape just noticed and 'Dordrecht and the Meuse' (682), by E. DE SCHAMPELEER, which hangs close at hand. The poetical element is still absent, and on the executive side there is certainly less force. And yet this view of river and ships, and town beyond, shows a trained artistic sense not to be found in Mr. Brett's work. The colour is chosen and arranged with greater skill, though it nowhere approaches so closely to the actual colour of natural objects; and in the composition, consi-

dered as a whole, there is more singleness of purpose. The picture, in short, is artistic without being inspired, carefully schooled in its method, and altogether sincere and honest in purpose, yet withal a little cold and lifeless. 'The vocal Memnon: Sunrise, Plain of Thebes, Egypt' (676), by A. MACCALLUM, is an attempt at something very much higher. The artist has striven to produce a strong emotional effect with the passionate flush of sunlight upon the lonely colossal figures set in clear outline against the changing colours of the sky at dawn. It is difficult to speak confidently about a representation of a scene like this; but the picture, though possessing an uncommon share of beauty, nevertheless leaves the impression of colour a little over-heightened, and perhaps also of sentiment too plainly emphasized. The work, however, has an undoubted influence, and in the right direction. Especially to be remarked in it is the clearness of the light and the cleanness of the radiant colour,—points too often missed in Eastern landscape. Among other landscapes in the room, the contributions of Mr. MOORE command attention, by the sincerity and truth of their manner. We know of no one else whose work shows so just an appreciation of the forms and changes of the sea and of the mist that gathers over the sea. 'Crossing the Bar' (641) and 'Ebb Tide' (687) are both admirable specimens; and the former surely deserved a better place than the Academy has accorded to it. We may add to the list of landscapes the 'Borrowdale' (677) of G. E. HERING, who has also in this room another picture, 'The Outskirts of the Wood: a Reverie' (696). In both there is good artistic purpose and some feeling for colour.

In a more methodical course round the room, we come very early upon 'The Catechist' (621), by J. H. WALKER. This is a well-drawn group, and the picture exhibits in addition a bold scheme of colouring, not, however, quite successfully managed. There is promise enough in the work to render it a welcome performance.

E. LONG is among those who seek out some historical subject for illustration. This year we have 'The Moorish Prose-lytes of Archbishop Ximenes, Granada, 1500' (628). The following extract sufficiently explains the event, which has been treated with considerable dramatic force:—"The greater part made their peace by embracing Christianity; many others sold their estates and migrated to Barbary; and the remainder of the population, whether from fear of punishment or contagion of example, abjured their ancient superstition and consented to receive baptism. The whole number of converts was estimated at about fifty thousand, whose future relapses promised an almost inexhaustible supply for the fiery labours of the Inquisition." The picture is large and ambitious in style, and suggests the need of more deliberation in the grouping of the figures. A crowd of this sort is not easy to manage; and if the result is to be harmonious, considerable thought must be expended upon the drawing and arrangement. Mr. Long has, however, abundant energy and cleverness, which are exhibited without stint in the present work.

'The Plague of her Life' (645), by J. D. WATSON, is an effort in a direction hitherto untried by this painter. A jester is paying mock reverence to a crabbed housekeeper, while there are those who look on and laugh. The drawing is careful, but a little hard, and the colour has about it a kind

of inkiness which is not pleasant. But the performance impresses by its vigour and skilfulness, qualities which Mr. Watson's work always possesses. Beneath this hangs 'The Poor of the Village' (644), by J. ISRAELS, wherein a group of poorly clad figures approach a fishing-vessel which lies stranded on the shore. The colour is grave and almost sad in tone, the drawing has dignity and directness, and the influence of the work as a whole is decidedly high.

There is no painter who makes more steady advance than MARCUS STONE. He has given himself up to a style of painting which has many admirers, and in which industry is as much needed as genius. 'Le Roi est mort: Vive le Roi' (663) is a careful and elaborate piece of work, without a trace of the negligence of style which seems too often to be deemed the proper accompaniment of historical painting. The crown has been brought to be placed on the head of a child, who shrinks from the honour he does not wholly comprehend, and takes refuge by the side of his mother. Through the open doorway we may look into the chamber where death has been; and in the expression on the faces of the courtiers may be read the varied feelings which follow upon so momentous an event. The painting is conscientious, but a little thin and hard, while the colour has been studiously considered and arranged. Mr. Marcus Stone has not exhibited a more painstaking and elaborate work than this. 'Sirens' (675), by W. B. MORRIS, is a view of calm sea, and graceful women sitting idly upon its verge, while from a boat, resting motionless upon the tide, a sailor looks out with an expression plainly telling of the power that attracts him to the shore. This simple incident is treated with idyllic feeling and a regard for decorative effect. The lazy swell of the sea and the outline of the female figures are, in different directions, excellent specimens of workmanship.

Not many portraits call for special notice here, but we must not omit to mention 'Mrs. Spencer Clifford' (656), by J. ARCHER, R.S.A., which is strong and artistic work. While on the subject of portraits, it will be well to recall two examples of the art, 'Baron Hochschild' (192), and 'Baroness Hochschild' (319), contributed by Miss RIBBING, a young Norwegian artist, which were omitted in our notice of Gallery No. III. There is a commendable firmness of style in these works, and evident thought in the treatment of character. We must conclude our remarks on Gallery No. VII. by mentioning the names of Miss E. SANDYS' 'Undine' (646), J. C. MONRO'S 'Fallen Leaves' (655), and A. F. GRACE'S 'Hay-harvesting in Sussex' (688). In the first is some studious drawing, marred a little by coarseness of colour.

There is very little work in the exhibition of the character seen in A. LEGROS' large picture in Gallery No. IX. Here the art is steadfast and patient—not over eager for effect, but enduringly valuable by virtue of its strength and honesty of purpose. These are the very qualities not frequently discoverable in the present Academy. Enough cleverness and some trace of poetic feeling are visible among the products of other painters, but Mr. Legros stands almost alone in his thoroughness of realisation and in the sincerity with which the least important things are manifested on the canvas. English painting has need to regard carefully this habit of fidelity, which it has frequent temptation to neglect. So

* Continued from p. 203.

long as the taste of the public remains uncultivated, the gift of careful realisation will be too little esteemed, and superficial cleverness valued at too high a price. Mr. Legros' work tends to the correction of this fault. His picture this year is called 'La Bénédiction de la Mer' (981), and represents a company of devout peasant-women kneeling in the presence of a procession of priests advancing towards the sea. The painting of flesh and garment is strong and accurate, and the drawing highly accomplished. And yet with these undoubtedly great qualities, the picture misses any sort of poetic influence. The bounding lines of the composition attain to no subtlety of grace, the carefully chosen colours fail of imaginative harmony. Such a picture must be valued for its rare workmanship, for the unflinching realism of the result, and for the high protest it affords against the vices of negligent execution. Viewed in this way, it holds a unique place in the exhibition, and could ill be spared from the walls. Mr. Legros, however, has a right to complain of the very bad position into which the painting has been thrust. Surely it would not be difficult to name several large pictures which should have made room for this.

The Gallery now under review exhibits better qualities of landscape-painting than can be found in any one preceding room. This branch of Art is at the present time in a state of change and transition, and here several different styles are strongly represented. It may be useful to select examples where the aims and methods of the painters are in contrast, and to consider them together. For this purpose there is 'The Lady of Shalott' (949), A. HUGHES; 'Twilight' (950), H. W. B. DAVIS, A. J. and 'The Storm coming on at Sunset' (987), by H. MOORE. In the first of these the painter has attempted something more than landscape. Figures are introduced, and the picture aims at the illustration of an imaginative theme. But the depth of river-water set in the shadow of overhanging trees is of higher interest than the faces and forms of those who are gazing at the Lady of Shalott. Mr. Hughes attempts in landscape what most other painters leave untouched. He seeks to realise the minute brilliant changes of natural colour, and at the same time strives to bring these rich tones into harmonious and artistic shape. Complete achievement of such an ambition is not to be looked for in this work; but it serves, nevertheless, to show how imperfect is the common artistic observation of nature. In the greater part of modern landscape there is no thought of revealing so much of the richness and diversity of natural growth; enough is done if a general effect of resemblance is gained, and a measure of sentiment added to grant a motive to the representation. Mr. Hughes has a different aim. He has found in nature a complexity and wealth of colour which modern Art has been content to leave unrevealed; and his efforts are directed to a deeper realisation than others attempt. The influence of rich sunlight upon grass and flowers, the opalescent hues of moving water, and the depths and changes of foliage in shadow—these are the facts of landscape which Mr. Hughes tries to paint in the 'Lady of Shalott.' The success of the achievement, though not complete, is yet not small. The painter has never quite got rid of a morbid tendency towards a prevailing blue tone of colour, which mars too often the best efforts of his Art. The fault is apparent here, and both the faces of the country people and the painting of grass and leaf want a certain distinctness and cleanness of colour. The

picture, however, impresses us with the close and loving observation bestowed on natural things, and the increased beauty which such observation gives to the result. 'Twilight' by Mr. Davis, gains its effect by quite other means. It adopts rather the method and machinery which have grown conventional in landscape-painting, and only gains a true result by the new strength and sincerity given to the work. The feeling of stillness in the vale is very beautifully conceived, and the drawing, both of trees and cattle, something more than sufficient. The evening light in the sky is realised not only with rare artistic accomplishment, but with the trace of a new impulse born of the particular scene. And yet, although signs of originality and fine instinct thus everywhere show themselves, the work is still a little embarrassed by traditions which Mr. Davis will probably not take long to lose. When his own individuality shall have coloured his work completely, the painter's efforts will yield even better results than this.

The third picture we have selected as in some sense representative of a distinct phase of landscape Art, differs essentially from either of those already noticed. In Mr. Moore's work there is more power of abstracting and isolating the spirit of natural scenery than Mr. Hughes possesses, and a closer approach to fidelity of colour than has as yet been gained by Mr. Davis. And, added to these qualities, the painter seeks and gains a measure of decorative effect not attempted by either of the others. This is a combination of elements not often found in harmony. Decorative work is too often falsely remote from the realities it symbolizes; faithful naturalism of realisation frequently lacks the controlling artistic power which is needed to give the sense of beauty. In this picture of murky sky illumined by a little space of lurid light, and overhanging a barren strip of land that runs out to a threatening sea, we have an example of Mr. Moore's best style of interpretation. It is without the mannerism sometimes discernible in his sea-pieces, and almost free from the chalkiness of texture which is the painter's besetting sin. Moreover, there is a breadth and confidence of treatment and a fulness of unexaggerated sentiment that place it among the finest landscapes of the year.

'The Gadarene Swine' (988), V. PRINSEP, is another picture wherein the landscape, although not meant perhaps to occupy the chief place, will nevertheless be regarded as the most attractive part of the composition. The herd of black pigs on the verge of the cliff gives occasion for good drawing and humorous expression, but the painting of the cliff itself, and of the streak of cloud above, and the sea below, shows a higher effort.

Portraits by G. F. WATTS, R.A. (915), and by J. E. MILLAIS, R.A. (1005), recall us to a consideration of the works contributed by these two eminent painters. The efforts of both are this year confined almost completely to portraiture. Mr. Watts, however, sends, besides his portraits, one subject-picture in the large room with so much imaginative beauty of treatment, as to make us wish for some greater work. But the devotion of both these great painters to portraiture, though to be regretted on other grounds, lends, nevertheless, an uncommon strength to that side of the Art of the year. In truth, it would be hard to recall any previous exhibition wherein the portraits have been more prominent and meritorious. The series sent by Mr. Millais would alone serve to make the exhibition remarkable, and when these are set in contrast with

the portraits of Mr. Watts, we find diversity as well as strength. For the method and motive of their art lie widely apart. Mr. Millais, with a power of realisation that is unrivalled, emphasizes the physical characteristics of his sitters; Mr. Watts, seeking for something more profound, endeavours to convey the mental impression which the face has left.

Difference of purpose leads to different artistic triumphs. Mr. Watts seldom paints with startling realistic force. His executive manner seems always a little hesitating and uncertain, as though in fear of disturbing the general harmony of effect. But what he does gain when his work is at its best is a high and noble rendering of character—grave and quiet, but deep and enduring in its beauty. Mr. Millais scarcely aims at that result. He is vivid beyond the power of the other—delighting to startle us into admiration of his power. His astonishing talents are nearly always displayed with something of a shock, and he has not at all times the control which should guide the work of a great artist. His exhibited portraits this year illustrate his power and its defect in a remarkable manner. We cannot conceive of more brilliant painting, after its kind, than he shows in his portraits of Mrs. Heugh (21) and Mrs. Bischoffsheim (228). It surpasses anything that even the painter himself has previously done. But we could wish with this brilliant painting that there could have been a higher and more ideal view of his subject and greater reserve in the display of power. The example (1005) in the room now under notice is in some respects the most agreeable and pleasing picture which he has sent this year. The name of the sitter is not given, and the picture is made a little more than a mere portrait by adding a couplet from "Lalla Rookh" to interpret the pathetic expression on the face. There is much beauty in the well-shaped head, and the deep tones of the dress and the background are brought skilfully into accord with the half-passionate, half-mournful expression upon the face. As this is, perhaps, the best of Mr. Millais's portraits, so the likeness of Miss Mary Prinsep (915), by Mr. Watts, is certainly the worst of his. It is hard to believe that so weak a performance is painted by the same hand as painted the masterly portrait of Mr. Spottiswoode in the first room. Miss Prinsep is represented in a long grey driving-coat, and the full figure is set in a wide expanse of grey mist. The intention of the painter has apparently been to produce harmony of greys; but the intention was better than the performance. Mr. Watts's genius is of that kind which sometimes fails altogether, and we think this picture is one of the least happy efforts of his pencil.

Our painters do not now often illustrate incidents of the hunting-field, and perhaps, on the whole, we should be thankful for the omission. But 'Stole away from Ranksborough Gorse' (920), C. LUTYENS, is an example of the kind which shows both spirit and a good instinct for the beauties of landscape. The heavy clouds and dark green of the fields are excellently realised. Another good landscape hangs close by: 'A Welsh Orchard' (924), A. HAGUE, shows painstaking workmanship, well directed towards an harmonious result. The grave, quiet tones of this little piece are in striking contrast with the bright, clear sunlight represented in 'Bayonne' (932), by R. L. ALLDRIDGE. The different dresses of the men upon the shore are admirably realised, and landscape has been rendered with a sound regard for atmospheric effect.

It is a pity that so clever a painter as W. J. HENNESSY should exhibit a picture like 'Summer Days, Long Island, U.S.A.' (956). There has been an effort to attain the sentiment that the late Mr. Mason used to throw into landscape, but without sufficient power to make the effort valuable. The figures are astonishingly ill-drawn, and the light is exaggerated in tone. And yet, though full of defect and everywhere suggesting a poverty of technical resource, there is enough promise here to make us hopeful of the artist's future performance. There is more accomplishment, but less ambition, in 'Simpletons' (960), S. L. FILDES. This does not represent the advance we had a right to expect from so promising a young painter. It is clever throughout, and in treating so well-worn a theme, credit is due to Mr. Fildes for having infused a measure of romantic grace into his lovers. But he might justly aim at higher achievement. Some excellent work may be found in F. B. BARWELL'S 'Sunshine and Shadow' (961), where the colour shows sound taste: good qualities may also be discovered in 'Sudbrook, near Lincoln' (965), E. R. TAYLOR.

B. W. LEADER sends a large and important Alpine landscape. 'The Wellhorn from Rosenlaus' (974) is perhaps the best contribution from this artist. It is cleanly and firmly painted, with excellent perception of atmospheric influences. Among painters of the Alps we must not forget to mention C. LOPPE, whose drawings have lately been exhibited at the Alpine Club, and who has one example in this room (930). In complete contrast with such efforts is the quiet pastoral beauty of which BIRKET FOSTER always treats: 'A Pedlar' (973) is an excellent example of the painter's art, full of the spirit of rustic things. There are two other landscapes in this room which deserve attention and admiration. The first, 'An Autumn Flood' (979), is by C. E. JOHNSON; and the second, is J. W. INCHBOLD'S 'Cornwood Valley, Devon' (1003). The latter, in particular, exhibits a very fine appreciation for the beautiful complexities of natural colouring. Among other pictures in the room are 'A Winter Afternoon in Kent' (931), MISS R. BRETT; 'A Portrait of Lady Musgrave and Child' (976), Hon. H. GRAVES, very tastefully grouped and well painted; and 'Gone to Ground' (1001), LORD HARDINGE.

Returning now to follow the order of the catalogue, we are quickly attracted by the refined and sweetly expressive 'Mistress Dorothy' (893), G. H. STOREY. There is a quiet steadfastness of gaze about this sweet face that raises it above mere prettiness; and the grave tones of dress and background are arranged with graceful, artistic feeling. Below it hangs the 'Tunisian Bird-seller' (894), J. E. HODGSON, A., which, for colour, is superior to the larger exhibited picture of the artist. The double harmony of blue and red is admirably carried out. As the bird-seller leans back against the wooden wall of his dwelling, his head is set close to the brilliant blue of feathers nailed to the door, which is repeated in a lower key in the tunic and cloak. In contrast we have the dull red of the man's face and arms, brightening a little in the colours of the vest, and revealed in full brilliance in the radiant hues of a dead bird's plumage upon the floor.

There is a trace of the influence of Corot in the little picture called 'On the River' (895), L. THOMSON. The half indistinctness of the wind-swept water, and the tender feeling in the pale sky, pleasantly recall the manner and merit of the great French land-

scape painter. Our artists are not wont, as a rule, to throw much personal feeling into landscape, but such feeling is strongly expressed in the best French landscape, and it is echoed here. 'The Rev. Henry John Owen, M.A.' (906), F. W. LAWSON, is not a very attractive portrait, but it contains good qualities of painting; the drawing of the head, though a little hard, is not without knowledge; and the colour of the background is brought into good agreement with the slightly heightened colour of the face.

'The Lady's Knight' (913), D. W. WYNFIELD, illustrates with considerable force an interesting custom of chivalrous times. It was then the habit, when a knight was about to contend on behalf of the ladies of his country, for his fair constituents to present him with a favour to be worn in the fight. The particular incident which Mr. Wynfield has striven to represent is described in the following extract:—"Truth it is that the Wednesday next before the solemn and devout resurrection of our blessed Saviour, I drew me near to the Queen of England and France (Elizabeth Woodville), to whom I am right humble servant, subject, and brother. And as I spoke to her Highness, on my bended knee, I know not how it was, but the ladies of her court environed me about, and I took heed that they had given me a collar, to which was attached a flower of souvenance, enamelled, and in manner of emprise," &c. —Vide 'Letter from Sir Anthony Woodville, Knight for the Ladies of England, to the Count de la Roche, Knight for the Ladies of Burgundy.' The artist has handled his subject with skill. The general tone of the picture is not specially suggestive of the colour and spirit of the times of Romance. There is no elaboration of beautiful detail, no trace of the rich symbolism which characterises the time. Good sound workmanship the picture, however, does contain, and sufficient mastery of expression to render the scene intelligible and interesting. The colour, as is usual with the painter, fails of brilliancy, but it is consistent throughout, with a quiet and sober effect. Next to this hangs 'Too Early' (914), by J. TISSOT, only beaten as a piece of clever realism by the other exhibited works of the same painter. It represents a group of fashionably dressed ladies and gentlemen who have arrived too early at a ball. The somewhat vacant expressions and the elaborate costumes are realised with extraordinary skill and power. This is a kind of Art which many of our own painters cultivate, but few with the success attained here. No single incident is passed over or negligently handled. The polished oak floor, the instruments of the musicians, and even the decorations of the room, are all faithfully and completely represented. The picture exhibits a perfection of detail like that to be found in all the best French Art of the day, whether pictorial or dramatic.

Gallery No. X., though containing not many important pictures, nevertheless has a special interest and attractiveness of its own. In it we find excellent work by the less-known painters of the time; and, as an added advantage, less of the poor conventional Art that too often proceeds from men of established reputation. There is still, however, enough of this meaner kind of product to keep what is worthier out of its rightful place on the walls. Pictures were surely never before arranged with less regard to their merits than here. Some of the best in the room are very near the sky, while good positions are too often taken up by inferior work. On

this question of hanging and arrangement the present exhibition shows everywhere that there is the greatest need of reform. Even where there is an evident intention to act fairly, the result is marred by want of taste, and pictures of different classes, with aims widely diverging and even opposed, are thrown together to the utter ruin of artistic effect. Colour is little considered, and, in many cases, the painter's efforts seem almost thrown away, from the fact that the hanging committee have taken no care to make the arrangements harmonious. In this gallery there is something more than negligent and tasteless disposition of colour. The claims of merit have been unduly passed over, and those in authority who should be the first to recognise and encourage what is hopeful and accomplished, from whatsoever source it comes, have rather added to the difficulties that beset beginners in every art.

Having said so much upon a point upon which comment should have been unnecessary, we pass at once to the beautiful picture by L. ALMA-TADEMA, sufficient in itself to render this room more than interesting. 'The Death of the First-born' (1033) shows the painter at his best, and reveals certain higher in qualities which Mr. Tadema's work is often wanting. Here deep thought and rare learning find harmonious expression. The technical excellence displayed is not more remarkable than the impressive imaginative influence of the picture, and the curious harmonies of grave colour belong naturally to a subject so full of shadow and gloom. In the centre of the picture, and looking out from it with fixed, heavy gaze, sits one upon whose knees is stretched the dead youth's lifeless body. Another woman leans over with bent head and wild straying hair, whose grief is more passionately expressed; and at their feet, and bowing towards them, are others who mourn. Behind there is a space of light, where there are musicians, and then gloom again, and a dark gaunt figure moving in the gloom. The terror and suddenness of sorrow have been imagined with rare instinct. Every incident of the picture, the sad colour of the poppies that have fallen to the ground, the strange wing-like effect of the uplifted hands of those who mourn, and the enduring grief upon the faces—all symbolize with strange and curious power the hand of death that is swift, and stately, and heedless; that passes, and leaves deep shadow behind. The colour consists in a well-chosen harmony of greens and browns, alternating and varied with admirable instinct for true effect. What the picture still needs, notwithstanding all its beauty, is a higher style in the drawing of the figures, which should give to the whole composition increased poetical influence. The lines want subtlety and life, and suggest too much an art that springs from art and only remotely from nature. And yet this perhaps is scarcely a defect of the particular picture, but is rather to be considered as a natural limitation of Mr. Tadema's genius. His imagination is not of the kind which discovers the supreme loveliness of form. It has not the necessary sympathy and intense vision. But his view and treatment of a subject, if not the highest possible, are always consistently artistic, and sometimes, as here, genuinely poetic.

To pass from this picture to 'The Heir' (1062), G. S. BOUGHTON, is as complete a change as can well be imagined. And yet here also are high artistic feeling and accomplishment. Mr. Boughton seizes with admirable skill upon the tender side

of nature. His feeling for landscape is full of a delicate fancy which is charmed by the graceful forms of the branches of trees and by the flowers that peep out of long grass. There is a sweetness about his work that keeps it always pleasantly fresh, and forbids the entrance of any inharmonious thought. And yet his painting never degenerates into mere prettiness, for his love of nature is serious and true, and is based upon close knowledge of what he loves. We have spoken chiefly of Mr. Boughton's landscape, because therein, to our thinking, he is at his best; and further, because his picture this year owes its highest merit to the beauty of the landscape. The motive has been to show us a slender delicate youth as the heir to a spacious park. He is led by a graceful lady, and behind is a servant with a pony. The contrast between the diminutive possessor and the vast possessions is effectively represented; but, after all, it is the painting of the park itself that most deserves our attention. The smooth tree trunks and the mist that hangs about the trees, making the sunlight fall tenderly on the grass, are realised with beautiful effect. Yet in his delicate handling of nature Mr. Boughton has not forgotten breadth, and the sense of expansiveness is conveyed aptly enough. The picture altogether excels in taste and fancy, qualities very rare to find in the Art of our time.

We may travel back now to (1010) a picture without a title, by C. ROSSITER, and which is one of the many works here that are badly hung. The painter exhibits an unusual power over objects of still-life. He has endeavoured to realise the Antique's study, and has managed not only to imitate a multitude of curious relics, but has so arranged them as to produce a genuinely artistic effect. So far as we could see, for the picture is placed too high for close inspection, the execution is of a high order, and the general tone of colour is good beyond a doubt. Unfortunately, some of the work easily within reach is not of so satisfactory a kind. 'Muerte del Matador' (1015), W. E. LOCKHART, A.R.S.A., though not without some dramatic power, is violent and unreal in expression, and coarse in its executive method. The ghastliness of the dying man's countenance is terribly exaggerated, and the painting of dress and accessories shows very little regard for harmony of colour. Then again, what shall be said to the 'Reading Dickens' (1021), S. A. HART, R.A.? The flesh painting of this girl's face could scarcely be more negligent and unreal. The general impression left by the picture is petty and trivial. Such a work might fairly make way for the 'Shetland Turf-gatherers' (1024), by J. H. E. PARTINGTON. Here is a landscape which may lack something of executive finish, but it suggests, at any rate, a serious and imaginative appreciation of nature. These rustic figures, moving dimly in the wild fading light, are drawn with intention. The picture is full of the sense of labour which approaches rest, and that grows poetic by the mere force of realisation. We may fairly expect something better from Mr. Partington, but this already is better than much of the landscape-work in the exhibition. Sentiment of a refined order is in 'G. H. L., portrait' (1029), by G. E. HICKS. The execution might be more thorough, but the feeling is true and admirable. The head is well set among the leaves, and the expression is pleasantly direct and unaffected. The art which harmonizes landscape and figures so as to produce one single effect is admirably illus-

trated in 'Barnard Castle: Girls going Home from School' (1036), by E. BARCLAY. This is the most hopeful ambition of the younger school of landscape, not always, or indeed often, successfully realised, but very welcome in the poetry of its motive. Here the effort has been very happily made. A quiet light is upon the river and the houses beyond, the outlines are tender without being indistinct. In the foreground, down a path that runs by the water, young girls are trooping home from school. Their movement is not over eager, but is attuned to the grace and dignity of the soft evening light. It is the triumph of this kind of Art to bring the figures under the influence of a phase of nature, and to make the harmony complete in spirit as well as colour. While on the subject of landscape we may mention 'A Mountain joyous with leaves and streams' (1026), A. W. HUNT. This is an important work, full of conscientious labour, but unequal in effect. The colour of the broken water in the foreground is true and subtle, and the painting of tree and hill more delicate than we are wont to find. But the general effect of colour has not been successfully managed, nor is the method of execution uniform. Another landscape, which shows excellent poetic intention, is 'Summer Evening on the Thames, near Henley' (1066), by Sir H. THOMPSON. The colour is perhaps a little more florid than is right even for sunset. We may also add to the list 'On the Coltite, Glen Urquhart' (1053), A. J. LEWIS, a very careful and successful piece of landscape painting.

This room contains some hopeful work by lady exhibitors. A portrait of Miss Elmore (1048), by Mrs. ROMER, has good directness of manner, and shows decided taste in the choice of colour, the green of the dress and blue of the ribbon in the hair being in excellent accord. Near at hand hangs a clever little study of still-life (1044) by Miss E. WARD. But the most ambitious effort is that of Miss JESSIE MACGREGOR, the young lady who gained last year the Academy medal. She has selected to illustrate her picture (1068) the words "And the veil of thine head shall be grief, and the crown shall be pain." It represents a single figure in an agony of sorrow, with her hands clasped above her head. In a subject requiring the highest culture and dignity of style, it is not to be supposed that Miss Macgregor could achieve a very marked success; but the picture if wanting in imaginative influence and dignity of drawing, shows nevertheless abundant talent. In this category comes also 'Hero Worship in the Eighteenth Century' (1096), by Miss OSBORN. The picture illustrates a passage from the life of Johnson, which is thus given by Boswell:—"It was near the close of his life that two young ladies who were warm admirers of his works, but had never seen himself, went to Bolt Court, and asking if he was at home, were shown up-stairs where he was writing; he laid down his pen on their entrance, and as they stood before him, one of the females repeated a speech of some length previously prepared for the occasion; it was an enthusiastic effusion, which when the speaker had finished, she panted for her idol's reply. What was her mortification when all he said was 'Fiddlededee, my dear.'" There is spirit in the composition and evidence of study in the drawing, but the colour stands in need of more consideration and thought.

The same defect enters into the large picture sent by K. HALSWELLE. 'An Image-seller of the Kingdom of Naples' (1085) is an extremely vigorous painting of its class.

The figures are drawn with force and truth, and the execution is of a kind well suited to the representation of dress and manners. The bold free handling of the figures in the corner where the image-seller is sitting is specially worth notice. But the defect, as has been said, lies in the colour. Here the picture seems cut up into fragments. The scheme begun in one corner of the composition is changed in the other, and nothing has been done to bring the discordant elements into harmony. Mr. Halswelle should look to this. Mere imitation of picturesque costume is not Art: the power of selection and control is needed before such work can be considered as anything more than a series of forcible but distinct studies.

Incidents from the lives of great men are the chosen subjects of a certain class of painters who are attracted rather by the literary significance of Art than by its pictorial capabilities. 'An Incident in the Life of Sir Isaac Newton' (1098), J. A. HOUSTON, R.S.A., belongs to the work of this school. There is no attempt at style or dignity, but the painter's ambition is content with a bright realisation of the scene. The circumstance illustrated by Mr. Houston is taken from the early life of the great mathematician. "Newton, when a boy, being sent a message to the neighbouring town, was so long absent that his mother, being alarmed, went in search of, and at length found him by the wayside, absorbed in an old treatise on mathematics he had purchased for a few pence at a book-stall." Near to this is an elaborate painting of an Eastern interior (1100), F. DILLON. The picture represents the Liwan or *daïs* of a Cairo house; and every minutest detail is worked out by the painter with the strictest fidelity, which does not, however, exclude artistic management of brilliant hues of colour. Among other pictures to be observed in this room are 'Going Home' (1049), E. H. FAHEY, with much good quality in the landscape; 'Morning on Loch Awe' (1052), Sir G. HARVEY, P.R.S.A., a large representation of a beautiful phase of Scotch scenery; 'Baron Münchhausen' (1070), R. HILLINGFORD; and 'Blind Musicians of Japan' (1101), N. CHEVALIER. This last was sketched during the visit of H.R.H. the Duke of Edinburgh, and is now a finished picture of much excellence. We must not omit, before concluding our notice of the oil pictures of the exhibition, to direct attention to 'The most Northerly Point of Devon' (539), J. G. NAISH, a spirited and very characteristic work.

The water-colours of the exhibition, the greater part of which are collected in Gallery No. VIII., need not detain us very long. From some cause, difficult to discover, water-colour painting does not flourish at the Academy. The best painters do not willingly send their works here for exhibition, and the room in which they are arranged certainly does not much invite the contribution of such artists. It is the worst-lighted and worst-proportioned room of the series. Notwithstanding these disadvantages under which the Academy labours with regard to water-colours, there is enough work here to give some idea of the present position of this branch of pictorial art. The capabilities of water-colour have of late been greatly enlarged, and it is no longer confined to the realisation of thin transparent effects. By many painters body-colour is employed so as to produce a thick and solid *impasto* very nearly approaching to that of oil. In the

present exhibition there is nothing which specially calls us out of our orderly progress round the room. Following the catalogue we are not long in discovering a tasteful little drawing called 'Evening after Rain' (722), J. PARKER. This painter has adopted the style familiar to us in the clever drawings of Mr. Pinwell, and he has learned his lesson with something more than the aptitude of a pupil. His work has a feeling of its own, and the colour of the sky and landscape shows a genuinely sympathetic view of nature. 'The Finding of Sir Launcelot disguised as a Fool' (729), and 'Sir Tristram and la belle Fonde' (836), both by M. S. STILLMAN, are two illustrations of 'Morte d'Arthur,' which have many commendable artistic qualities. Mrs. Stillman has brought imagination to her work. These vistas of garden-landscape are conceived in the true spirit of romantic luxuriance, when the beauty of each separate flower was a delight. The figures, too, have a grace that belongs properly to Art, and which has been well fitted to the conditions of pictorial expression. The least satisfactory part of these clever drawings is their colour. There is an evident feeling for harmony, but the effect is confused, and the prevailing tones are uncomfortably warm. 'The Mill at Rest' (734), C. N. HEMY, is one of the few really satisfactory examples in the room. Here the spirit and execution are brought into rare agreement, so that the work gives a single impression of beauty. The deep still waters of the pool, with the quiet simple mill-buildings set against the evening sky, have been realised with the purest artistic instinct. This is altogether a most satisfactory example of Mr. Hemy's art.

Further on we may note with satisfaction 'Prospect' (746) by E. LUPTON—a sound and studious study of a head; and the little work called 'At a Fountain' (789), A. E. FISHER, deserves praise for the true feeling shown in the painting of a quiet landscape of grass and river. 'A Thames Eyot' (748), H. R. ROBERTSON, shows a true feeling for nature.

In his 'Decorative Treatment of Modern London Street Cries' (800), E. BUCKMAN has dealt courageously with a subject of no special promise in an artistic sense. A small frieze-shaped design displays the various types of the vagabond world. Here is the costermonger; the coalheaver, with heavy truculent mien; the plaintive flower-girl; the vendor of rabbits; the vagrant mender of cane-chairs, and others, who ply and cry their calling in the streets. Mr. Buckman has gathered this motley crew together with a humorous appreciation of their various characteristics; and what is more important, he has produced a genuinely artistic effect. The lines of the composition have been well studied, the grouping has much natural directness about it, and the colour is fresh and true. But a little while ago it would not have occurred to any of our painters to make such an effort as this; but since Mr. Walker has made so much out of the true expression of the common forms of labour, the conviction has gradually gained ground that the picturesque elements of painting have form as well as colour, and that this form deserves study and interpretation. It is a very hopeful sign for the progress of Art to find a picture of common life with so much design as Mr. Buckman has thrown into this. The 'Head of a Girl' (826), by Miss MARTINEAU, is another promising drawing, full of thought, and showing strong qualities of painting. Miss Martineau is of the few lady-artists who

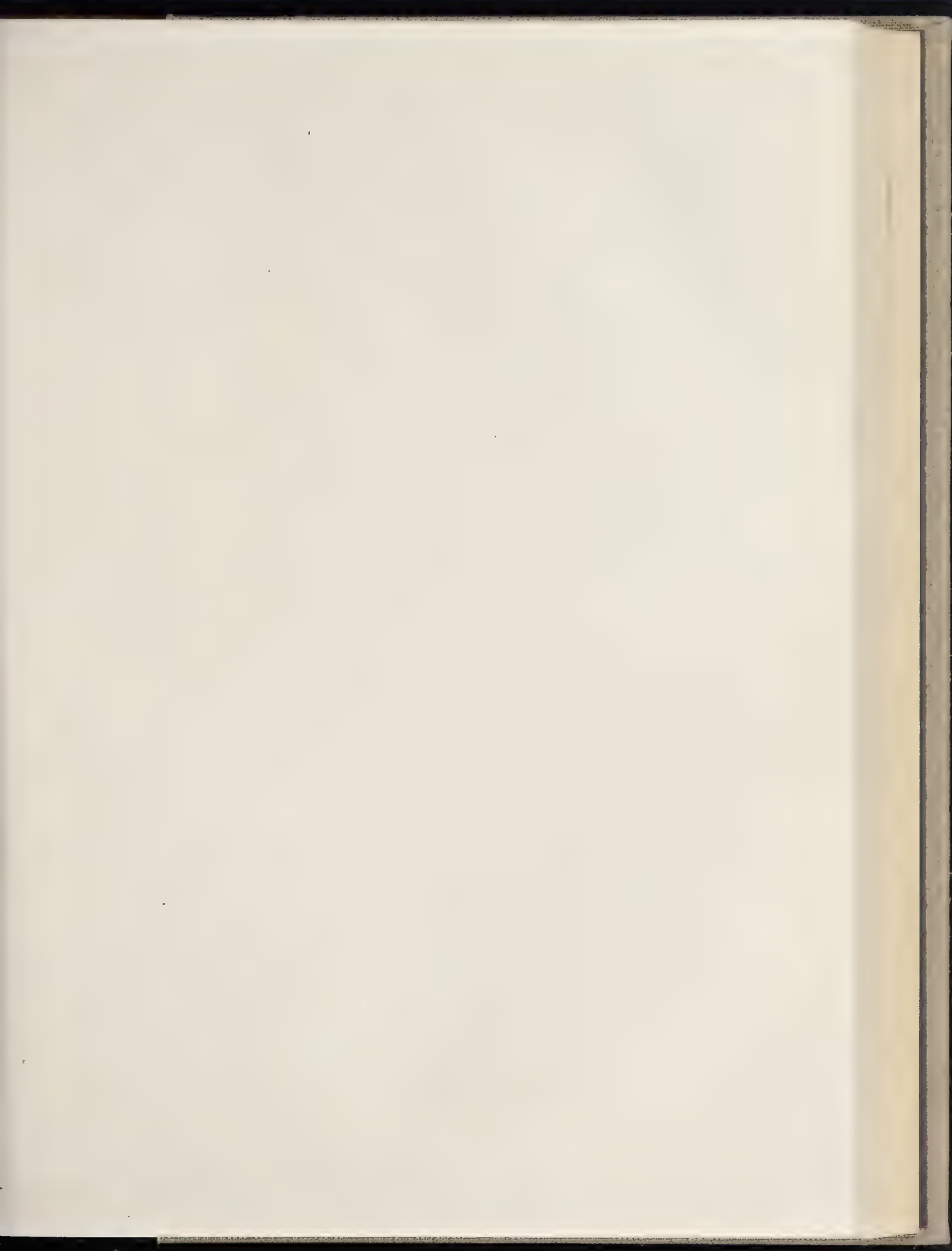
care for something more than mere prettiness; her work shows that she has studied form, and has considered for herself the laws of harmonious colouring. J. M. JOP-LING exhibits in this gallery two bright and clever pictures, 'Between the Acts' (865) and 'Between the Parts' (882). One is of a lady, dark and handsome of face, who sits in her box at the Opera; the other is of quite a young girl, with a violin in one hand and the bow in the other, pausing for awhile in her labour. The strength and talent displayed by the painter are rather in excess of the artistic feeling. The work lacks some touch of refinement, some delicacy of fancy, which should make it altogether satisfactory. Among other pictures in this room, we may select 'In Disgrace' (792), C. S. LIDDERS-DALE; 'Reverie' (799), E. RADFORD; 'Sheep-Marking' (818), T. PARKER; and (837), without a title, J. R. DICKINSON.

In the Lecture-Room is a feature of more than common interest. Here F. LEIGHTON, R.A., exhibits a large decorative design for South Kensington, and we have thus the opportunity of judging of the painter's powers in a sphere towards which by ambition they have always inclined. 'The Industrial Arts of Peace' (1270), is a companion design to one shown last year at the International Exhibition, and in which were represented the Industrial Arts of War. This is one of the few works in the exhibition in which there is any effort after elevation of style. Here, not the subject, but the grand treatment of the subject, is made the end and object of the painter's labour. What is to be represented is of less moment than the method of its representation; for the interest and power of the work must spring from the perfection of its manner. At present, taste is scarcely ripe to receive and recognise painting in this form; a picture, in its most popular sense, still means a story, and mere revelation of ideal beauties scarcely touches the many, eager for incident and narrative. And our painters, for the most part, do not very strenuously endeavour to alter this state of things. The greater number could not if they would. They have no thought themselves of the true functions of their art, and are only suffered to be called painters because painting is not understood. Of the few whose vision serves them better, some are content not to follow after the highest victories, fearing in that way to lose the admiration of the uneducated. Nor is it to be supposed that at any one time there can be many so gifted with both imagination, power, and the skill of their craft, as to be competent to the interpretation of the loftier and secret beauties of noble form and magic concord of colour. Mr. Leighton deserves to be thanked for having always, and most steadfastly, worked with this ambition. He has never yielded to the hunger for trivial prettiness, but has ever sought the highest victory within his reach. The present design gives another proof of the painter's devotion to what is of greatest loveliness in Art, and it also affords fair occasion for observing how far Mr. Leighton is fit for the task; for it is one thing to have a cultivated knowledge of Art, and quite another to be genuinely inspired with power for original triumphs. The general impression of the work must be admitted to fall short of what is expected from a complete achievement. Everywhere there is the highest taste, and the welcome signs of a finely instructed natural gift. These qualities, employed to the best advantage, have yielded a result harmonious and even beautiful, but not of strong original influence.

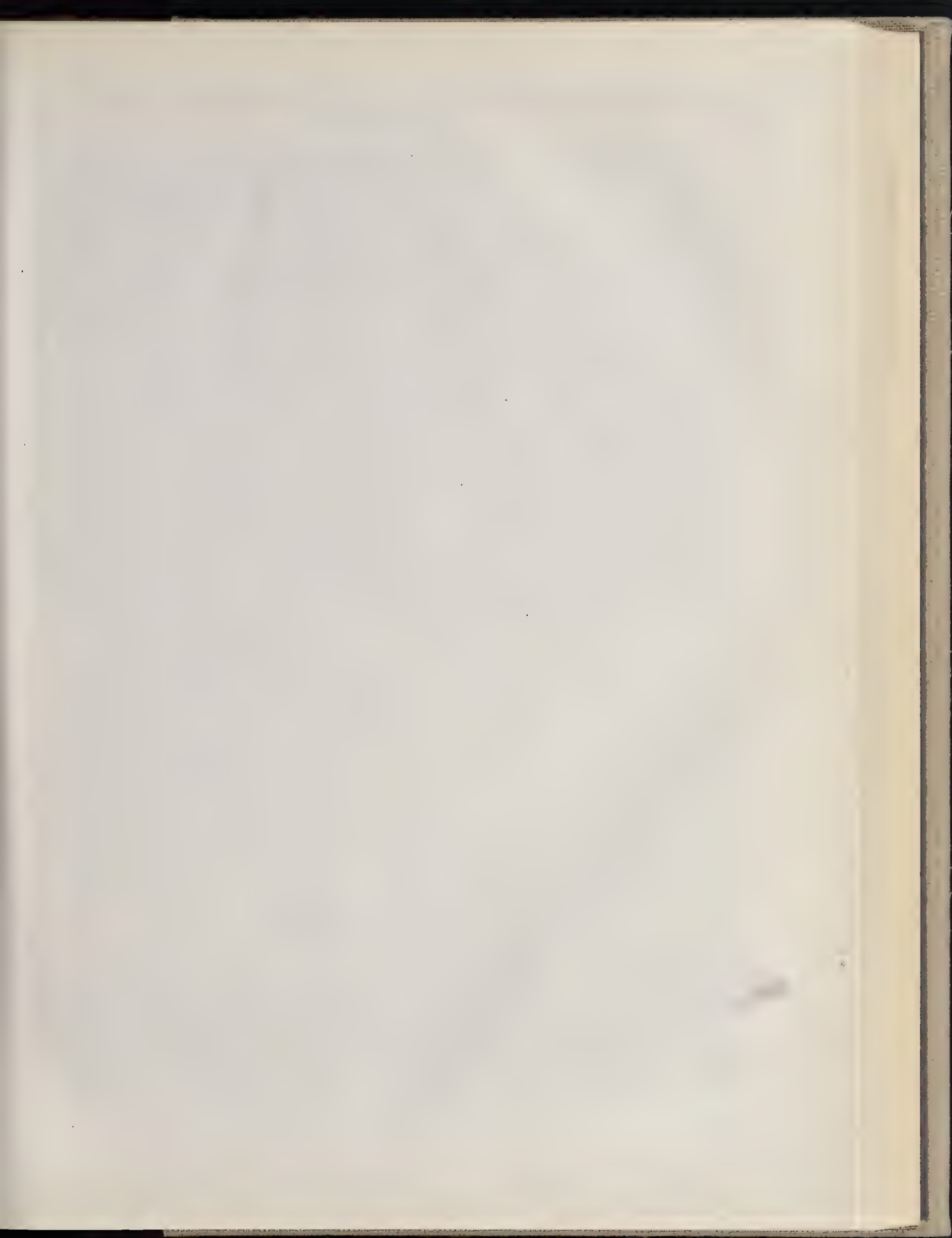
The truth would seem to be, that the painter's imagination has not worked in contact with actual life; he has seen the beauties he paints only remotely, as though in the work of some other painter, and not in the world about him. And thus the design lacks credibility, so that the conviction is not strong within us that things can be as they are painted. The graceful lines do not curve and move with natural vitality, but are full of the reminiscences of a loveliness realised before. This kind of genius—which eagerly seizes impressions gained first by others, but fails to find for itself, and in the actual world, the beauties it so quickly discovers in the world of Art, though not the highest and most influential—is nevertheless too rare not to deserve welcome. In Mr. Leighton, and especially in this present design, it receives very beautiful illustration. On the one side of the picture is a small band of eager workers, bending with straining muscles beneath the heavy bales of merchandise. In their figures, and in that of him who pushes off from the quay alone, there is no mean suggestion of the manner of Michael Angelo. The graceful attitude of the last figure, with arm up-lifted to wield the paddle, and energetic expression upon his face, has been well imagined and skilfully realised. This, indeed, is the most attractive incident of the design. The youths on the other side are weak and purposeless in comparison; while the larger group of women in the centre fails of the necessary dignity which should belong to ideal figures. But with all allowance for defect, the work remains of rare interest and of exceptional beauty. It suggests the wish that more of our painters would seek the same success.

In this room hang several chalk portrait heads which, though without material for comparison in any other respect, nevertheless possess notably the virtue observed to be absent from Mr. Leighton's work. Neither in his portraits nor in his pictures does F. SANDYS always attain ideal harmony and grace, but he is always closely in contact with his subject. There is never any want of reality in the impression given by his painting; rather, perhaps, there is sometimes a want of reserve in the emphasis and vivid power displayed. But when these qualities do find a complete embodiment in the treatment of some worthy theme, the effect is as strong as anything to be found in the Art of our time. The picture of 'Medea,' exhibited some years ago, was a remarkable example in this direction. There the ideal was kept supreme, and yet the influence of the picture was intense in its reality. Among the portraits in chalk which form his sole contributions this year, one only shows the harmonious expression of both elements of the artist's genius. 'Mrs. William Brand' (1313), is a portrait drawn with instinct and thought. The form of the long slender neck has been surrounded with flowers and stems of flowers, and the expression upon the face is vague and delicate and refined. The hair is worked with the most tender and subtle workmanship, giving, with the rest of the drawing, the impression of something fragile—of a face in which the beauty is of so fine an essence that it vanishes suddenly and then quickly returns. The other efforts are coarse compared with this. The realism is there, but not the poetry to illumine it and give the spell. All nevertheless possess qualities of strong and thorough workmanship.

Returning to an earlier part of the room we find a 'Study in Chalk and Charcoal' (1215), J. TENNIEL; a work of considerable power and interest. The design is









illustrative of the text: "Jesus saith unto her, Mary. She turned herself and saith unto him, Rabboni; which is to say, Master" (St. John xx. 16). The drawing is vigorous, and the expression, though somewhat homely and unideal, not without meaning. The workmanship, as might be expected from Mr. Tenniel, is careful and accurate.

Near this drawing hangs 'His first Cup' (1219), O. G. REJLANDER, a drawing of widely different motive, but possessing, nevertheless, many of the merits which should belong to the representation of a domestic scene. Farther on we notice 'Twilight' (1224), T. GREEN, a graceful little water-colour, in which the influence of Mr. F. Walker's genius is unmistakable and distinct. A slender girl is leaning upon a low wall that overhangs a river, and by her side the white lilies that grow against the wall are a little shadowed in the mysterious light. Two portrait-heads, by ladies, are noticeable at this end of the room; one of 'Miss Coleridge' (1229), by Lady COLERIDGE; and the other, cleverly drawn and worked, of 'John Scott, Esq.' (1239) by Miss E. G. HILL. At the other end of the room is a tasteful little water-colour, 'In Jesmond Dene' (1337), by E. F. BROWNE. Here, too, we may notice 'For the Broth' (1339), W. HEMSLEY; and two drawings by E. VARLEY (1347 and 1354). The centre of the room is occupied by a number of sketches (1398-1407), by M. ZICHER, cleverly illustrative of deer-stalking in the Highlands.

The architectural drawings which occupy the whole of one side of this gallery show a satisfactory increase of inventiveness on the part of our architects. Many of the designs are only formulated repetitions of accepted schemes; but there are a few which show a fresher insight into the conditions of the art, and a boldness in fitting the different styles to modern necessity. That, in short, is the one hopeful sign to be observed in the contributions of the year. The different styles are becoming naturalised, and are beginning to find occasion for beauty of design in those very points which seemed at first most irksome and troublesome to aesthetic taste. The truth is now better observed, that a style of architecture cannot be forced by a single impulse into modern life, but that thought and study are needed to discover in what way the common necessities of commerce and trade can be fitted and satisfied by the character of the style selected. An illustration of this progress may be found in the 'View of new Offices now erecting in Leadenhall Street' (1167), from the designs of R. N. SHAW, A.

We are compelled to defer a notice of the Sculpture in the exhibition to the following month.

ART IN SCOTLAND AND THE PROVINCES.

DUNDEE.—It is proposed to erect, in the front of the Dundee Exchange, a statue of the distinguished Scotch mechanical engineer, Carmichael: the work was competed for, and was placed in the hands of Mr. J. Hutchison, R.S.A., whose design of the figure is thoroughly realistic. A local paper, describing it, says:—"The old man is supposed to have been taking a turn through his works, when, becoming suddenly possessed with some idea, he has sat down to think it out. He sits in a posture slightly stooping, with head bent forward and eyes gazing right in front with an intent expression, indicative of mental preoccupation. The left hand

hangs easily over the edge of a steam-cylinder, while the right, grasping a foot-rule, rests on a drawing spread out on the knees."

EDINBURGH.—Mr. John Steell, R.S.A., the Queen's sculptor for Scotland, has been commissioned to execute a statue of Robert Burns for the Central Park of New York. It is no wonder that America should desire some tangible expression of the "Scot of Scotchmen." Guided by a true instinct, the American commission was offered to Mr. Steell, himself an ardent admirer of Burns. He is to have 2,000 guineas for his statue, and America is to have the best Mr. Steell's studio can produce. It is to be of bronze, and of colossal dimensions, and the sculptor is to treat the subject in whichever way he chooses. This is a fortunate circumstance, for Mr. Steell's great experience will enable him to produce a work perfect in design and execution. The American statue committee were, we understand, in some measure induced to offer the commission to Mr. Steell from the universal admiration bestowed upon his duplicate bronze statue of Sir Walter Scott, lately erected in the Central Park of New York. It was a happy thought which suggested the idea of having the greatest of Scottish poets and the greatest of Scottish novelists within easy distance of each other.

BALA.—A statue of the Rev. Thomas Charles, of Bala, is about to be erected at that place by public subscription, as a memorial of the assistance he rendered in founding the British and Foreign Bible Society and Sunday Schools in Wales. There were many competitors for the commission, but the choice of the committee fell on the design of Mr. W. Davis, of 208, Euston Road, where the statue may be seen. The figure is seven feet high, and remarkable for the forcible simplicity of its conception. The artist has had but little scope allowed him for the enlargement of the idea, as the composition was prescribed. The intention is to present Mr. Charles in his Geneva gown, with the right hand offering the Bible, the left hand on his heart, and as if uttering the words, "From my heart I wish all men to have the Bible." The movement of the figure is perfectly simple and natural; the hands are very significantly employed, and the action of the left hand coincides perfectly with the expression of the features, in which we read the most impressive earnestness. It is impossible to exceed the simplicity of the statue, though the quality cannot in anywise be said to amount to the harshness of severity. The vocation of the preacher is fully sustained, and gentle persuasion, rather than strong argument, seems to have been the sculptor's ideal.

CAMBRIDGE.—A statue of the late Professor Sedgwick is to be erected here, and for this subscriptions are in progress. Professor Selwyn has intimated his intention of giving £500 towards the object.

LIVERPOOL.—The Town Council of Liverpool has lately received several valuable and interesting contributions towards the proposed Permanent Gallery of Art. At a meeting of the Council two letters were read, one from the Right Hon. W. E. Gladstone, M.P., presenting to the town a portrait of the late William Ewart, M.P., by Mosses; and another from Mr. James L. Bowes, well known as an Art-collector, presenting a very fine Japanese *cloisonné* vase from his collection. It was originally in the possession of one of the Mikados, or came from an Imperial temple, and is 36½ inches in height. Preparations are now being made for the third exhibition of oil and water-colours under the auspices of the Corporation, and, bearing in mind the success of the two former exhibitions, we cannot doubt but that equal success will attend the ensuing one. Already several well-known artists and sculptors have signified their intention to exhibit, and there appears to be every prospect of a splendid representative exhibition of all schools of Art.—At a somewhat recent meeting of the Art-Club, at their rooms in Sandon Street, a paper was read, by Mr. H. Clark, on "Ancient and Mediæval Ivories," of which a large number was exhibited, many of them very rare and of great artistic value.

NOTTINGHAM.—It is proposed to convert the old Norman castle in this town into a museum of Science and Art, including a picture-gallery.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF H.M. THE KING OF THE BELGIANS.

LOUIS XVII.

Baron Wappers, Painter. J. B. Meunier, Engraver.

BARON WAPPERS is one of the most distinguished historical painters of the Belgian school, though he quitted Antwerp, his native place, some years ago, and made Paris his residence. During a period of seven years, from 1846 to 1853, he held the position of Director of the Antwerp Academy of Arts, and in 1847 was appointed principal painter to the late King of the Belgians, with the rank of baron. Engravings from his works have previously appeared in the *Art-Journal*.

He has selected a most touching subject for the picture here reproduced: its title and the figure it presents seem strangely at variance, for what of royalty is to be recognised in that half-clad and forsaken boy, whose home was once a palace, and his companions the young aristocracy of one of the greatest and most powerful nations of Europe? The story of Louis XVII., an uncrowned king, is as sad as any recorded in the annals of monarchs. The second son of the unhappy Louis XVI. and his beautiful wife, Marie Antoinette—his elder brother died almost in infancy—little Louis was, for the first seven years of his life, the idol of the French. But the great revolution broke out in that country; the father was first brought to the scaffold, and the "majesty of the people" vindicated itself by the outpouring of his blood under the guillotine. The queen, the young prince, and his sister, were seized and confined in the Temple prison, till it was the turn of the first to tread the same pathway to death which her husband had trod about a year before. Then the sister, a beautiful girl—many of our readers probably will remember Mr. E. M. Ward's picture of her in prison, entitled 'A King's Daughter,' of which an engraving was published in our Journal five or six years ago, and to this Baron Wappers makes a fitting companion—was parted from him, and he was left to suffer alone from cold, hunger, and the utmost destitution, all intensified by the brutality of his keeper, a wretch of the name of Simon, who, it is said, endeavoured by foul words and curses to poison the mind of the boy, and thus to destroy both body and soul. He was not long in accomplishing the first, for on the 9th of June, 1795, Louis died in the dungeon of the Temple, in the tenth year of his age. And thus, if one may moralise on the subject, "the sins of the fathers are visited on the children." The corruptions of the court of Louis XV., especially, laid the foundation of all the misery that fell upon France at the close of the last century.

The artist in this representation has struck a deep chord of sympathy with the hapless boy-prince; except that his privations and sufferings, mental and bodily, have not drawn long furrows on his rounded cheeks, his whole appearance is most abject; the eyes are heavy with weeping, the face is sorrowful and despairing, and the attitude that of utter hopelessness. The wildest *enfants of the Faubourg St. Antoine* could scarcely offer a more miserable appearance, irrespective of all the surroundings, than does this royal scion of the house of Bourbon in his prison-cell. What a commentary on the remark one often hears, "As happy as a prince!"

VENETIAN PAINTERS.

VI.

THE BELLINI.



ITH the Bellini we close these short notes on the leading men among the *quattro-cento* artists of Venice.

It has been already said that Gentile da Fabriano, while at Venice, was the teacher in the art of the elder Bellini, Giacomo, or Jacopo Bellini. At that time the school of Squarcione was the centre of the north of Italy, as far as painting was concerned, and Mantegna was one of the pupils. Giacomo also learned much from Squarcione, it is said. He was of an eclectic turn, as was also his son Giovanni, in the highest degree, without losing his own individuality. While his sons were attaining manhood, the artistic isolation of the Venetians came to an end. Of Giacomo's genuine works, except the frescoes at Verona, so few have been preserved, or at least are certainly known, that it is scarcely fair to pass so decisive an opinion as to his mediocrity and want of genius as is usually done. There exists a large volume containing a collection of drawings, however, from his hand, ninety-nine in number, formerly in the possession of M. Mantovani, of Venice, now in the Print Room of the British Museum, which has received detailed criticism and great praise in several papers in the *Kunstblatt*. Of these drawings Kugler says,—"Here the grand and peculiar tendency of the Paduan school is expressed in the completest and most comprehensive way. They constitute the most remarkable link of connection with Mantegna, who, perhaps, studied immediately from them." . . . "In these drawings the influence of Fabriano could be little, if at all perceptible, his distinguishing peculiarities consisting more in decided modes of expression and colouring than in any particular conception of form. It suffices, however, to know that Giacomo always prided himself on his early connection with Fabriano."

So much was this the case that he called his first-born, Gentile, after Fabriano; and so intimate was the young Mantegna in the family that he married the daughter, Nicolosia, thus becoming the brother-in-law of Gentile and the boy Giovanni, whose very early pictures have been called by the name of Mantegna in one or two instances. The Bellini, all of them, attached themselves to oil-painting immediately on its becoming known to them, although even Giovanni painted in tempera a good many works at an early age. This fact, that the Bellini very decisively attached themselves to the oil-medium, seems to have given rise to the story told by Ridolfi, that Giovanni disguised himself and obtained access, as a sitter for his portrait, to the studio of Antonello da Messina; a story now discredited, as no Bellini oil-pictures are known till about twenty years after Antonello's early visit. Vasari, in his remarks on Giacomo and his picture of the 'Miracle of the Cross,' has some observations on the use of canvas by the Venetians:—"This picture was painted on canvas, as it is almost always the custom to do in that city, where they but rarely paint on wood, maple or poplar, as is usual in other places. This wood (poplar), which grows for the most part along the banks of rivers or other waters, is very soft, and is excellent for painting on, because it holds very firmly, when properly joined with suitable glue. But in Venice they do not paint on panel, or, if they use it occasionally, they take no other wood than fir, which is the most abundant in that city, being brought in large quantities down the Adige from Germany. It is the custom, then, in Venice to paint very much on canvas, because it does not slit nor suffer from the worm, perhaps, but more because it can be conveniently sent whithersoever the owner pleases, with little cost or trouble." We may add that the use of oil almost immediately led to that of canvas.

This picture of the 'Miracle of the Cross' was followed by seven or eight (three only, say commentators) on the same history, entirely by Gentile. Vasari relates at some length this history, which is curious, as showing on how trivial a circumstance at that time public faith could build a marvellous superstructure. The Brotherhood of St. John the Evangelist, for which body these pictures

were painted, possessed a piece of the true cross of Christ. "This holy wood was thrown, I know not by what chance, from the Ponte della Paglia into the canal. (The annotators of Vasari say the pressure of the crowd caused the accident; and also that it was not from the Ponte della Paglia, but from a bridge near the church of St. Lorenzo, that the relic fell.) Many persons, from the reverence they had for the holy wood, which was contained within a cross, threw themselves into the water to get it out. But it was the will of God that no one should be found worthy to take it thence save only the principal of the said brotherhood." Gentile was, therefore, employed to represent the whole of the incidents: the procession; the people throwing themselves into the water, and struggling there, "in many positions, and all in very fine attitudes;" the principal successfully recovering the cross; and at last, the replacing of the same. Portraits of nearly all the members of the Scuola, or Brotherhood, were introduced, and Gentile received great praise. Two of these elaborate works are still preserved in the Academy; one of them highly interesting from the portraits, as well as from the careful and admirable views of St. Marc's, and of the bridge near St. Lorenzo, in the background, every one remembers. These pictures show an immense advance in all the scientific means of correct representation, besides being perfectly elaborated; so much so, that the details of the old mosaics over the doors of St. Marc's, afterwards replaced, are there preserved for our delectation, as Crowe and Cavalcaselle remark. The other picture, wherein the superior of the brotherhood exhibits the cross, with the bridge in the background, is represented in their book.

At a later time Gentile was sent by the Signoria to the Sultan, rather, however, because that body was unwilling to risk the loss of Giovanni, whose pictures the Sultan had seen, and whose visit he had craved. Giovanni had at that time begun the great works in the hall of the Grand Council, and could not be spared. The marvellous story of the Sultan illustrating practically the muscular effect of decapitation, by having a slave beheaded, which, if not true, is very well found, belongs, I think, to Ridolfi, and is told in his book called "*Le Maraviglie dell' Arte, overo le Vite de gl' illustri Pittori Veneti*," published in 1648. It is not in Vasari, or any early authority.

His visit to Constantinople is, however, a very remarkable incident in itself, the Sultan breaking the Mahomedan law by having his portrait painted. Gentile was dispatched by the Signoria with all proper attendants, and was entertained as if he had the gift of miracle working, his feats being crowned by his painting his own portrait, which seemed too much almost for the understanding of the courtiers. Shortly after he was allowed to go; Ridolfi says that he could not settle to do any more work after seeing the slave's head roll off, his own neck feeling far from comfortable; but the elder historian thinks the Sultan feared murmurs might arise among the faithful, and so, commanding the painter's attendance, he thanked him courteously, and begged him to ask some parting gift. "Gentile, who was a modest and an upright man, demanded no other thing than a letter to the illustrious Signoria, to say that his Majesty had been pleased. The Sultan then gave him the honour of knighthood, and placed a chain of gold, made in the Turkish fashion, round his neck, equal in weight to 250 scudi, which ornament is still in possession of his heirs." The portrait of Sultan Mehmet he then painted is now in the possession of Mr. Layard.

After his return he made but a few pictures, being indeed an old man, dying at eighty. He was buried with much honour in San Giovanni e Paolo, one of the most interesting churches in Venice. This was in 1501, and Giovanni, who was only five years younger, was seriously discouraged by the death of his brother, whom he tenderly loved. In the Berlin gallery is a doubtful picture by Gentile, with the portraits of both brothers; another, at Paris, doubtful both as to painter and portraits: in the Brera, at Milan, is a large and more authentic work, 'St. Marc preaching at Alexandria,' said to be his best production. He is, however, of small account compared to Giovanni, who executed many pictures of great and progressive excellence, and had many scholars, including Titian and Giorgione. Under the influence of Giovanni, portraiture became a great institution; every man of mark was placed on record by the portrait-painter, and every noble family

began a gallery of portraits, so that a greater number of noble and beautiful heads, mostly men, patricians with dark complexions, and able, intelligent eyes, remain to us from the painters of the 1500 in Venice, than from any other period and locality.

One of these, by Giovanni, is in our National Gallery, that of the Doge Leonardo Loredano, in his state-dress. This he must have painted when about eighty, as Loredano attained to the dignity of doge in 1501, and held it nearly twenty years. Giovanni continued to paint, principally portraits, till the year of his death, in 1516, when he had attained the age of ninety. Living so long, his pictures are numerous; and working from the time of the Vivarini to the great day of his pupils, Giorgione and Titian, his manner is very varied.

Besides the bust-portrait of Loredano, which is very small life-size, we have an earlier small picture by him, a 'Madonna and Child,' the figures sitting in front of a green curtain—a frequent and very early device. The green curtain has a red border, and behind, peeping over it, is a landscape. Both pictures have the well-known *cartellino* or label, like a piece of paper; the folded surface of which is imitatively painted, loosely pasted or pinned below the painting, bearing the words *Ioannes Bellinus, P.* Our third picture is 'Christ's Agony in the Garden'—a much earlier work, with a good deal of the character of Mantegna, in the angel appearing above, in the rocky ground, and even in the figures. Behind is the brook Cedron, beyond which Judas is seen approaching with a crowd.

In addition to these there are two very interesting pictures, both of which were purchased as Giovanni's work, but which are probably not his. One is a charming interior, with St. Jerome reading. The saint leans his head on his hand, with a serene air of thoughtful peace. His desk, his cupboards, his books, and all other accessories, including a pair of heavy slippers, are all in order, and admirably finished, and the preservation of the work is perfect. The lion is, of course, there, and a partridge—another pet, apparently, of the learned father—walks about on the smoothly-swept floor. This fine work, which no one now considers by Giovanni, it is difficult to assign to any other Venetian painter of eminence, and is one of those indications that connoisseurs, who investigate pictures frequently find, of the existence of painters whose very names have been lost in the absorbing fame of their contemporaries. The picture was many years in the Manfrini Gallery, with Giovanni's name attached to it. Messrs. Crowe and Cavalcaselle, I must add, consider, perhaps with truth, that they have identified this picture as the work of Catena, and the very work mentioned in the painter's will as bequeathed to the prior Ignatio.

The other doubtful, or, perhaps, not doubtful picture, is 'A Warrior adoring the Infant Christ.' Like the last, a fine contemporary work of the school, now called so in the Catalogue. The knight is in armour, in the centre of the picture, with a turban on his head, kneeling on a carpet, both turban and carpet being adjuncts characteristic of Venetian composition.

In attributing a very high position to Giovanni Bellini as a painter and head of a school, we must not forget to admit, and even to point out, his limitations; indeed, were it not for the severity and dignity of his characters—qualities in some measure inherited by him as well as by some of his contemporaries—and also for the intensity with brightness of his later colour, by which he aided in developing the grand excellence of Venetian art, he would take a second, not a first, rate position. That is to say, compare him with some of his contemporaries—with Mantegna in particular, or even with Signorelli—we find him unimaginative and hide-bound, inasmuch as his figures want free vigour of action, and his motives are never large or surprising. The powers possessed by these two men, although sometimes producing abnormal or ungainly results, were higher powers than Giovanni Bellini possessed by nature; but his cultivation was, perhaps, greater than theirs, and the amenity of all he did distinguishes him. At the risk of quoting what the reader may know, we may add Kugler's words:—"The elevated mildness with which Luigi Vivarini had already softened the sharpness and austerity of the Paduan school, was varied in the hand of Giovanni to a moral beauty, which, without totally spiritualising the life of this world, displays its

most elevated side, and stops with unerring certainty on the narrow line of demarcation between the actual and the visionary. Thus his figures, though animated with the utmost truth of nature, are utterly removed from the paltry and the accidental. His type represents a race of men of easy and courteous dignity—a race not yet extinct in Venice. His Madonnas are amiable beings endowed with a lofty grace; his saints are powerful and noble; his angels cheerful boys in the bloom of youth."

The engraving we give, from the picture in the Academy of Venice, of the 'Madonna and Child, with Saints Paul and George on either side,' exemplifies this high praise; at the same time, we must admit that none of the four figures have any Divine, inspired, or in any sense removed or closed, character: health and the moderation of mental repose is all they signify.

But the most important points or characteristics of the works of Giovanni are those which afterwards we find distinguishing the school of Venice, in him marked more decidedly than in other painters, but not exclusively belonging to him. We mean the enjoyment of colour, and a certain ornamental tendency in the introduction of extraneous agreeable objects, capable of bearing an important part in the aggregation of the colour. In the first place we must guard against the impression that the Venetians, either in their art or in any other way, were light-hearted, or, to use a word more applicable to paintings, cheerful or gay. The early school is especially severe, and even in the complete accomplishment of the intention, so to speak, of the school, there is a firm, manly seriousness both in the expression of the faces and in the arrangement and scale of the colour. *Apropos* to this, Eastlake very well observed that "the smiling faces of Leonardo da Vinci, Correggio, and Raphael, never occur in the Venetian Holy Families, and the pensiveness of mien and look in subjects of a lighter character is sometimes pathetic: the picture called 'the Three Ages,' in the Stafford Gallery, is a remarkable example." And this is the more striking because of the decidedly ornamental spirit in which the entire picture was conceived. In the earlier time splendour and richness of details were indulged in by the introduction of gold, and altar-pieces were very frequently triptychs or in compartments; the introduction of brocades, marbles, jewels, armour, became more and more important in the time of Bellini, and at last a display of luxury in materials and accessories, entirely different from anything we see in the other Italian schools, characterised the Venetians. The picture already mentioned of the Virgin and Child under a baldachin, by Giovanni and Antonio da Murano, is an early example of this peculiarly ornamental tendency, and a Virgin and Child with Saints, by Bartolomeo Vivarini, in the Museum of Naples, engraved in the "History of Painting in North Italy," is another.* Their historical subjects, whether or not a correct record of an event was required, were embellished with architecture or landscape, and the representations of sacred events were treated in the same way. In the Bellini practice this, for the first time, becomes really able and interesting; and Giovanni's imitation of textures and surfaces (always a habit with the Germans, but never with the Florentines) gives his pictures a certain affinity to *genre*. We find also a marble base to the picture or inner frame, and the introduction of fantastic cherubs with musical instruments, frequent at the time and in his works, though not confined to his practice.

One of his *chefs-d'œuvre* with boy-angels of this kind is in the Society of S. Maria dei Frari—the subject, 'Madonna and Child' enthroned in a niche. At the foot of the throne or pedestal of coloured marble, two angels, each with one foot raised on the step, lean forwards playing, one on a pipe, the other on a lute; or rather this last is tuning the lute, and bends his ear to catch the sound in a way truly delightful. The Madonna and Child are very lovely and dignified; the boy-musicians below are still more charming. This picture is described at length both by Kugler and by Crowe and Cavalcaselle, with judicious praise, as at once the accomplished and most elegant emanation of Bellini's art; but it is described as having saints, Nicholas, Benedict, and others, standing by her.

* Judging from this outline-print in Crowe and Cavalcaselle's book, Bartolomeo must have visited Florence before painting this picture "for a Church at Bari, 1465," the half-figures on narrow clouds in the sky and the wreath of fruit bound at intervals by fillets, having an unmistakable resemblance to Luca della Robbia's earthenware.

These must be on volets, as I have before me an excellent engraving of this picture in the Frari, wherein the noble group of Mother and Son is alone in its ample niche. The subject of the Madonna and Child with saints employed him as much, perhaps, as any artist that ever lived, and he decorated it more than any other, sometimes surrounding the group with architectural framework, as in one still in its original place in the Church of St. Zaccaria. In various other churches in Venice these are to be seen, and in the Academy also, where are various others that belong to a different kingdom of thought—especially five small allegorical pictures. These are possibly early, but one of his latest works shows that a continued vitality and movement was going on in his practice even at the age of ninety; this is the celebrated 'Bacchanalian,' with landscape by Titian, in possession of the Camuccini family in Rome in 1855, but now in the collection of the Duke of Northumberland, so praised by Kugler and Passavant. This the present writer has not seen, but Passavant speaks of it thus:—"Bellini seems here to have aimed at the ironical converse of Giorgione's idyllic conception of human life, . . . but all mere satire is restrained by Venetian gravity, and by that supernatural beauty in colour, expression, and landscape, which renders this little-known work one of the most precious that have descended to us."

The illustration of the art of Venice we give this month is from the well-known picture at the Monte di Pietà, Treviso, by Giorgione. It is one of the pictures attributed to the master questioned by Messrs. Crowe and Cavalcaselle, who consider the little angels to resemble each one an infant Hercules, and to be therefore quite uncharacteristic of Giorgione. The motive, children-angels placing Christ in the tomb, is certainly remarkable; but the subject belongs to a class which certainly did not fall so much within the practice of Giorgione as it did within that of any other of his greater contemporaries.

W. B. SCOTT.

PICTURE SALES.

THE valuable collection of pictures, with a few examples of sculpture, the property of the late Mr. John Hargreaves, of Broad Oak, Accrington, and Hall Barn Park, Bucks, was sold, on the 15th of June and the two following days, by Messrs. Christie and Co., realising the large sum of £45,380, including the amounts paid respectively for several objects of *vertu* in china, bronze, &c.

Among the ancient pictures the following are most worthy of note:—'The White Horse,' Cuypp, 390 gs. (Newman); 'Prince Maurice,' Cuypp, 120 gs. (Newman); 'Christ and the Woman of Samaria,' Guercino, 360 gs. (Eckford); 'Madonna, Infant Christ, and St. John,' Fra Bartolomeo, 220 gs. (Colnaghi); 'The Governor of Batavia and his Wife,' with a view of the port and Dutch fleet, Cuypp, 240 gs. (Agnew).

The modern paintings included:—'The Tambourine Player,' Bougereau, 400 gs. (Agnew); 'The Library,' E. Frère, 405 gs. (Graves); 'See Saw,' E. Frère, 220 gs. (Permain); 'St. Catherine,' H. Mücke, 150 gs. (Graves); 'A Morning

Gossip at Ecouen,' E. Frère, 250 gs. (Agnew); 'Driving Cattle,' A. Bonheur, 400 gs. (Permain); 'Horses and Oxen,' Rosa Bonheur, 1,000 gs. (Agnew); 'Reading the News in the Inn,' G. Morland, 130 gs. (Agnew); 'Reading the News in the Stable-yard,' G. Morland, 150 gs. (Agnew); 'Derwentwater,' W. J. Linton, 500 gs. (Addy); 'Nymphs Surprised,' W. E. Frost, R.A., 250 gs. (Sir A. Guinness); 'Scene in the Trenches at Lucknow,' F. Goodall, R.A., 400 gs. (Permain); 'An Incident in Luther's Life at Erfurt,' H. O'Neil, R.A., 390 gs. (Cartwright); 'Elizabeth, Queen of Edward IV., and the Duke of York,' E. M. Ward, R.A., 170 gs. (Sir A. Guinness); 'The Refuge of the Royalists,' M. Stone, 220 gs. (Agnew); 'Visit to the Haunted House,' W. F. Yeames, R.A., 420 gs. (Agnew); 'The Trumpeter,' Sir J. Gilbert, R.A., 290 gs. (Agnew); 'A Dream,' W. Etty, R.A., 150 gs. (Agnew); 'The Fountain,' W. C. T. Dobson, R.A., 190 gs. (Cartwright); 'Scotch Shooting,' R. Ansdell, R.A., 380 gs. (Agnew); 'Cattle,' T. S. Cooper, R.A., 300 gs. (Agnew); 'On the River Solway,' C. Stanfield, R.A., 300 gs. (Agnew); 'The Thames and St. Paul's—Early Morning,' Sir A. W. Calcott, 390 gs. (Cartwright); 'Girl of Connemara,' J. Phillip, R.A., 420 gs. (Vokins); 'Gathering the Flock,' W. Linnell, 330 gs. (Sir A. Guinness); 'St. Jacques, Antwerp,' D. Roberts, R.A., 1,000 gs. (Agnew); 'The Toilet of Venus,' W. Etty, R.A., 410 gs. (Agnew); 'The Peace-Maker,' W. Collins, R.A., 290 gs. (Agnew); 'Marty, Queen of Scots,' W. P. Frith, R.A., 430 gs. (Sir A. Guinness); 'Landscape,' P. Nasmyth, 490 gs. (Cartwright); 'An Arabian Patriarch,' J. E. Hodgson, R.A., 300 gs. (Agnew); 'The Windmill,' T. Creswick, R.A., 450 gs. (Agnew); 'Harvest Showers,' J. Linnell, 1,000 gs. (Agnew); 'A Heath Scene,' J. Constable, R.A., 1,000 gs. (Agnew); 'Lady with Pomegranate,' F. Leighton, R.A., 220 gs. (Agnew); 'The Harvest Waggon,' J. Linnell, 740 gs. (Marsden); 'The Flower-Seller,' W. P. Frith, R.A., 540 gs. (White); 'Christ in the Garden of Gethsemane,' J. Linnell, 175 gs. (Lesser); 'Feyther's comin',' T. Faed, R.A., 670 gs. (Agnew); 'On the Banks of the River Clain,' P. H. Calderon, R.A., 590 gs. (Cartwright); 'Lago Maggiore,' W. Müller, 500 gs. (Permain); 'The Quarrel of Glenning—a Scene from the *Monastery*,' A. L. Egg, R.A., 495 gs. (Agnew); 'The Shepherd's Revenge,' R. Ansdell, R.A., 450 gs. (Sir A. Guinness); 'Landscape,' P. Nasmyth, 750 gs. (White); 'River-Scene,' Sir A. W. Calcott, R.A., 620 gs. (Edwards); 'Pensioners,' Sir E. Landseer, R.A., 1,600 gs. (Agnew); 'Volunteers at Artillery Practice,' T. Webster, R.A., 850 gs. (Agnew); 'Pope making Love to Lady Mary Montague,' W. P. Frith, 1,350 gs. (Agnew); 'Homeward Bound,' J. Linnell, 740 gs. (Agnew); 'The Woodlands,' J. Linnell, 1,010 gs. (Agnew); 'A Dream of Venice,' J. C. Hook, R.A., 810 gs. (Permain); 'Scene from *Comus*,' W. Etty, R.A., 800 gs. (Agnew); 'Collecting the Offerings,' J. Phillip, R.A., 1,050 gs. (Agnew); 'The Island of Mazarbo,' C. Stanfield, R.A., 1,400 gs. (Agnew); 'The Boy with many Friends,' T. Webster, R.A., 2,000 gs. (Agnew); 'Awake,' J. E. Millais, R.A., 1,350 gs. (Agnew).

It is somewhat painful to note the prices paid for sculptures compared with those given for the majority of the paintings: 'A Nymph at the Bath,' by Marshall Wood, a life-size figure in marble, was knocked down for 330 gs.; and R. T. Wyatt's 'Nymph at the Bath,' also in marble, for 405 gs.

Messrs. Sotheby, Wilkinson, and Hodge sold the following pictures, among some others of minor importance, at their rooms in Wellington Street, Strand, on July 2; the name of their owners was not announced:—'The Burgomaster's Daughter,' Rembrandt, 1,550 gs. (Agnew)—this picture was sold a few years ago in Paris, with the Pourtales collection, and realised only 200 gs.; 'Strayed Sheep,' Holman Hunt, 1,000 gs. (Mrs. Nosedale); 'A Mountain Torrent,' W. Müller, 290 gs. (Agnew); 'Interior of my Room, Macri,' W. Müller, a sketch, 120 gs. (Burton); 'Durham,' a water-colour drawing by T. Girtin, 134 gs. (Agnew); a series of ten small

Spanish sketches by D. Roberts, R.A., evidently made for book-illustrations, sold for 200 gs. The whole produced £4,271.

The sale of the collection of the late Mrs. Herbert was made by Messrs. Christie, Manson, and Woods on the 23rd of June. The principal works were:—'A Square in Venice,' Canaletti, 140 gs.; 'Sea-view, Dutch Yacht and Men-of-war Saluting,' W. Van de Velde, 753 gs.; 'River-Scene,' with an old bridge and cottage, J. Ruysdael, 180 gs.; 'Hilly River Scene,' with a cottage, figures, a dog, &c., J. Ruysdael, 190 gs.

On the 28th of June the following pictures were sold in the same rooms; the name of their owner was not announced:—'View of the Mouths of the Avon and the Severn,' P. Nasmyth, 954 gs.; 'The Forsaken,' G. S. Newton, R.A., 165 gs.; 'Landscape,' F. R. Lee, R.A., with cattle by T. S. Cooper, R.A., 474 gs.; 'Woody River-Scene,' by the same painters, 200 gs.; 'The Passing Cloud,' T. S. Cooper, R.A., 524 gs.; 'Try dese Pair,' F. D. Hardy, 280 gs.; 'Club Law,' E. Nicol, R.A., 220 gs.; 'The Rustic Toilette,' T. Faed, R.A., 504 gs.; 'May Morning,' T. Linnell, 220 gs.; 'Dolce rai niente,' Holman Hunt, 480 gs.; 'Arming the Young Knight,' W. F. Yeames, R.A., 128 gs.; 'Bridge on the Arran,' V. Cole, A.R.A., 368 gs.; 'The Signal,' W. P. Frith, R.A., 132 gs.; 'Portrait of Tom Hills,' Sir F. Grant, P.R.A., 204 gs.

ART IN CONTINENTAL STATES.

PARIS.—The sale of M. Favre's collection of modern pictures took place in the month of June; it numbered only thirty-one paintings, but they sold for no less a sum than £20,600. The principal examples were:—'Harvesting,' Corot, £280; 'The Heights of Ville d'Avray,' Corot, £300; 'A Ravine,' Corot, £300; the following six pictures are by E. Delacroix:—'The Two Foscari,' £3,180; 'The Entombment,' £2,400; 'Horses leaving the Water,' £1,024; 'Ophelia,' £1,360; 'Lion devouring a *Caiman*,' £800; 'Arab Musicians,' £340; 'Woody Ground near Fontainebleau,' N. Diaz, £188; 'Pasture at Limousin,' £1,524; 'Marshes in the Basses-Pyrénées,' £764; 'Pasture near the Oise,' £604; 'The Downs of St. Quentin in La Marche,' marine, £520; 'A Shepherd,' £242; 'After the Rain,' £480; 'Fishing-boat,' £240; 'Edge of the Forest,' £1,044; 'Interior of a Farm at Berry,' £760; another 'Fishing-boat,' £220; these last ten are by Jules Dupré; 'The Dance,' F. Hebert, £320; 'Edipus taken down from the Tree,' J. F. Millet, £506; 'The Village of Greville,' J. F. Millet, £832; 'A Bohemian,' Roybet, £484; 'The Old Bridge of St. Cloud,' Th. Rousseau, £280; 'Bed of the Mill at Batignies,' Th. Rousseau, £236; 'Calling the Flock,' Troyon, £688.

The 'Grand Prix de Rome' has been awarded to M. Puget, pupil of M. Victor Massé; the second prize to M. Hillemaercher; and 'honourable mention' is made of the work of M. Corbaze-Marmontel: the two latter artists are pupils of M. François Bazin.

The close of the French Exhibition for this year was signalised by an incident of unique bad taste, wherein Art has been grossly degraded into a foul minstrel to coarse sensuality. We allude to the fact, almost incredible, that the Parisian Art-jury has boldly awarded three of its prizes to some three of those disgusting canvases which reveal the study of the nude, in its worst professional exactions, and set wantonly at naught every suggestion of common decency. When the high judicial function invested in a body of artists is thus betrayed, it seems time to invoke the interference of a higher power, and entrust a severe *velo* to the Fine Art minister.

The action at law brought by Mr. Clésinger, the sculptor, against Mr. Payne, an American gentleman, for payment of a bust of the latter's daughter—a report of the case appeared in our columns somewhat recently—has, we understand, been settled *à l'amiable* in accordance with the artist's claim.





THE
UNIVERSAL EXHIBITION
AT VIENNA.

COMMENCING our imaginary re-arrangement, let that great fountain in the Rotunda, with its huge cement basin, in which mermen and mermaids are virtually stranded, be removed; but, before removal, let it and them have their proper names. A fountain, *source*, or *springbrunnen*, implies not only water, but a constant supply: this is dry. The explanation of this drought is



stupidity; the mouths of the Tritons are made so large that, were they to play, the floor would be deluged, and the various stands become each an islet. Next, as to the pisci-tailed divinities, they are neither mermen nor maidens; the former are "mudlarks," mere *chiffonniers* of the sewers; the latter, *dames de halle*, and their expression has been caught with considerable suc-



cess. The next removal would be that of the electro-trophy, and the substitution of the true "Home of Electro," the display of Messrs. Elkington. This exquisite temple of taste, displaying its many works of Art in a setting of velvet, would indeed be one of the attractions of the Rotunda, for the gems are worthy of the setting.

Here is the Helicon Vase, *repoussé* in silver and steel, with its golden enrichments of damascened tracery, with its twin recumbent nymphs and medallion reliefs of

the Muses: a work alike an honour to the artist, M. Morel Ladeuil, whose six years of patient toil have been well repaid, and a credit to the spirit and enterprise of the



house of Elkington, for the cost of production does not fall far short of £6,000. Next, the fac-simile in electro of the Milton Shield, produced by the same artist, for the last



Testimonial Plate (Silver-Gilt): Tiffany, Reed & Co., New York.



Pilaster (Carved Wood): Morant, Boyd & Co.



Table Cover: Widdell, Laswade, Edinburgh.

world's show in Paris, a work replete with poetic ideas, evolved with artistic force. The Lords of the Committee of Council on Education did wisely in purchasing it for the nation, and have acted well in allowing such copies as the present to be made, to disseminate the taste for what is alike perfect in Art and pure in feeling—a worthy tribute to the work of our greatest epic poet. Then the story of "the woman of a thousand summers back, wife to that grim earl who ruled at Coventry," is charmingly told; and the interest of the legend loses nothing by the fact that the present statuette was a gift from the Queen to her husband, the late Prince Consort. Then we have souvenirs of bloodless campaigns, the "Elcho Shield," the "International Volunteer Challenge Trophy," with the names of the teams that alternately triumphed in the lists at Wimbledon; the Venus Rose-water Dish, presented by her Majesty to the winner of the first "Queen's prize," Stewart Pixley; and a souvenir of our march through Abyssinia, presented after the campaign to the 1st battalion of the 4th King's Own. There are services in many styles, all distinguished for taste; the most notable of which is the Herculeanum dessert-service, an admirable adaptation of the Romano-Greco style to the exigencies of the Victorian era. Enamels in *cloisonné* and *champlevé*, bright in colours and rich in contrasts, emulate with success the ancient triumphs of far Cathay, of stand-still China, and progressive Japan, in the same artistic path. Modern and ancient Art contrast well in the copy of the "Hercules subduing the Eryonian Stag," found at Herculeanum, with the reductions from the statues of the two friends, Burke and Goldsmith, placed in front of their *alma mater*, Trinity College, Dublin, and which are about the most successful works of their countryman, Foley. But there is much to do yet in our imaginary arrangement. Messrs. Minton claim a place to which they are justly entitled, if only for the panels of Stacy Marks, displaying alike his knowledge of the "Middle Ages," and the quaint humour, never degenerating into burlesque, that distinguishes all he touches. The gold background, strange to say, does not seem unnatural. And the lover, note-book in hand, with the philosophic storks watching his proceedings, storks that might have heard the "Sermon of St. Francis;" the old lady renewing her youth in the gambols of her grandchild; the old man, with the well-filled pouch, the expression of whose eyes, as he gazes on the maiden of eighteen summers, tells that he has not taken Shakespeare's sonnet to heart; the noble and the two hinds, the one an old man, delicious in his obsequiousness, the other young, impassable for his stolidity of expression; and, not less charming than any of the above, the father and mother admiring their babe crowing in the arms of its grandmother. One cannot look upon all these gems and deny that Messrs. Minton have won their place among the leaders of artistic industry. Then an honoured name, Wedgwood,

recalls years of toil preceding a century of success, and demands a place, one willingly conceded; nor can that be denied to the Worcester manufactory, whose Limoges enamels, representing the story of the Conquest, from the designs of Maclise, are in execution worthy of the fame of the great artist; more need not be said. The enamelled service of turquoise and gold, presented by the City of Worcester to the Countess Dudley, more precious than gold, is indeed a triumph of British skill; the value may be realised when it is said that a cup and saucer of a similar pattern were purchased by Earl Dudley for fifty guineas. But the rank of this firm is taken even on higher grounds: a novelty, and a successful one, are the Japanese vases, imitating ivory with relief in gold and colour, and stands seemingly bronze, but which, like the works themselves, are porcelain. It may be safely said that the force of imitation could not farther go.

Into this serried rank John Mortlock must fall with his bird vases—on one of which a dragon-fly, that cannot be painted, actually *flutters*—his majolicas, and his imitation terra-cotta. And now we pass to the French division, first massing the English Ceramic art in one grand trophy before we do the same to that of our neighbours in bronze.

Susse Frères present us with a large Pompadour bust, in which the deft hand of the sculptor has done credit to the refined beauty of a subject by no means perfect. Comte Nieuwerkerque, in two busts, Alsace and Lorraine, the one weeping, but not wholly broken, with the tricolour cockade still in her bonnet; the other, mural crowned and defiant, notwithstanding the eagle pecking at her breast. How these have been appreciated by Frenchmen of all opinions may be estimated when we say the Alsace was purchased by the Comte de Chambord. M. Worms fills his places in the compartment with a glorious specimen of painting on porcelain in the Louis Seize style, around which are placed Louis Seize himself, Marie Antoinette, Colbert, Grignon, the great Condé, the Duc d'Epéron, Elizabeth d'Orléans, Richelieu, and Jeanne d'Albret, mother of Henri Quatre, a galaxy of French history, not indeed all worthies, but their shortcomings condoned for by the women who bear them company.

The "Balancier Libre" of Blot and Drouard, is so exquisite as a specimen of Art, yet so remarkable as a puzzle of Science, that it cannot be withheld; neither can the "Marie Antoinette marching to Trial," by another manufacturer, which is also purchased by the Comte de Chambord. The Hawking Scene, by Deck, and the exquisite tapestry suite of drawing-room furniture (without a name) would conclude our trophy. For its rival we should take that of the Berlin Porcelain Works, with their gorgeous pennons and banners, their velvet, their gold and silver hangings, and their display of Ceramic ware; the latter we hardly think equal to that exhibited by them in 1862. The Italian walnut-wood trophy, with its regiment of



Lace Window Curtain: Jacoby & Co., Nottingham.



Vases in Porcelain: Copeland.

statues, one the "Forced Prayer," by Pietro Guarenin, is delicious; the simulated piety of the youthful suppliant being so strongly in contrast with the pouting lip and heavy, sullen eye. The models of the Bourse at Brussels, and those by Menzoni of the Victor Emmanuel Gallery at Milan, and the Savings-bank Palace at Bologna, should remain supplemented by the immense model of the Bosphorus, Constantinople and Pera, and Jerusalem; the last, a labour of patient toil by Stefan Jelés, being for sale. We trust his toil may be repaid by a liberal *honorarium*. These, with selections from her national figures, should furnish Turkey's quota. Our Indian display, *en masse*, should have a place of high honour; Japan contributing her bronzes, her arms, enamels, and models of houses and boats; the latter to be contrasted with the two Turkish Caiques; neither must her monster balloon-lanterns and monster drum be omitted. Greece shows her revival of the portico of the Parthenon; Portugal, her clock, to take rank with the Swiss chalet. Tunis should have a large trophy to herself; on the one side her quaint bazaar with its divans, its tchibouques, tables, and embroideries; on the other, the antiques from buried Carthage, and its destroyer, the Roman legionary. America should present the Art-perfect photographs of W. Kurtz, of New York, and the exquisite scenery of M. C. Bierstadt, of Niagara; but be allowed no flag. Sweden should make a quaint trophy of skins, sledges, ores, and timber; Holland contribute her colonial trophy untouched; Russia mass her malachite, her ores from the Demi-

doff estate, her furs, and silver work; Hungary, her Magyar costumes in purple and gold, in black and astrakhan, in scarlet and sable, with *dolman* and surcoat, with the peasants' *siir* and the nobles' gems in vivid contrast; and our host, "Austria felix," should invite us to see her glass, her meerschaums, and her jewellery;—and then Austria would possess in the Rotunda of her great Exhibition a gem worthy of the Imperial diadem that crowns it.

The story of the manufacture of European pottery and porcelain would form far more interesting reading than many sensational novels, even without entering into the lives of Lucca della Robbia, Palissy, Josiah Wedgwood, and other pioneers of Art-industry; and as the collection of Ceramic specimens is essentially a taste forbidden to all without heavy purses, so the establishment of porcelain factories has ever been a princely pastime throughout Europe; England remaining the solitary exception.

In the sixteenth century, Francesco de' Medici, after repeated trials, produced "artificial" porcelain at Florence. A hundred years afterwards, in 1671, John Dwight, of Fulham, was granted the first monopoly in England, his patent running, "John Dwight, of Fulham, for the mystery of Transparent Earthenware (commonly known by the name of porcelain of China);" and two years afterwards Louis XIV. granted Esmon Poterat the privilege in Paris, because "il avait découvert le secret d'une poterie translucide artificielle, véritable porcelaine tendre." From 1706 to 1710, as the result of Böttcher's experiments, the fabric of Meissen may date its origin, while



Vases and Umbrella Stand: Colebrookdale.

the factory of Sèvres, started at Vincennes in 1753, owes its origin to Louis XV., who took up the works of Poterat to please the favourite of the hour, Madame Pompadour, and "Sèvres" has survived throughout all the changes that France has undergone. Whether under the Direction, the First Empire, the Restoration, the Revolution of '30, of '48, the Second Empire, or the present *régime*, Sèvres and the Gobelins have been held sacred, and even the most ardent disciple of the new evangel of petroleum would not dream of injuring an industry in which all Frenchmen take a national pride. As in its own place we speak of the history of English porcelain, it may be sufficient here to give dates of the founding of three well-known centres of porcelain industry, "whose place knows them no more," namely, Bow, in 1730; Chelsea, about 1745; and Derby, in 1751.

That Meissen under its first director, Böttcher, made considerable progress, may be judged from the fact that the Czarina, in 1720, ordered a superb service for her special use; in 1731 the first biscuit figures were produced, paving the way for that Dresden china which, from 1731 to 1756, made Meissen first among its European rivals. In Berlin, in 1751, the first private factory was started by Kaspar Wegely, from whom it was purchased in 1761 by a certain Gottskowsky, who in his turn two years afterwards transferred it to King Frederick II. for the sum of 225,000 thalers—he himself still continuing as director.

Naples had earlier taken the initiative, the once famous Capo-di-Monte having been instituted by Charles III., and worked by him with energy till his departure for Madrid in 1759, when he transferred his pet project to his new abode, and Buen Retiro porcelain was the result. In the north, Sweden the same year founded in Stockholm, under the Vasas, her Royal Porcelain Works, which still flourish in full vigour under the descendant of Bernadotte; an example followed, at Copenhagen, by Denmark in 1775, that of the chemist, Müller, antedating the royal institution by three years. Possibly excited by the success of Meissen, the Empress Elizabeth, in 1744, set up her Imperial manufacture; and in 1747 the Empress Maria Theresa purchased the factory established by Blaquier thirty years previously, for the sum of 45,000 gulden, retaining his services as manager for the yearly salary of 1,500 gulden. Those were halcyon days for fictile ware, when such artists as Watteau, Lancret, Boucher, Angelica Kauffmann, and Flaxman, did not disdain to contribute their talents to its decoration; an example, it is to be regretted, not followed by the present generation, with one distinguished exception, Stacy Marks, A.R.A.

"Les extrêmes se touchent," the meanest potsherd and the daintiest porcelain have a common origin; and as with other kaolin and other pottery—kaolin that thinks and pottery that talks—it is the refining process and the moulding that make oftentimes the difference of position, whether in the scullery of the cook or the boudoir of the

countess. The potter's wheel, with its triangular bench, its horizontal block, or "whirler," goes back to a time when "the memory of man runneth not to the con-



trary," mentioned in Holy Writ, sketched | carved in Assyrian bas-reliefs, found in
in rude "graffitos" in old Theban tombs, | China, in India, in England, it seems one



Examples of Tiles: Minton Hollins & Co., Stoke-upon-Trent.

of those things civilisation cannot improve, | all our mechanism becomes clumsy bungling
in which the mind departs to the fingers, and | before the deft digits of the worker.

In ages past Greece produced forms that all the appliances of our nineteenth century can not only not improve, but even barely succeed in imperfectly imitating. Not

that England is to blame: last in the Ceramic race, we have made a progress of centuries in as many years; and while many secrets of the art have been lost in

it," so late travellers assert that the secret of the "kia-ting," or "pressed azure," if not wholly lost, is never now practised with success: let the fish be painted ever so dexterously on the interior, let the glaze of kaolin be applied with the tenderest care, and the thinning of the cups be made the subject of the nicest calculation, still there is a hitch, and the result is failure.

The Chinese name for the finer description of what we term chinaware is Tseki; and King-te-Ching, in the province of Kiang-si, has been famed for supplying the "illustrious dynasty" of Chinese emperors with the famed dragon-porcelain from so far back as 442 of our era; the European name porcelain being derived from *porcellano*, the Portuguese for cup. The two materials



China, and, even in comparatively recent days, the glorious ruby lustre of the majolica ware has become a tradition in Italy, we have steadily improved; we have acquired

finesse without losing force, and have taken "Festus" Bailey's words to heart—

"There is a fire-fly in the southern clime
Which shineth only when upon the wing:"



Testimonials (Silver): Cup, Vase, and Jug: Hancock & Co.

so is it with the mind; when once we rest we darken. As China is the fatherland of porcelain, it is strange to note how fiction and fact for once unite; and as Thomas

Moore tells us, through the lips of the excellent Fadladeen, of "that painted porcelain, so curious and so rare, whose images are only visible when liquor is poured into

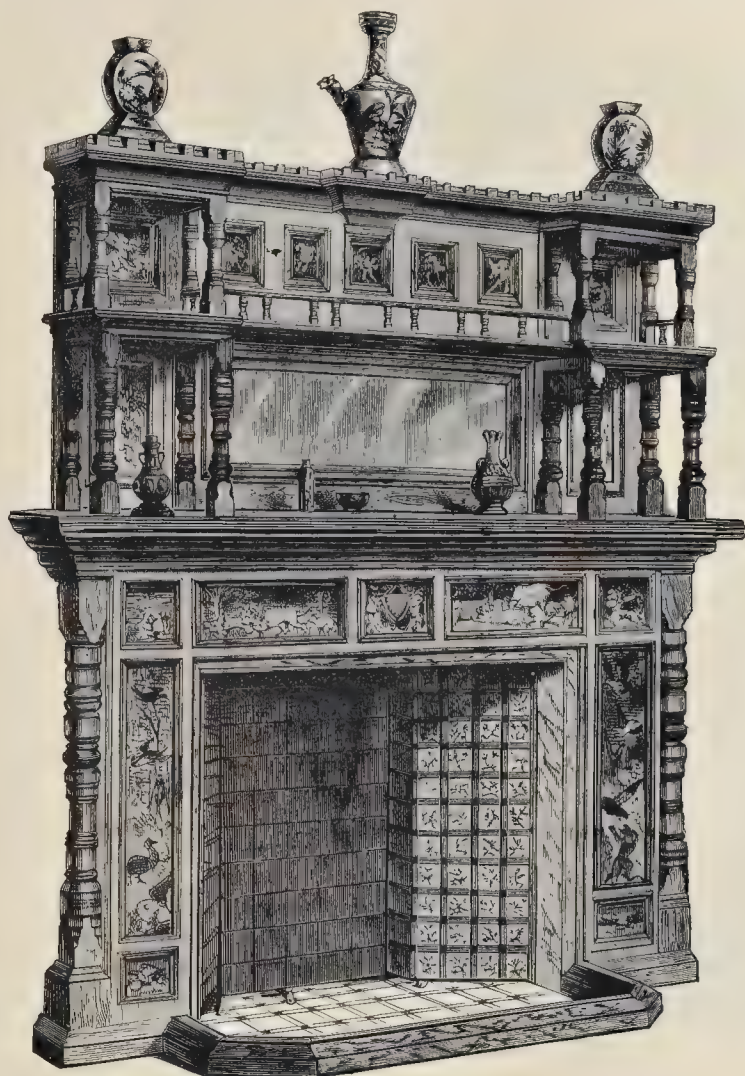


used in the Chinese manufacture are petuntse and kaolin; the first representing the flesh, and the latter, as it were, the bone of the fabric. The first, a hard rock, is triturated to an impalpable powder by iron clubs in large mortars, then mixed with water, and kept constantly stirred till a cream rises, which is continually skimmed off, and the process repeated till a sediment only remains, which is then carefully examined and repulverised. The cream is poured into flat vessels, allowed to rest till the mingled water becomes transparent, when it is carefully poured off, the sediment put into moulds, and cut in small squares, which are then sold by the hundred under the name of petuntse. Sir George Staunton has said that petuntse is a fine granite, somewhat similar to the Cornish "growan" stone, containing quartz

in largest quantity, next feldspar, and then mica. Kaolin, on the contrary, though somewhat analogous, is found in small lumps in mines. It is well washed with water to separate it from the yellowish earth that surrounds it, reduced to powder, subjected to the water treatment, and made, like its ally petuntse, into cakes; then

equal portions of petuntse and kaolin being put into pits, well trodden and kneaded together, the paste for the porcelain is prepared; the glaze being made—one, from the stone producing petuntse, in the proportion of one hundred parts to one part of che-kao, or alum, made red hot, and reduced to powder; another from one hun-

dred parts of lime and ashes, previously blended, being mingled with one of che-kao, and used in the proportion of one part to ten of the glaze already mentioned. Such, at least, are the descriptions of the preparations used by the "Celestials" in an art carefully concealed, and which, possibly, with their well-known ability for everything



Chimney Piece: Simpson & Sons.

but the truth, may not be wholly correct. In "cracklin" porcelain the effect of colour is sometimes enriched and harmonized by reticulation of delicate lines or cracks, artificially produced in the glaze; sometimes the pearly white of the ground is traversed by a pronounced pattern of "cracks" over the whole or a portion of the surface.

As it shall be our task to proceed through

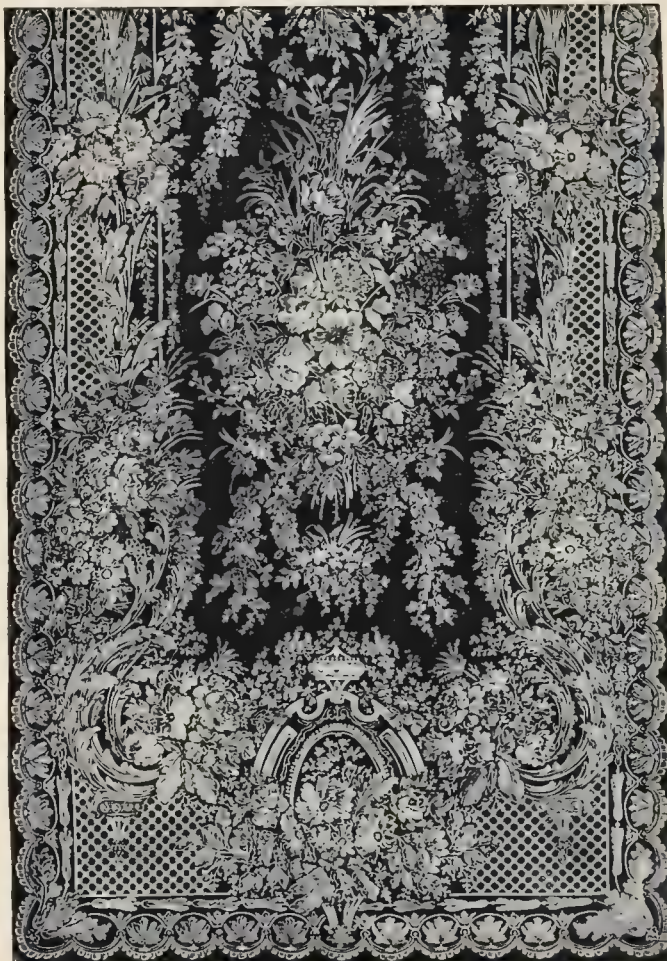
the pottery of the different nations now exhibiting in Vienna, we shall first take our island-manufactures, and endeavour to prove that in some of the most recent specimens every symptom of vigorous progress is shown in striking out new routes, in place of tamely following our "forbears" in the beaten track. The early history of pottery in England is obscure. We know, from

the history of Staffordshire, that at Burslem, in 1686, a red body was used, with a glazing of lead ore and with manganese, to produce black. After this John and Philip Elers, who came from Germany about 1688, succeeded in making very fine red ware, and ultimately an equally perfect white salt-glazed stoneware; but their secrets being discovered, they retired some-

what dissatisfied to the fatherland. And then comes in that story of one Astbury, a potter—the same who had dishonourably stolen the Elers' secret—noting something wrong with his horse's eye, had him doctored by an ostler at Dunstable, who, heating flint in the fire and reducing it to powder, cured him; whence, being an observant man, he added calcined flint to tobacco-pipe clay, and, let us hope,

realised a respectable competence by his ingenuity.

Passing from pottery to porcelain, we have works at Bow in 1730, and soon after an important factory at Chelsea, patronised by George II., ultimately removed to Derby. Cookworthy, of Plymouth, was among the earliest of our manufacturers of porcelain; but the finest kind ever made in England was that by Champion, of Bristol—it being



Lace Window Curtain: Simon, May & Co., Nottingham.

true *hard* paste—he using and improving Cookworthy's process. Subsequently Dr. Wall, of the Worcester Porcelain Works, made soft, artificial paste exceedingly well. His first efforts were to reproduce an imitation of the common Nankin blue and white ware, first introduced by the Dutch, and including that best known of all designs, the "willow pattern" plate. Subsequently, however, those exquisite specimens known to collectors as Old Wor-

cester, sufficiently attest his energy and taste. Receiving the first royal patent in 1789, still, for a long time after Dr. Wall's death, the glory of the porcelain manufacture of "the Faithful City" might have been written *fait*, till of late years it has not only recuperated itself, but surpassed all its previous efforts, under the superintendence of Mr. R. W. Binns, F.S.A.; and in the display at Vienna, originality, novelty, and taste, alike are shown.

THE ENGRAVINGS.

MESSRS. TIFFANY, REED & Co., gold and silver smiths, of New York, the most esteemed and eminent of the higher class Art-manufacturers of the United States, supply us with the objects engraved on page 245; three of them have been made—and one presented to each of the three arbitrators in the case of the "Alabama Claims"—M. Staempfli, of the Swiss Confederation, Viscount Stajuba, of Brazil, and Count Scloppe, of Italy—"testimonials suggestive of American gratitude;" to each "a mark of appreciation of the dignity, learning, ability, and impartiality with which he discharged his arduous duties at Geneva." They are of silver, partially gilt; consisting of a centre-piece, two vases, and a pair of candelabra, and are considered and described as the best works of the kind ever produced in America, where Art-manufacture, as well as pure Art, is rapidly progressing. Page 246 contains a pilaster very beautifully carved in wood, gilt, contributed by Messrs. MORANT, BOYD & Co.; and one of the table-covers of Messrs. WIDNELL & Co., of Edinburgh—a firm that has established extensive and well-merited renown for the production of that class of textile fabric. Page 247, besides a group of charming vases, &c., selected from the numerous contributions of Messrs. COPELAND, exhibits a production of much beauty in design and of the highest order of manufacture—a lace curtain, produced by Messrs. JACOBY & Co., of Nottingham. It is machine-made—an imitation of the Swiss embossed curtain, and while very much less costly, is stronger and more durable, and better in effect, and more varied in light and shade. On page 248 we give other examples of the always admirable iron-castings of Colebrookdale—an umbrella stand, and two vases for gardens, conservatories, &c. MINTON HOLLINS & Co. supply us with examples of tiles—one of our engravings showing their application as a *stove*, the other as the *centre* for a hall. The fame of this renowned firm has gone over the world, not only for pure Art, but for excellence of manufacture. Their contributions to Vienna are very large, not alone as single specimens, but showing how they are applied to many uses of elegance and utility. Of the works by the famous jewellers and goldsmiths of England, Messrs. HANCOCKS & Co., we engrave three: they are of silver, exquisitely wrought and admirably designed by artists of the establishment, and have attracted marked attention and profound admiration at Vienna. Messrs. SIMPSON & SONS, of London, the eminent decorators, have sent us the chimney-piece of which we give an engraving. It was introduced into the pavilion of the British Commissioners, and was the earliest purchase of His Royal Highness the Prince of Wales. It is about eight feet in height, constructed of walnut-wood, and inlaid with panels of Art-tiles, the subject being fables, such as "The Fowler and the Heron," "The Lion and the Birds," &c. Its style is English, of about the period of Charles I., and it is arranged in three stories: the upper one is enclosed with a miniature gallery, and has a projecting bracket above for a clock; the centre compartment of the lower tier is filled with a bevelled mirror, and the sides are thrown forward and supported on turned columns, so as to form recesses for the display of china and *objets d'Art*. The tiles are "painted pictures," produced by the pencils of eminent artists. The engraving on the concluding page of this part is one of the curtains contributed by Messrs. SIMON, MAY & Co., of Nottingham. The great capital of lace manufacture has obtained extended renown at the Vienna Exhibition, and no doubt the good effects of the effort will be largely felt. The engraved example is 72 inches wide and four yards in length; it is of singular beauty as a floral composition, admirably designed, combining grace with richness of effect; and, as an example of manufacture, its excellence has never been surpassed. Although machine-made, it is a veritable work of Art, remarkable for strength and durability as well as elegance.

It will thus be seen that in nearly all the branches of Art-Manufacture, Great Britain is in the van; and that is, we know, the universal feeling at Vienna.

ST. PAUL'S CATHEDRAIS.*

Of this truly handsome volume it is equally easy and just to say much that is pleasant in a very few words. Opportune in the time of its appearance, it has been written by the right man, and he has written it in the right spirit and after the right manner. But, if thus the general character of Mr. Longman's work may be faithfully set forth in a single sentence of laconic brevity, at the same time his are pages that possess the strongest claims as well for far more extended critical notice, as for careful reading and thoughtful consideration. As chairman of the finance committee for the completion of St. Paul's, irrespective of his personal qualifications, Mr. Longman, in a peculiar manner, has been qualified to undertake and execute a history of the existing Cathedral and its predecessors; and in his hands such a work could not fail to be characterized by that earnest heartiness, always equally attractive and valuable, which is inseparable from a genuine labour of love. Without ourselves feeling any strong sympathies for that "Roman manner" which Sir Christopher Wren held to be the fundamental element of architectural perfection, we gladly confess our warm admiration for the noble Cathedral, the crowning expression of the great architect's genius—the pride and glory, as it may be said to be the impersonation, of the City of London,—which, in one of the most active and energetic promoters of its present completion, has found so able and judicious an historian.

In his modest but not the less effective Preface, Mr. Longman says that his "History of St. Paul's Cathedral had its origin in the increased interest which he took in that building, in whose immediate neighbourhood he had spent a considerable portion of his life, when he became a member of the committee for its completion. That interest," the author continues, "was enhanced by the selection of St. Paul's, according to ancient custom, as the fit and proper place for a National Thanksgiving in the early spring of last year"—the National Thanksgiving "in the National Cathedral" for the recovery of the Prince of Wales, on the 27th of February, 1872. Mr. Longman adds, that in his History his aim differs from that of the late Dean Milman in his valuable "Annals of St. Paul's," since it has been his "wish to furnish a more particular account of the cost and of the building of Old and New St. Paul's, than fell in with the scope of Dean Milman's work; and more minute details as to their architecture grew naturally out of the object he had thus set before himself." Accordingly, in this History, in its earlier chapters, we have sketched out before us with graphic clearness the building of the first and second Cathedrals, and the mode of raising funds for their cost; the surroundings and general description of old St. Paul's, with details of its architecture, and notices of certain curious customs and incidents connected with it; followed by descriptions of the partial destruction of the fabric by fire; the restoration ordered by Queen Elizabeth, and carried on by both James I. and Charles I.; also, after a lamentable interruption caused by the Civil War, resumed by Charles II.; and its final catastrophe in the great fire of 1666. The following four chapters are devoted to the building of the New or Third Cathedral, the present "St. Paul's;" and four other chapters, which complete the volume, are severally assigned to the "Adornment of St. Paul's," a "Description of St. Paul's" as it appears at the present time, "Criticisms on St. Paul's," and "The Future of St. Paul's." One shortcoming in the book—and though evidently the result, not of any oversight, but of the deliberate purpose of the author, a shortcoming nevertheless—is the omission of all notice of the monuments, whether those well described by Dugdale, in accordance with that illustrious antiquary's views and range of thought, in the old Cathedral, or their successors, so widely differing from them in their character and attributes, in the new. But, if this absence from his pages of even a reference to either Cathedral of St. Paul in its capacity of a monumental shrine

is much to be regretted, Mr. Longman may most rightly claim unqualified congratulation for his illustrations, engraved, some on steel and others on wood, and all of them second to none of their class and order. These illustrations have been executed in part from Wren's own original drawings, partly from early engravings and drawings in the collection of Mr. Gardner, the greater number being from drawings (which include carefully studied restorations) by Mr. E. B. Ferrey, son of the eminent architect, himself a rising member of his father's profession. Mr. Longman expresses in emphatic terms his thanks to his engravers, Mr. Adlard and Mr. Pearson; to the former for his six steel engravings, and to the latter for his numerous series of engravings—twenty-two large, and the same number smaller—on wood; and Mr. Longman, in so doing, feelingly and gracefully does an act of justice, for both Mr. Adlard and Mr. Pearson have done their work after a fashion that leaves nothing to be desired.

The first of the three Cathedrals of St. Paul, of which nothing is known beyond the fact of its existence, and that, having been founded about A.D. 597, by Ethelbert of Kent, it was destroyed by fire about A.D. 1087, in the time of William the Norman, stood upon ground that, under the Romans, had been set apart as the site of a temple to Diana—as tradition affirms of the Abbey Church of St. Peter at Westminster, that it stands where once had stood a temple to Apollo. The second Cathedral of St. Paul, built on the same site as its predecessor, from the ashes of which, as Evelyn says, it rose phoenix-like, was commenced by Maurice, Bishop of London, A.D. 1087; but the edifice did not attain to what may be considered its true completion till the commencement of the reign of the Second Edward; it necessarily follows that the architecture varied in style with the succession of the various builders; as Scott says of the towers of Chrichtoun Castle, in "Marmion"—

"Their various architecture shows
The builders' various hands;"

and in exact keeping with the prevailing custom in the case of the larger churches, the easternmost parts of the edifice, which had been first erected, were replaced in a more advanced style before the work had become complete. The nave, the latest and most perfect work of the Norman builders, remained; but, like the noble Norman nave at Norwich, its vaulting was Gothic. The choir, transept, and Lady Chapel (having the Church of St. Faith in the crypt) were Gothic, either actually built by Gothic builders, or by them brought into harmony with their own admirable style by casing the old Norman masonry with fresh work—a process by no means restricted to the Metropolitan Cathedral. The plan of this grand church was remarkable both for its dignified simplicity and its grand proportions. Aisles, both to the north and the south, and the east and the west, traversed the entire Cathedral; the transept cut the main line of the cruciform plan at its central point; and at the intersection rose the massive and lofty tower, crowned by a spire of wood and decorative lead rising to the height of 460 feet—nearly 60 feet higher than the spire at Salisbury. From east to west the length was 500 feet—about 60 feet longer than Winchester Cathedral, and about 50 feet longer than St. Alban's Abbey Church; the width from north to south on the main line was 104 feet; the height to the vaulting 93 feet—7 feet lower than the vault of Westminster Abbey; and the exterior height to the ridges of the roofs of the choir and the nave, 142 feet and 130 feet respectively. In the words of Dugdale, "glorious" indeed was the "condition of this famous church," and in every respect well worthy was it of its foremost rank as the national Cathedral of England, before it had to encounter such strange and almost incredible desecration as befell it during the latter half of the sixteenth and the first half of the seventeenth centuries (not the fifteenth and sixteenth centuries—see p. 44)—desecration such, indeed, as may well seem to have admitted no purification less stern and searching than the great fire which, A.D. 1666, consumed the entire edifice. It is not the least singular fact in the history of Old St. Paul's—the second Cathedral

of the three—that, besides resembling its immediate predecessor in its catastrophe by fire, thence it was in imminent peril through the action of the same element; first, by an accidental and very serious fire, A.D. 1136, then by lightning, A.D. 1444, and again, also by lightning, A.D. 1561.

New St. Paul's, the third Cathedral, now existing, with very slight modification occupies the original time-honoured site; and most devoutly is it to be hoped that there it will stand from century to century, unharmed by fire or by any other assailant, and ever reverently and happily associated with the fair fame, the grandeur, and the power both of the English metropolis and of England herself. To Mr. Longman's concise but always graphic pages we must refer such of our own readers who would trace back Wren's Cathedral to its actual foundation.

If Sir Christopher Wren in his lifetime had to experience unworthy treatment from those who might well have honoured themselves by heaping honours upon him, since his death his Cathedral can scarcely be considered to have fared much better. From his time, St. Paul's has remained without such dignified and harmonious adornment as must be considered essential to the true completion of the fabric—or, rather, which ought to be held to be an actual element of its complete existence. With emphatic significance the great Cathedral claims "adornment;" and that it was from the first and invariably the intention that adorned it should be, is sufficiently proved by every original document and record. And yet the question still remains to be answered, as to *what* this adornment should be. Mr. Longman is happily able to record as a certain fact the adoption of the resolution to complete St. Paul's Cathedral by giving it suitable adornment. He has, in like manner, been able to add the equally satisfactory resolution, adopted on the 21st of March, 1872—"That it is expedient to obtain the highest professional advice upon the various works connected with the completion of St. Paul's;" and then follows the announcement that "on April 22nd, Mr. William Burges was elected architect for the completion of St. Paul's." High, indeed, is the compliment which the former of these two resolutions pays to Mr. Burges; and, able and experienced as he is, he doubtless feels that this great honour involves a corresponding responsibility. Very much, indeed, must be and is expected from the "highest professional advice;" but, at the same time, we are prepared from Mr. Burges to anticipate plans and designs, without escaping such imperfections and errors as are the lot of things human, which, on the whole, will rise above adverse criticism, and prove him worthy to share with Wren himself in his *circumspect*. Upon the character of the adornment to be adopted Mr. Longman speaks very concisely only. Happily, his words declare the soundness of his judgment, and the artistic justice of his views. He rightly claims for the Cathedral adornment by colour; and he rightly shows how colour must be obtained by surface-painting, by incrustation with mosaic, by the free use of variegated marbles, and by transmission through stained glass. Gilding, carving in wood, and sculpture in stone, doubtless will also play their becoming parts in the great work. Most heartily do we support Mr. Longman in his protest against the tawdry glare of Munich glass in the windows of St. Paul's; and as heartily do we press on Mr. Burges to accept and act upon the conviction, that Sir Christopher Wren never intended the windows of the Cathedral to remain in what we may be sure he assumed would be regarded as a temporary condition only. Mr. Burges, we are assured, will give to the monuments of St. Paul's a becoming share of his thoughtful regard; and while he is maturing his plans, and executing—as with such masterly ability he can execute—his drawings, we trust the managing committees will keep their work before the public mind, and also will exhibit a system of action such as will command public confidence, and therefore will ensure strong support in the shape of ample subscriptions. In this respect Mr. Longman has set before his colleagues an admirable example.

* "A History of the Three Cathedrals dedicated to St. Paul in London." Illustrated. By William Longman, F.S.A. Published by Longmans, Green, and Co.

ANTIQUE BRONZE HEAD OF VENUS.

THE bronze head, or rather portion of a head, lately deposited in that precious case, in the Bronze Room of the British Museum, which includes the little Neptune from Parameythia, the great mask of Hypnos, and a few similar treasures, must be regarded by the cultivated critic as the gem of the entire collection. It is one of the objects recently purchased of Signor Castellani by the Museum; the acquisition of which, as is justly remarked by our contemporary, the *Builder*, is the opening of a new chapter in Art. The head in question is remarkable for its excellence as a work in metal, no less than for its artistic grandeur. It is cast in bronze; but the metal is almost as thin as if it had been worked by the hammer. With the most perfect finish of feature is combined a breadth of treatment in the less conspicuous parts (such as in the diadem and the upper divisions of the hair), so bold as to lead to the conviction that the mould was wrought, not in wax, but in clay. We can cite no similar instance of perfect command by an artist of the exact scale of finish justly demanded by different portions of his work.

The question has arisen, among the English artists who have examined this priceless relic, as to the want of exact symmetry which is observable between the two cheeks of the goddess. We have no fear of well-informed contradiction when we say that in none of the master-pieces of antiquity is an exact symmetry of this nature to be found. The left half of the face, in other words, is never such an echo of the right side as a reverse would give. The same remark applies, almost universally, to the living countenance.

But in the Aphrodite in question, violence has exaggerated any artistic absence of exact symmetry. This is proved by the remark that the front of the throat is almost flat. The metal could not have been thus bent (probably by the fall of the roof of the temple on the head of the goddess), without in some degree distorting the lower part of the cheeks.

Another departure from the well-established rules of Grecian symmetry is the result neither of violence nor of accident. The proportion between the width of the head across the eyes and the length of the face is greatly exaggerated. In the noblest Greek type, and indeed in the finest examples of the great Italian painters, this proportion is definite. It is that which the transverse diameter of an average hen's egg bears to the length; a proportion which a series of measurements will show only very slightly to vary, in any instance, from the ratio of 7 to 5. In the Apollo Belvedere, the respective lengths are 120 lines and 70; in the Juno of Melos, 120 and 74; in the Sistine Madonna, 120 and 70; but in the bronze Aphrodite the proportion is as 120 to 108, or nearly as 7 to 6, instead of as 7 to 5.

There can be no doubt that so serious a departure from a very definite law of the canon of beauty was designed in order to produce a distinct effect from a given point of view. The head was, it is evident, surmounted by a radiating crown. But that circumstance, though tending to diminish the effect of the unusual width, would neither explain nor justify it. In the presence of a unique and grand work of antiquity, cultivated criticism can speak only to ask for instruction.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—Mr. F. R. Pickersgill, R.A., succeeds Mr. C. Landseer, R.A., in the office of Keeper; and Mr. Frederick A. Eaton has been elected, out of a large number of candidates, to the Secretaryship, vacant by the resignation of Mr. J. P. Knight, R.A.

MR. HENRY COLE, C.B.—The honours accorded to Mr. Cole, on his "retirement,"—which is not retirement—have been very great. Few public men have had so many or so marked. While we cordially echo the laudation of four noblemen, headed by the Marquis of Westminster, sustained as it was by one artist, two architects, and one manufacturer, we must admit that the recompense to Mr. Cole has at all events equalled his deserts. He retires from the Secretaryship of the Museum on full pay; and, in addition to that, he is to receive a thousand a year as manager of the four remaining exhibitions of Art and Art-industry, at South Kensington; which it will be safe to prophesy he will hold for his life—long enough, we hope, to enable him to give pleasant places to his grandchildren.* It is good to find a man rewarded during his lifetime for work and labour done. Our custom almost invariably has been to delay acknowledgment until the ear is deaf to the voice of the charmer; and then to limit the record to some portrait or bust. What form the testimonial to Mr. Cole will assume, we cannot say; that it will be of value is certain, for more than a thousand pounds were subscribed at the meeting in Willis's rooms. It will be, we trust, not money, but a heirloom; to be deposited in the Museum for a time; supplying evidence that if a man does well for his country, there are those who can appreciate and reward; in the case of Mr. Cole the force of the lines will be reversed—

"The evil that men do lives after them;
The good is oft interred with their bones."

THE SHAH OF PERSIA, during his visit, gave a sitting to Mr. G. G. Adams, for a bust, at Buckingham Palace. His Majesty also purchased a number of pictures, chiefly of the Belgian school, at the International Exhibition. Some of the works of J. Philips and of T. Cresswick the Shah saw there greatly pleased him; and it is reported that he felt much disappointed to find he could not add them to his "gallery."

THE FESTIVITIES in honour of the visit of the Shah did very little for Art. The Lord Mayor of London, who supplied ample in the way of food and drink for him who neither eats nor drinks, was content to let him see the giants Gog and Magog; and, we presume, dressed up the Guildhall with leaves and flowers; but Art is an element that did not enter into his estimate, and a grand opportunity was lost. Messrs. Blades did indeed produce a card, of which one was sent to each invited guest; it is a chromolithograph of large size—very pretty, but no more. The Crystal Palace did as little in the way of enlisting the services of Art: a platform enshrined in very indescribable pictures, under which sat the Persian ruler and the Prince and Princess of Wales, was seen by 40,000 or 50,000 persons on the day of profit to the shareholders—that was all. His Majesty saw many wonderful things, no doubt, and probably learned much of which he will be a teacher when again at home; but he will go back with a poor idea of British capability in the way of Art.

* The annual sum is £2,800.

GUSTAVE DORÉ'S NEW PICTURE.—The enduring attractiveness of the permanent exhibition of this artist's work is a fact of exceptional significance. It affords of itself the strongest proof of the painter's power, and it gives besides an indication of the special character of the success achieved. The genius of M. Doré makes an appeal at once potent and popular. The force it reveals is a real and substantial artistic force, worthy in every way of critical consideration; while, on the other hand, the painter is so completely in sympathy with popular taste, that his painting is sure to gain the largest possible influence. In its character it is essentially romantic. Without pretending to interpret the profoundest realities of his subject, he always secures a powerful and widely effective rendering, seizing instinctively upon the more immediately striking attributes, and emphasising them in a way to render them sure of comprehension. The new picture added to the collection in Bond Street displays the vigour and effectiveness of the painter's art in a manner not less striking than heretofore. The subject is the night of the crucifixion, and the scene shows us the city of Jerusalem, with the three crosses upon Mount Calvary standing out clearly against the lurid lightning that darts out from murky clouds. The people are in affright, crowded confusedly under the shadow of the houses, and shrinking from the open street, where the wild light plays with fantastic vividness. One, an old man, has ventured out from the crowd, and his weird form is reflected in bright sudden shadow upon the ground. The composition has the characteristic faults and merits of the painter's work. The skilful massing of light and shade is of the most effective kind. Brightness and gloom alternate in violent contrast, and in thus seeking for the more obvious triumphs of his art, it is to be expected that all the more subtle qualities of form and colour should be abandoned. The drawing of the figures is indeterminate, and even ragged in outline, and the general harmony of the tones of a broad and simple kind. The workmanship reveals no quality not already known, and causes no new estimate of M. Doré's powers; but it nevertheless takes its place worthily amid the other pictures of the exhibition.

THE SOCIETY OF NOVIOMAGUS had this year its annual meeting at Cambridge. According to a report in the *Builder*, Mr. Clay, M.A., of the University Press, Mr. Rogers, of Peterhouse, Mr. Aldis Wright, of Trinity, and Professor Meyor, of St. John's, were the "Guides, philosophers, and friends," under whose guardianship the marvels of the learned city were explored and comprehended.

PAINTINGS BY MADAME JERICHAU.—Again Madame Jerichau—at the Gallery of Messrs. Pilgeram and Lefèvre, King Street, St. James's—is about to seek the suffrages of the public; but, possibly, we are premature in this announcement, as the works now noticed are, we think, intended for exhibition next year. The ambition of this lady is shown in her subject-matter: the rare quality of her work is seen in her pictures. She knows by experience whether she be wise or not in placing side by side the blue-eyed, fair-haired children of the north with those of the south, so mellow in tone, and with eyes flashing, even in repose, with a gem-like lustre. Whether she intends this or not she alone can determine. She passes at once from the tender and sympathetic economy of her youthful textures to what will be commonly called the manner of the Italian

school, but which is preferably regarded as the Florentine section of that school. The very latest resources of the modern school has been put in practice in a study of a nymph who reclines on the water-surface of the Rhine, or some other nymph-frequented stream. She is nude, supported on bare sheaves of sedges. The time is night, and the moonlight plays very effectively on her, though the object has been rather to show the figure than an ingenious play of *chiaroscuro*. The drawing of this nymph is delicate, yet withal firm, and equals the work of a man more than any lady's pictures we have ever seen. Madame Jerichau seems to advance her subject without turning aside to do honour to any of those small prettinesses which unfortunately receive too much attention in ladies' studies. It must be observed that there are no titular descriptions to the pictures of which we are speaking. There is another important painting, of an Egyptian woman carrying in her left hand, and even with the shoulder, a cruse of water, according to the manner of the country. The colour of the draperies is black, and their fashion that of the Egyptian statues. Of two or three studies of female heads, one is especially remarkable for its firmness of character: its living decision of expression is such as not soon to be forgotten. This head, in its features, strongly resembles those of the Bonaparte family. That which will strike the observer most forcibly is the step made by Madame Jerichau from the tenderness of what may be presumed to be her early manner, to the rich, powerful, and masculine feeling of her later pictures.

'JERUSALEM IN HER DESOLATION' is the title given to a colossal statue, by the American sculptor, Mr. W. W. Story; it may be seen for a short time at Messrs. Holloway and Son's, Bedford Street, Strand. It is a noble female figure clad in flowing drapery; the head, crowned with a kind of phylactery, is finely modelled, the Hebrew face having an expression of mingled distress and contempt. She is seated, as "a solitary widow," with her right arm resting on a square column, broken, but ornamented. The general impression of the design is that of majestic sorrow; and the execution of the work throughout is most careful. The statue was purchased of Mr. Story by a lady, who has presented it to the Academy of Arts in Philadelphia, to which place it will very soon be forwarded.

MR. SYDNEY HALL has painted for the Queen a small picture, showing her Majesty presenting a set of new colours to the 79th Highlanders, a ceremony which took place somewhat recently. The Queen, accompanied by the Princess Beatrice and Prince Leopold, is seated in an open carriage drawn by four grey horses: close to the carriage is a group of officers, commissioned and non-commissioned, the chaplain of the regiment, and General Ponsonby, with the colours. These form the foreground of the composition. Behind them are more military and numerous spectators. The picture is painted in water-colours, but the free use of strong body-colours brings it quite up to the force of an oil-painting. It is worked out with great minuteness, yet is broad in treatment and most effective; the drawing of the horses is excellent, and their action very spirited. The portraits of the royal personages and others are unmistakable, and the skill which has brought the gaily-costumed throng into harmonious yet brilliant colouring merits great commendation. The picture, when we saw it, was exhibited at Messrs. Colnaghi's, where, we believe, it would remain some little time.

PHOTO-MEZZOTINT PORTRAITS.—An exhibition of a unique kind has lately been opened by Messrs. Fradelle and Marshall, photographers, in Regent Street. The art which these gentlemen practise has now so far advanced that a collection of photographs, executed with care and skill, possesses an interest which may justly claim to be called artistic. This fact has been turned to good use by Messrs. Fradelle and Marshall, who have conceived the idea of exhibiting a series of photographic portraits of celebrated characters of the day. These portraits are of large and uniform size, and are arranged in a spacious gallery. The artists have succeeded in securing as sitters a large number of the more prominent public men and women, and from time to time the collection is increased and enriched. But what is most deserving of attention is the very high quality of the art employed. The management of light and shade is subtle and true, so that the transitions are never violent, and minute variations of tone are faithfully reflected. Much thought and study must have gone to the achievement of so successful a result. Besides the executive excellence, the various portraits show considerable taste in composition and arrangement.

THE ARCTIC REGIONS.—Last year Mr. Bradford, an American artist of distinction, exhibited a series of views of portions of the icy regions, with a variety of day and night effects peculiar to that part of our globe, rendered with a truth to which no artist has ever yet been able to attain, because none has ever before enjoyed the advantages which were opened to Mr. Bradford. In a previous notice we mentioned that the Queen had given a commission for a picture. That work is now finished, and is exhibited, with some others that Mr. Bradford has with him, at the Langham Hotel. It is a small composition of few parts, but a strong interest attaches to it from the entire party having been nearly lost at that spot. The principal object is a large iceberg, rising as usual from a level base to a great elevation. It seems to stand alone: far as human vision can penetrate there is no other block to break the drear monotony of the measureless expanse that stretches away under the eye to the dim horizon. The colour of the ice is of the most delicate pink, and it is assumed that such is its natural hue. Her Royal Highness the Princess Louise, Marchioness of Lorne, has also commissioned a picture, being a view of an extent of ice-cliffs—a frozen solitude as usual—but showing the remarkable features into which are resolved the elements acted on by the temperature prevalent there. Mr. Bradford's are the only works which profess incontrovertible truth in the representation of the northern regions; and when we consider the magnitude of the expedition which has been fitted out for the purpose, it cannot be supposed that any other similar scheme will be entered upon for a like purpose. The vessel employed was a steamboat called the *Panther*, and her company, all told, consisted of forty persons, of whom Mr. Bradford was chief and director; and among the skilled and scientific hands were artists, photographers, a medical staff, and a variety of persons, to whom the auxiliary operations of photography and certain of the sciences were known. The result is a glorious display of icy landscapes from the far north, abounding with colour which never entered the thought of painters who have not seen the places Mr. Bradford has, and far away from land, yet with every appearance of being sections of coast-scenery.

MR. S. R. GRAVES, M.P.—The late Member for Liverpool, who died in the vigour of manhood and in the zenith of his fame, one of the ablest and worthiest men ever sent by Ireland to England, is to receive many posthumous honours. Mr. Henry Graves, of Pall Mall, has exhibited an admirable portrait of him, about to be engraved. Mr. G. G. Adams is carving a bust of him, to be presented by the Corporation of Liverpool to his widow; and Mr. G. Fontana has been commissioned by the Corporation to execute a statue in marble, to be placed in St. George's Hall.

"SYDNEY LADY MORGAN,"—as the accomplished and fascinating woman wrote herself—although a voluntary exile of Erin, loved her country; at least, as with all her countrymen and women, she would let no one abuse it but herself. She died, it is known, in England, and is buried in the cemetery at Brompton. Perhaps, if she had been a native of any other "Nation," she would have had honours accorded to her memory, for she had earned them well. It is not yet an Irish grievance that one of our graveyards holds her dust. It appears that she bequeathed a hundred pounds to be given to Mr. J. V. Hogan (son of the renowned Irish sculptor), for a memorial tablet to the memory of Carolan, the blind Irish bard, who lived in the last century. It is to be erected in St. Patrick's Cathedral, Dublin. It is a *basso-relievo*, in marble, life-size. Will no Irish patriot do as much for Lady Morgan? She did for her country, more, perhaps, than any author of her time, excepting Thomas Moore, and Maria Edgeworth. Surely some one will be found to commission Mr. Hogan to do for Lady Morgan what she has done for Carolan.

MR. FOLEY'S equestrian group of the late Sir James Outram and charger is now temporarily erected in Waterloo Place, Pall Mall. The daring originality of this magnificent work places it as far above the reach of the ordinary canons of criticism, as it is beyond any similar production with which the world is as yet acquainted. Life and energy are impressed on every inch of its surface, with a mastery and skill to be found only in the works of this sculptor, who has here surpassed even the grandeur of his famous 'Lord Hardinge,' now in Calcutta. Mr. Foley doubtless felt the value of his present noble subject, and has herein accomplished a result that not only excites our admiring wonder by its sense of power and grandeur of expressive effect, but realises in its design and detail the fearless character of the intrepid hero. Sir James bestrides his fiery charger with ease and safety. In hot pursuit of the enemy he turns upon his saddle to notice some circumstance of the charge, his sword hand resting on the flank of his horse, which with tightened curb is suddenly thrown back upon its haunches. The anatomy of the animal is as learnedly studied as it is brilliantly rendered; bone, sinew, and muscle present their respective aspects and characters in a combination of surface and mobility never before presented in plastic art. The action of man and horse is so simultaneous as to suggest the sudden transformation into bronze of a group in life. The lines of the composition produce in nearly all views a grandeur of form and striking richness of effect. We have said it is "temporarily" on view (having been executed for Calcutta), but surely its *replica* must be placed in the metropolis—not only in honour of the brave soldier it represents, but in testimony to the capabilities of British Art.

REVIEWS.

LECTURES AND LESSONS ON ART: being an Introduction to a Practical and Comprehensive Scheme. By F. W. MOODY, Instructor in Decorative Art at South Kensington Museum. With Diagrams to illustrate Composition, and other Matters. Published by BELL & DALDY.

THOUGH this series of lectures is announced to be only a kind of advanced guard to others which are to follow, it embraces a rather wide range of subject-matter, the larger part of the book being devoted to the consideration of Ornament—its principles, elements, and proper distribution. Mr. Moody, like almost every other student of Art who writes about it, has his own special theories with respect to it; and they are, in general, adverse to much of the usual practice of the day; nor can we say that he is not, in a considerable degree, right in some of his views. In the preliminary address, he points out two great causes, among others, of failure in Art—one, the want of intellectual effort; the other, want of definite aim. The shortcomings in every branch of Art he would attribute to defective education and our peculiar social condition. "We have as artists," he says, "fallen on unfortunate times. We have neither the picturesque variety of the old society nor the splendid public life which might be possible in a republic founded on the equality of man." This, and some other passages that might be pointed out of a Communistic tendency, are scarcely calculated to enliven and beautify the dullness and ugliness of modern life whereof Mr. Moody complains.

But the artist of the present time who would aspire to the ideal has an adversary in the public press. "Nowadays, the critics compel him to be an historian, an antiquarian, a topographer, and a geologist; and woe betide him if he neglect the minutest detail." And elsewhere he says:—"Modern criticism, if listened to, will kill Art. Just for one moment consider its effects on such men as Rubens or Rembrandt. If they had lived in these times, and been of a sensitive nature, they would have been written into imbecility. Those only are safe who have no individuality of their own."

We adduce these extracts to support our remark that the author of these lectures has peculiar views about Art and that which is associated with it. They are not, it may be presumed, calculated to have much, if any, influence on artists of any kind; but, mingled with these crotchets, are many true and sound opinions worthy of consideration. When he quits his ideal theories and enters upon practical teachings, one may follow him without hesitation: the several points, or subjects, included in this portion of the book—and they are very diversified—show learning, and a clear and interesting method of imparting knowledge to others. Throughout the whole of these "Lectures and Lessons" the preponderance of what is right greatly outweighs what may be considered as impracticable and Utopian.

An error in the orthography of the name of Bailey, the sculptor, should be corrected in any future edition of the work; Mr. Moody has written it *Bailey* three times.

ETCHINGS AFTER FRANS HALS. By Professor WILLIAM UNGER. With a Notice of the Life and Works of the Master, by C. VOSMAER. Published by A. W. SJITHOFF, Leyden; J. W. KOLCKMANN, London.

They who know the Dutch painter Hals only through the few portraits by him which have reached this country, have but a slight comparative acquaintance with his works. "A stranger to all academic lore, to all literary co-operation," writes Mr. Vosmaer, "Frans Hals appeared merely as a portrait-painter, like most of the modern artists of his youth, . . . true to life, but also excelling by naturalness and masterly handling. Subsequently he portrayed the joyous popular life of the streets and the tavern; at last, those phases of national social life, which have at once their image and memorial in the pictures of the arquebusers and the civic governors."

It is in Haarlem that Hals is seen in all his glory. All that was there remarkable, "Calvinistic ministers, Roman Catholic priests, literary men and artists, old women and blooming damsels, ensigns and colonels, knaves and fools, &c., &c.,—all these, spoils for his brush, have made obeisance to Frans Hals, have sat for the triumph on his painting-throne, who dismisses them, after having graced them with the undying beauty of his art." So quaintly and humorously writes his biographer.

The museum at Haarlem contains a large number of the best works of this singular genius, whose pictures, deficient as they are in refinement, are marked by a vigour and truthfulness of character, rarely to be found in the productions of the most distinguished Dutch painters. Several of those in the museum, with a few in other collections, twelve in all, exclusive of a portrait of the painter, have been etched in a most masterly style by Professor Unger for publication. We can do no more than point out some of the most important, and without entering into any detailed description of these very remarkable compositions: for example, 'Banquet of the Officers of the Civic Guard of St. George,' dated 1616; a similar subject, painted in 1627; 'Banquet of the Officers of the Civic Guard, the Cluveniers, in 1627,' 'Meeting of the Officers of the Civic Guard, the Cluveniers, in 1633,' 'The Governors of the Saint Elizabeth's Asylum, in 1641,' and 'The Governesses of the Asylum for Old Women, in 1664.' Most of the paintings are of large size, and contain numerous figures; and it is not difficult to understand that every person introduced must have sat for his or her portrait, which appears to carry the stamp of unquestionable fidelity. We can scarcely speak in too complimentary terms of the professor's work, from an artistic point of view; for power, colour, and general effect these etchings are admirable: there appears no attempt after delicacy, yet is there no coarseness of execution: the object has been to give a true translation of the picture.

Mr. Vosmaer's short biographical sketch is quite in keeping with the painter's light and joyous vein: he appears in the character of a boon-companion of Hals, and describes his pictures without much reservation of speech. The artist and his commentator are, in this respect, well associated. No collector of modern etchings should overlook this series, which would be a valuable addition to whatever he may already have in possession.

JOTTINGS DURING THE CRUISE OF H.M.S. CURAÇOA AMONG THE SOUTH SEA ISLANDS IN 1865. By JULIUS L. BRENCHEY, M.A., F.R.G.S. With numerous Illustrations and Natural History Notices. Published by LONGMANS, GREEN & CO.

This is a posthumous volume: its author lived to carry it through the press, to supply a friend with materials for a postscript, and then died, somewhat recently.

A gentleman of ample means, and of a family well-known in the county of Kent, Mr. Brenchley seems to have been—for the last twenty years of his life, at least—a great traveller, "continuously indulging what he justly called his 'passionate love of wandering.'" From 1849 to 1867 he visited the great eastern and western continents throughout many of their most inaccessible parts, and no small number of the islands of the Pacific. "Though he has left," says his friend, "a large amount of notes made during his journeys, he was more interested in collecting material objects, illustrative and commemorative of his varied travels, than in devoting himself to literary descriptions of them: the present work was the result of a promise." Of the large collection of the objects of natural history, &c., made by him, a portion found its way into the British Museum, while the principal part went to enrich the museum at Maidstone, Mr. Brenchley's native town.

Being at Sydney, in May, 1865, Mr. Brenchley accepted an offer from the captain of the *Curaçoa*, then Commodore, but now Admiral, Sir William Wiseman, to be his guest on a trip to the various islands of the Western Pacific; the notes taken during the voyage form the materials of this most interesting and richly-illustrated

volume. Considering that seven years have elapsed since these "jottings" were written down—a period of time which appears long in this age of rapid intercommunication even between far-distant portions of the globe—Mr. Brenchley's views of what he saw and heard of social life and condition in the islands he visited, must not always be accepted as what they may be at the present time. He speaks very warmly of the utter futility of any attempt to civilise and evangelise the half-barbaric islanders so long as the slave-trade exists in any form, and all efforts of the philanthropist are checked and baffled by the evil examples of those whom they are taught to regard as their superiors in every way. "In the Western Pacific Ocean, there is hardly an island," he says, "the traditions of which do not record, or the existing generations of which have not experienced, outrages that cause their inhabitants to distrust, fear, or resent the approach of the stranger-race . . . carriers of demoralisation."

But whatever change may have been wrought among the people of these islands since they were visited by the author, his narrative of the voyage is full of most interesting material; while the topographical descriptions, with the notes on natural history, may, it is presumed, be considered as admitting of no alteration by lapse of time. The volume is handsomely got up in every way, and the numerous illustrations, both plain and coloured, can scarcely be excelled.

THE STRAWBERRY GIRL. Engraved by S. COUSENS, R.A., from the Picture by Sir J. REYNOLDS. Published by AGNEW & SONS.

Reynolds's well-known picture, now the property of Sir Richard Wallace, and at present in the Bethnal Green Museum, though repeatedly engraved, has never had a more exquisite rendering than Mr. Cousens has given it in this print. The plate is, we believe, the only one produced from the original painting; hence, it may be assumed, arises its perfect fidelity, its lifelike vitality. But it has other qualities equally commendatory—softness and harmony of tone, delicate gradations of light and shade, combined with great power. The engraving, a mezzotinto, is quite a gem.

A THEORY OF THE FINE ARTS: Considered in Relation to Mental and Physical Conditions of Human Existence. By STEPHEN M. LANIGAN, A.B., T.C.D., Barrister-at-Law. Published by BURNS & OATES.

The subject of this series of short essays has, in some measure, engaged the attention of a class of metaphysical writers from Locke down to the present period; but the particular object of the author is to combat the Materialistic philosophy so prevalent in our own day, by showing that, any endeavour to explain Mental phenomena by means of Material laws is, from the diverse nature of both as subjects of human thought, utterly illogical. His arguments, in other words, amount to this: that the emotions produced in us "by the apprehension of the Beautiful and Sublime in works of Art, are the combined effect of laws and conditions which are the separate attributes of the distinct though constituent parts of our nature, Mind and Matter, Soul and Body."

Mr. Lanigan works out his theory by applying it severally to the Sublime, Sculpture, Architecture, Painting, Music, and Poetry; of each of which he instances examples in support of his main proposition—that we derive gratification when contemplating a work of Art, or in listening to music or poetry, by certain attributes of what we see or hear, which have their origin in the necessary laws or conditions of the human mind. It seems difficult to understand how such a proposition could challenge argument; for upon what other theory can it be explained that music has no charm for some persons, and pictures convey to others not even the smallest amount of real pleasure?

The subject discussed by Mr. Lanigan is abstruse, but the manner in which he treats it is far from dull and wearisome; it will repay the reader who will take the trouble to follow him through his arguments.



LONDON: SEPTEMBER, 1873.

THE DEE: ITS ASPECT AND ITS HISTORY.

BY J. S. HOWSON, D.D.,
DEAN OF CHESTER.

ILLUSTRATED BY A. RIMMER, ESQ.

VIII.

THE BRIDGES AND FERRIES OVER THE DEE

Special interest of Bridges—Their connection with Human Society—Llangollen—Historical Associations of its Bridge—Aqueduct and Viaduct over the Dee—Telford—Erbistock—Bridge between Holt and Farndon—Its connection with the Civil War—Crossing the Dee in a Tub—Aldford—Ferry at Eccleston.

LET any one with an imaginative and sympathetic mind turn his thoughts to the subject of bridges over rivers, and he will presently find himself diligently occupied and well rewarded.

In the first place, the presence of a bridge is often determined by some physical feature in the course of a river, which feature is on its own account worthy of attention. There may be some bend in the stream, or some depression of the banks, or some convenient approach of projecting rocks, with corresponding beauties of flowers and foliage and deep silent pools. To such a place the children, made familiar with it through the existence of the bridge, come and gather garlands, and watch the curious habits of the fish. Such a thought as this leads us to that which is the main point of the case, the human interest of these crossing-places over rivers. Bridges cause friendly neighbourhood where otherwise there would be separation. Bridges promote mutual acquaintance and the interchange of business. They are associated with all the useful intercourse of civilised life. We are obliged to add, also, that too often they are associated with the cruel discord and conflict of human life. Great engineering skill, again, is often lavished on their construction. This we see more especially when we take into account, as we are bound to do, those aqueducts and viaducts which are really bridges on the great scale. Thus it is no wonder that a large amount of history seems to gather round the structures of this class. What annals, for instance, of the Roman Power are bound up with bridges of various kinds, from the old

pons sublevis of Lars Porsena, which lives only in ballads, to the *Pont du Gard*, which survives as the most beautiful of all monuments of Imperial Strength! And in our own country how many struggles of our political growth are imperishably associated with such names as Wakefield Bridge, Stamford Bridge, Bothwell Bridge! What curious mediæval legends, too, are often connected with these places, what anecdotes, what proverbs!

"Follow the river far enough, and you are sure to come to a bridge:" this is a very modern proverb; but it deserves to grow old, for it is a lesson of both patience and hope—a lesson, too, so expressed as to carry our thoughts to pleasant subjects and scenes of beauty. The fact which is the

basis of the teaching of the proverb is true of every river of moderate length in a settled and closely-peopled country. There cannot be such a stream without its bridges; and to describe such a stream without duly noticing them, would be to incur the blame of a very serious omission.

The Dee has its full proportion of Bridges, and in great variety; and with them, on the present occasion, we must include its Fords and its Ferries; for of those more simple and primitive crossing-places much is true that has been said above of the structures of wood, or stone, or iron, that enable us easily to pass from bank to bank. The Bridges which cross at intervals the mountainous part of the Dee, whether the rude and picturesque arches which we



Aqueduct over the Dee.

find above Bala Lake, or the larger and more elaborate provisions for intercourse between bank and bank which we find in Owen Glendower's valley, must be left unnoticed. Some of them, indeed, are delineated by the pencil in the course of the publication of these papers. So of the Fords in the earlier part of the "Wizard Stream." There is not yet depth of water sufficient to raise any question of Ferries. We must begin with Llangollen Bridge.

The Dee has a very marked character at the place where this bridge crosses its course. Broad flat rocks seem to fill the whole bed of the river when the water is low, and are very visible even when a dark flood—justifying those who would derive the name of the Dee from its blackness—comes rolling down the valley. This feature of

the spot attracted the attention of Churchyard, who perhaps deserves that we should quote another stanza from his poem. He has been speaking of Castle Dinas Brân, and he proceeds:—

"Between the towne and abbey built it was:
The towne is neare the goodly river Dee,
That underneath a bridge of stone doth passe;
And still on rocke the water runnes, you see,
A wondrous way—a thing full rare and straunge,
That rocke cannot the course of water change;
For in the streame huge stones and rocks remayne,
That backward might the flood of force constrainne."

The bridge itself of Llangollen has a high place in the estimate of all writers on this part of our country: for it is reckoned not only one of the "seven wonders," as has been remarked before, but one of the "three beauties" of Wales. And it is in truth a very good specimen of the mediæval bridge; nor is it without a very interesting

connection with history. It was built about A.D. 1350, by John Trevor, afterwards Bishop of St. Asaph. This was the bishop mentioned in an earlier paper as having urged the House of Lords not to trifle with the incipient rising of the Welsh under Owen Glendower. Previously he had taken an active part in pronouncing the deposition of Richard II., whose meeting with Henry Bolingbroke at Flint was within his diocese; and had been then sent to Spain to present the claims of Henry IV. in a favourable light. Afterwards he withdrew his allegiance from Henry, and joined Glendower. Thus these four irregular pointed arches which cross the Dee at Llangollen may justly be reckoned to have an historical

value, and to be among the things through which "dead times revive."

It is a very sudden transition from this modest work of the Middle Ages to the great triumphs of engineering skill which meet us, a few miles lower down the Dee, near its junction with the Ceiriog. Each of these two streams is crossed here by an aqueduct which conveys the water of the Ellesmere Canal, and by a viaduct which forms part of the course of the Great Western Railway; and the grand appearance of the long lines of arches in each instance causes us to rejoice that these works were done before the time of tubular bridges, though it is quite possible that the latter are more surprising results of

a spot of consummate beauty. The Dee assumes here, more than usual, the aspect of a south-country river. The foliage grows in great masses to the edge of the water, which lingers through the trees in a long, deep pool. The churchyard, near at hand,



Ferry at Erbistock.

mechanical contrivance. We are concerned here with the crossing, not of the tributary, but of the Dee itself; and no spot in its whole course is more deserving of a long pause, or more suggestive of thoughts of wonder than when we have before us the arches of Telford's Pont-Cysylltau, strong in their lightness, and light in their strength. Not that any depreciation is intended of Robertson's great railway-viaduct near the same place. On the contrary, it is most impressive to contemplate the two arches of this viaduct which span the Dee, and to remember that while a busy traffic from the principal towns of the kingdom is going over them, their bases meet in a quiet secluded valley, where the trout are as undisturbed as ever they were in Glendower's time. Still the romance of engi-

neering always seems to be very largely connected with Telford's name. It entertains and charms us to think of him, when he was laid up for a time in Chester in consequence of a blow on his leg, as composing his indifferent verses "On the Death of Robert Burns," and to observe what an affectionate regard he cherished towards his confidential foreman, Matthew Davidson. He seems quite to forget his own genius when he says in a letter written during the progress of the work: "The vale of Llangollen is very fine, and not the least interesting object in it, I can assure you, is Davidson's famous aqueduct, which is already reckoned among the wonders of Wales."

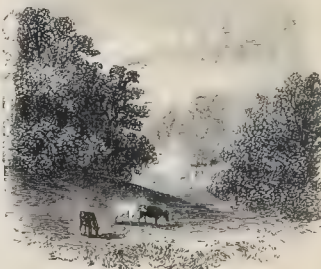
Erbistock has been previously named as one of the places near which the Dee is very marked as a county-boundary; and this is



Boat-house at Queen's Ferry, Lower Dee.

is shaded with fine old yews. It is to be regretted that the church, though not in itself unpleasing, is hardly in keeping with the character of the scene. Bangor Bridge, a few miles below, has already been made the occasion of a pause, that some thought might be given to an early passage of Church history connected with the view at this point. We must hasten now to the bridge, which separates Holt from Farnndon.

This, like the bridge of Llangollen, is mediæval; and, as seen in combination with the low cliff on which Farnndon stands, it is a most pleasing object in the landscape.



Eccleston Ferry, from Eaton Park.

Quite recently it escaped very narrowly from demolition; and we may congratulate all lovers of the ancient and the picturesque that the county authorities on one side of the stream could not agree with the county authorities on the other. Opposite to Farnndon are the ruins of Holt Castle, a place

which represents a large amount of history, running up into legend. Pennant tells a tragic story of two infant claimants to estates on this part of the Dee being drowned beneath the bridge by their guardians, and of the tale becoming current in the country, "under



Middle Arches of Dee Viaduct.

the fable of two young fairies, who had been destroyed in that manner and in that place."

Turning to a more authentic period of history we must not forget that it was across this bridge that Sir Marmaduke Langdale passed, just before the disastrous engagement of Rowton Moor, which Charles I. watched from the towers of Chester. But the mention of this circumstance brings us to a curious mode of ferrying across the river, which signalled this moment of the Civil War. Sir Marmaduke, feeling the im-

ing swine—employed "a batting-staff, used for batting of coarse linen," as an oar—put his servant into this strange boat, his horse swimming by him as he crossed the river—left his servant with the tub—rode to the king, and returned the same way. This speedy intelligence was, through the unhappy blundering of that day, made of no avail. Such an adventure, however, ought not to be forgotten by any annalist of the Dee. The exact place where the adventure occurred does not seem to be known, but it cannot have been far from Eaton; for it is stated in the narrative that the boats at

Eaton were then useless, and could not be employed for crossing the river on this emergency.

We are now brought to the immediate neighbourhood of Chester; but before we turn to the bridges of the city, two points which are close to us should be very definitely marked. These are Alford, where the Roman pavement of the "Old Ford" may still sometimes be discerned at the bottom of the river; and the ferry at Eccleston, which is well seen from a seat in Lord Westminster's park, once a familiar haunt of Richard Wilson, the Artist.



Llansaintffraid Bridge.

IX.—THE ESTUARY.

The old Dee Bridge at Chester—Land redeemed from the sea—The Welsh shore of the Estuary—Flint Castle and Henry IV.—Mostyn Castle and Henry VII.—Holywell and Basingwerk—The Coast of Wirral—Shotwick and Burton—Bishop Wilson—Irish Expedition of William III.

FOLLOWING in due sequence what has been said concerning the Bridges, Fords, and Ferries of the Dee, and being now arrived at the point where the Estuary of the river may correctly be considered to begin, we find our attention arrested in the city of Chester itself at the Old Dee Bridge. We must not indeed pass altogether without notice—above the bend of the river—the light suspension bridge for foot-passengers, which, viewed in combination with pleasure-boats on a broad expanse of water, or with the tower of St. John's Church and

the foliage below, has considerable beauty. Still less must we neglect—below this bend—the fine span of the single arch, named the Grosvenor Bridge, which stands at one end of the broad green level of the Roodee, while the other is occupied by the railway-viaduct. Archaeology, however, requires that we give our chief thoughts to the ancient structure, which, near the flour-mills and the "Causeway," crosses the river precisely at the bend. These arches have an inestimable value, because, in common with the Cathedral and the older Churches and the City Walls, they visibly connect Chester with the Middle Ages, though, like those other buildings, they have undergone repair at various dates. The exact time when this bridge was built we do not know; and it seems to have been the successor of a ferry, by which the city used to be entered at the "Ship-Gate."



Grosvenor Bridge at Chester.

portance of informing the king that he had crossed the river and was pressing on the Parliamentarians, ordered Colonel Shakerley to convey this message as speedily as possible. Shakerley, to avoid the long circuit by Holt Bridge, galloped to the Dee, took a wooden tub that was used for slaughter-

But for many long years it has been intimately connected with all the military, ecclesiastical, and municipal history of the good city of Chester.

It has just been said that the Estuary of the Dee may correctly be regarded as beginning here. This, indeed, is not visibly the case at the present day. The recovery within the last century and a half of a large extent of land from the salt water has confined the river within a narrow, formal, and artificial channel; and this continues for several miles. The elevated bank on the right side of the stream, called "the Cop," where on fine summer mornings the fresh sea air can be thoroughly enjoyed, reminds us of Holland, except indeed that full in view, beyond the

iron-works of Saltney, are the Welsh hills which form the nearer boundary of the Vale of Clwyd, with Moel Famau conspicuous as the highest point. It is to be observed further that this walk along the river side brings us very speedily over the Cheshire border. The Dee, for some short distance, is again entirely a Welsh river. Flintshire claims once more a considerable area on its right bank, as we saw that it did in an earlier part of its course; and the large parish of Hawarden roams over the new level land to a point near the very walls of Chester. A similar redeeming of useful ground from the sea tide will no doubt be continued, from time to time, further down the Dee; but at present, eight miles below Chester, the

of Froissart, though it has often been quoted before. It is one of those strange instances which we cannot explain, of the sympathy sometimes shown by the animal creation with man in times of great change. The king had a greyhound to which he was



Chancel of Holywell Chapel.



West Kirby and Hilbre Island.

river widens out suddenly and becomes a visible estuary.

From this point we have to deal with a Welsh shore and an English shore as two very distinct subjects, and separated from one another by broad sands or a broad tide; and it is somewhat difficult, within the small space at our command, to decide in what order to take the topics which suggest themselves on the right hand and on the left. A decision must be made on the moment; and perhaps no method will be more convenient than first to glance at the points of interest on the Welsh shore, and then to cross to the English, and finally, from the furthest corner of the latter, where it touches the open sea, to look across the broadening expanse of water to the receding mountains of Wales again.

The points of interest on the Welsh shore in connection with history are easily named.

They are Flint and Mostyn, with Holywell and Basingwerk between them.

The Castles of Flint and Mostyn are associated, in a very animated manner, with two of the most critical moments in the history of the English monarchy—the accession of Henry IV. and the accession of Henry VII. As to the town of Flint, no place can be more uninteresting. It stands low, and has a dingy, gritty character, very discouraging to the tourist who comes to the place with his mind full of its ancient fame. But the ruined fortress stands out boldly on the very edge of the sand, in sufficient strength to remind us of Shakspeare's words concerning "the rude ribs of that ancient castle"—"the limits of yon lime and stone"—within which, for the last time, Richard was "contained" a king. An incident occurred at the interview between him and Bolingbroke which is well worth quoting again from the pages

much attached, and which was in the habit of recognising no one else. Whilst he and the Duke of Lancaster were discoursing in the courtyard, this creature, which used to leap upon the former, came to the latter, "and made to hym the same frendly countenance and chere as he was wonte to do to the kynge. The duke, who knewe not the grayhounde, demanded of the kynge what the grayhounde wolde do. 'Cosyn,' quod the kynge, 'it is a greit good token to you, and an evyll



School at Burton.

sygne to me.' 'Sir, howe knowe you that?' quod the duke. 'I know it well,' quod the kynge. 'The grayhounde maketh you chere this daye as kynge of Englande, as ye shalbe, and I shalbe deposed. The grayhounde hath this knowledge naturallie; therefore

take hym to you; he wyll folowe you and forsake me." It is needless to remind the reader how the political history to which this incident belongs connects itself with Owen Glendower, and so with almost the whole course of the Dee.



The Dee from above Burton.

The name of another noted Welshman, Owen Tudor, forms the natural introduction to a correlative incident in the annals of English Monarchy, which took place at Mostyn Castle. It seems that his grandson, Henry of Richmond, passed much of his time in Wales, after his disappearance from Brittany. On one occasion he had a narrow escape at Mostyn. The story may be given in the words of Pennant—partly because his own residence



Shotwick Church: Norman Arch.

was in this very part of Flintshire, where, as he says, "its northern side is washed by the estuary of the Dee"—partly because he is himself the prince of Welsh antiquarians. "While the Earl of Richmond was at Mostyn, a party attached to Richard III. arrived there to apprehend him. He was then about

to dine; but had just time to leap out of a back window, and make his escape through a hole, which to this day is called the King's. Richard-ap-Howel, then lord of Mostyn, joined Henry at the battle of Bosworth, and, after the victory, received from the king, in token of gratitude for his preservation, the belt and sword he wore on that day; he also pressed Richard greatly to follow him to Court; but he nobly answered, like the Shunamitish woman, '*I dwell among mine own people.*'"

Mostyn is near the place where the river shore becomes the sea-coast and the estuary finally ceases. Flint is near the place where the estuary visibly begins, the Dee stretching out a sudden surface of sand to a great breadth, immediately on being extricated from the artificial restraint which has been

mentioned above. About halfway between these two castles, and nearly side by side, are the ruins of Basingwerk Abbey and St. Winifrid's celebrated fountain at Holywell. Each of them deserves very careful attention, particularly the latter, both because of the beautiful architecture of its church, and because of the half-poetical, half-superstitious feeling which still lingers about the place. And occasion must be taken in our concluding chapter for some further reference to these subjects, as well as to other matters connected with this bank of the Dee, especially the salmon in its water, and the lead above its shore. At present justice requires that we cross over to the English bank and devote three short paragraphs to that.

In the British coast there is no more



The Sands of Dee from above Bagillt.

remarkable feature than the long square-ended peninsula, called Wirral, which divides the Mersey from the Dee. And if this feature is remarkable in reference to the general English coast, it is not less so, when considered in reference to the shape of the county of Cheshire, which might be compared to a shallow cup, having two handles, one projecting far eastward into the mountains of Derbyshire, the other jutting out, as we have seen, between two parallel rivers. This last peculiarity of Wirral Drayton has seized with his usual accuracy. It is particularly in reference to this part of the course of the Dee that the fitness of the following address to Cheshire is seen:—

"O thou thrice happy shire, confin'd so to be
Twixt two such famous floods, as Mersey is and Dee.
The Mersey, upon the West, from Wales doth thee divide;
The Mersey, on the North, from the Lancastrian side,
Thy natural sister-shire, and linkt unto thee so
That Lancashire along with Cheshire still doth go."

If the county of Cheshire were our subject, it would be necessary to give consideration to this great interfluvial peninsula as a whole: and physical changes so remarkable have taken place here, and there has seemed to some so great a likelihood of further changes, that our geographical bard has reason for marking well the place

"Where Mersey for more state,
Assuming broader banks, himself so proudly bears,
That at his stern approach extended Wyrall fears
That (what betwixt his floods of Mersey and the Dee)
In very little time devour'd he might be."

Our concern is merely with the shore of Wirral on the side of the Dee: yet even there some subjects of interest must wait, as in the case of the Welsh shore, for our gathering up of fragments at the last. Here, as we move on to the final opening of the river into the sea on its English side,

just one biographical and one historical topic may be noticed.

Where the estuary begins to spread into

its broad expanse—not far from Shotwick, whose little church preserves in its surviving Norman arch a reminiscence of the



Ruins of Basingwerk Abbey.

forcible ecclesiastical sway that extended over this region soon after the Conquest—in the pleasing village of Burton was

born, in a lowly home, but “of honest parents, fearing God,” as he says in his Diary, a bishop of the modern English



Well and Chapel of Holywell.

Church, whose example is full of the noblest lessons. On a little escarpment of rock, which is ascended by steps, stands the

school in which Thomas Wilson was educated. After having graduated at Trinity College, Dublin, he became curate at

Winwick to his uncle, Dr. Sherlock, and finally he was made by Lord Derby Bishop of Sodor and Man, in which post he died, at the age of ninety-three, in 1755, after having held the see fifty-eight years. An English bishopric was offered to him more than once; but through his great attachment to the inhabitants of the Isle of Man, he refused. We are told that “Cardinal Fleury wanted much to see him, and sent over on purpose to inquire after his health, his age, and the date of his consecration, as they were the two oldest bishops, and, he believed, the poorest in Europe; at the same time inviting him to France. The Bishop sent the Cardinal an answer, which gave him so high an opinion of him, that he obtained an order that no French privateer should ravage the Isle of Man.” Mr. Keble, in his biography of Bishop Wilson, remarks that Cardinal Fleury must have recollected the instinctive forbearance of Marlborough, when the demesnes of Cambrai were at his mercy, and when, out of reverence to Fénelon, no farm upon them was plundered: and he beautifully adds: “These two passages taken together form one of those bright and pleasant gleams, too rare, alas! in history, when one age or country makes a signal for good to another far away, and the answer comes promptly and cheerfully.”

When Wilson was a very young man, there was unwonted commotion on the Wirrall shore of the Dee, not far below Burton; for here, at Parkgate, the flotilla of William III. was assembled, before he went across the channel to fight the Battle of the Boyne. It must never be forgotten that, up to that period, the customary line of communication between London and Ireland passed by Chester and the Dee: but this topic will be resumed in connection with a pathetic passage in the life of Milton.

THE ROYAL ACADEMY.

It is stated in the *Athenaeum* that the receipts from the late exhibition amounted to between £15,000 and £16,000, the largest sum reached in any year during the century of its existence. It will not be easy for its members to know what to do with it: occasionally, no doubt, they receive applications from the widows and children of artists, and such appeals are, we know, generously responded to. But there are not many such applicants—orphans of deceased painters, sculptors, and engravers; there are very few; so few, indeed, that we hear nothing of the proposed asylum, to found and endow which a large sum was proffered. Our readers will remember that soon after the gift was announced, we expressed our belief that there was no need for it.

The President and Council have issued a notice that they are prepared to receive offers for the loan of fine pictures by the old masters for the next Winter Exhibition: with these it is proposed to include also the works of deceased British artists of eminence.—The Archbishop of Canterbury has been elected Honorary Chaplain to the Academy in place of the late Bishop of Winchester.

ANCIENT EMBROIDERY.

AN extremely interesting loan collection of decorative Art-needlework is now being exhibited at the South Kensington Museum. Such loan exhibitions cannot be too much encouraged, for students of early Art have thus an opportunity of seeing the contents of private collections. Nearly seven hundred examples of all periods before 1800 are assembled at South Kensington, the whole being well arranged for examination.

English ladies in the mediæval period were always celebrated for their skill in embroidery. Work executed in this country was known abroad as *opus Anglicanum*, and was highly prized. The Anglo-Saxon primate, Ægelnoth, presented a cope of this work to an archbishop of Benevento; and when Eadmer observed this at the Council of Bari, in 1098, he saw nothing to equal it among the vestments of the prelates there. The conquest of England was the means of making this embroidery more generally known upon the Continent. William the Conqueror especially admired it, and carried off from Waltham Abbey ten vestments so ornamented. This superiority was maintained throughout the Middle Ages. Matthew Paris tells us that Innocent IV., c. 1246, sent to the abbots of the Cistercian order in England to procure English embroideries, *for nothing if possible*; for, said the Pope, "truly England is our garden of delight; in sooth, it is a well inexhaustible; and where there is great abundance, from thence much may be extracted." In the inventory of vestments belonging to Boniface VIII., c. 1303, the vestments having *orphreys* of English needlework were specially mentioned. This word induces us to mention that the word embroidery was not used in mediæval times, but *aurifrigium* (*frange d'or*, or work of gold); and the borders and other parts of vestments richly embroidered were called *orfrays*, or *orphreys*, because generally executed in gold tambour-work. It is probable that these decorations were often sent abroad apart from the vestment, so that a cope or chasuble might be of foreign work, but have English orphreys. The amount of gold and jewels in these vestments, and the time taken to execute them, often rendered them of great value. Henry III., c. 1241, ordered £24 *ls. 6d.* to be paid to Adam de Basingres for a red silk cope given by him to the Bishop of Hereford. At the present rate of money this would be about £400. He also presented to Peter D'Aqua Blanca, the same bishop, a mitre which cost £82, or £1,300 of our money. Edward III. gave immense sums for his wearing apparel. For example, Thomas Cheiver received £140 (now about £2,300) for a richly embroidered vest.

For the benefit of those of our readers who may not be learned in ecclesiastical vestments, which form Class I. of the exhibition at South Kensington, we may observe that the eucharistic, or mass vestments, consist of the chasuble (often called the vestment), stole, maniple, albe, and amice. Taking them in the order of vesting, the amice is an oblong piece of linen, with a sort of embroidered collar; the albe a close-fitting linen vestment, with embroideries (or apparels) at the cuffs and lower part; the maniple a kind of short stole, worn over the arm; the stole a richly-embroidered band, hung over the neck, the ends of which appeared under the chasuble; and the outer vestment, or chasuble, is of pointed oval form, with an aperture in the centre for the head. The beautiful form of our old English chasuble may be seen in illuminated MSS. and brasses, and in a few existing examples; but at a later period the rich materials of which it was composed rendered curtailment at the sides necessary; and to such an extent was this process carried, that in the debased vestment of the sixteenth century few would recognise the graceful Gothic chasuble. This vestment had generally Y shaped orphreys of rich embroidery, of which interesting examples appear in the collection under notice. Of vestments used for other offices, the cope was the most richly embroidered. It was, when laid flat, nearly semicircular, and when worn was like a cloak without sleeves. On the hood, a mere ornamental appendage, and orphreys em-

broidery was lavished, and the ground of the vestment (or field, as we should say in heraldry) was often covered with like decoration. The South Kensington Museum possesses in the Syon cope the finest specimen in existence of early English embroidery, and we regret that this and other examples were not placed with the loan collection for the sake of comparison. This plan, with very good results, was pursued last year in the collection of ancient jewellery. The Syon cope is so called because it once belonged to the nuns of Syon House, and was afterwards in the collection of the Earl of Shrewsbury. It is covered all over with embroidery of cherubim, apostles, and other scriptural personages, c. 1250; the orphreys charged with the armorial bearings of the families of Newburgh, Le Despenser, Mortimer, Fitz-Alan, Ferrers, &c., are of a somewhat later period. We may mention, *en passant*, that embroidery was sometimes carried on in the monasteries as well as in the nunneries; for George Gyllard, in a letter to Cromwell, speaking of a religious house at Woolsthorpe, near Grantham, says,—"The governor whereof is a very good husband for the house and well-beloved of all the inhabitants thereunto adjoining, a right honest man having viii religious persons, beynge prestes of right good conversation, and lyving religiously, having such qualities of vertu as we have nott fiowed the like in no place; for there ys nott oon religious person there butt that the can and doth use eyther *imbrothering*, *wrytyng* bookes with very ffayre haund, makyngher own garnements, *karvyng*, *payntyngh*, or *graffyngh*."

Having thus given a few details respecting embroidery in general, we turn to the examples at South Kensington. The first specimen of importance is an orphrey (which has been recently mounted on a modern vestment) bearing the arms of John Grandison, Bishop of Exeter (d. 1369). Of the same century is a cover, or facing, of a cloister-desk, given by Charles V. to the monastery of Yuste, richly adorned with gold and pearl-work. The orphrey (6) lent by the Marquis of Bute is a fine example of English work, but it was a pity to mount it on a modern vestment of the debased form. A chasuble, dalmatic, and tunicle (the last two vestments being worn by the deacon and sub-deacon at mass) (11), show the characteristics of Spanish work of the latter part of the fifteenth century. We were also much struck with (12) two German orphreys embroidered with silk and gold on gold lama: 17 and 18 are vestments for figures of the Virgin and Child. In old inventories we frequently find entries for the purchase of such "coats," as they were often called. These are embroidered on white satin, and enriched with pearls and precious stones. No. 19, lent by the Marquis of Hartington, is described as a fragment of black velvet, with figures of the Virgin and two angels in silk work, *appliqué*, English, fourteenth century. As this word is continually met with in descriptions of embroidery, it is necessary to understand it. We cannot do better, therefore, than quote a few lines from a very interesting paper on "English Mediæval Embroidery," by Mr. C. H. Hartshorne (*Archæological Journal*, i. 333):—"In the first place, let it be noted that velvet, having a shifting surface, it necessarily becomes one of the most difficult of materials to work upon. No doubt the early embroideresses fully experienced the inconvenience, for they did not, at least in all the examples to which my attention has been directed, attempt a labour that would have been both perplexing and, certainly to the extent they followed it, insuperable. All their needlework is first done upon some other material (*en rapport*), such as linen, canvas, silk, or vellum, and their operations (*appliqués*) subsequently sewn upon the velvet. This was simply the universal method adopted to produce these very beautiful specimens of manual ingenuity that now excite our admiration." Mr. Beresford Hope contributes a fine chasuble (20), early sixteenth century; and the succeeding article, a piece of embroidery, part of an orphrey, is remarkable for having the head of St. Peter in very high relief. This head seems to have been modelled in some kind of composition; its appearance is extremely effective. The German chasuble, of red damask

(30), is a magnificent example of sixteenth century work; the *nimbi* surrounding the heads of some of the figures are richly studded with pearls. Of the specimens of seventeenth century work we were most struck with a missal-cover (33) of hand-worked tapestry, representing Balaam and the ass, and a chalice-veil (35) of white silk, worked with silk and gold thread, formerly in the chapel at Chippinghill (?), near Chelmsford, and probably worked by members of the Southcote family, lent by Monsignor Virtue. Dr. Northcote contributes some fine examples of eighteenth century embroidery, but the art was then decidedly in its decadence.

The committee has done well not to include lace and woven tapestry, first made at Arras in the fourteenth century; but we regret that more examples of English ecclesiastical vestments in use here before the Reformation should not have been included.

Class II. is devoted to work of all kinds having historical interest, and therefore the most generally attractive. The earliest of this class, and indeed in the whole exhibition, is 51, a piece of red silk embroidered in gold, said to be a portion of the cushion-cover upon which was laid the finger of St. Luke, presented by Charlemagne to the Archbishop Magnus, of Sens; and the same frame contains a piece of work on red silk, showing St. Martin dividing his cloak with the beggar, a favourite subject in the Middle Ages, ninth century. To a date two hundred years later belongs (52) the band of linen embroidered in silk by the Countess Ghilsa, wife of Guifred, Comte de Cerdagne. We may here fittingly remark that a portion of the admirable reproduction of the Bayeux tapestry, recently executed in permanent photography by order of the Science and Art Department, is included in the collection. But we advise our readers not to be content with this portion, but to walk to the Albert Hall, in the gallery of which they will see the whole facsimile, which is coloured exactly like the original. The designs are executed with worsted threads laid side by side, and bound down with cross stitches upon a fine linen cloth.*

The pall lent by the Fishmongers' Company (53) is one of the most interesting articles in the exhibition. The Countess of Wilton, in speaking of this in her "Art of Needlework," says,—"This magnificent piece of needlework has probably no parallel in this country." It was used at the funeral of Sir William Walworth, temp. Richard II. (1381). St. Peter is represented with censuring angels on each side; other scriptural subjects appear alternated with the arms of the company. We wish, for the sake of comparison, that the palls belonging to the other city companies could have been exhibited. As these are not generally known, we will briefly describe them. The Sadlers', the oldest of the city-companies, has a superb pall of crimson velvet, entirely covered with rich embroidery, beautifully drawn in Shaw's "Dresses and Decorations of the Middle Ages" (ii. 89); the Clothiers', one composed of two copes sewn together, consisting of alternate stripes of embroidered velvet and tapestry; the Vintners', one of red velvet, with the figure of St. Martin, the patron saint of the company, a skeleton holding a spade, and the arms of the company, fifteenth century; and the Ironmongers', of ancient embroidery renowned. In 1562 the Merchant Tailors' had three palls, but we are not aware that any of them are now in existence.

The sixteenth century brings us to the objects connected with Mary Queen of Scots and Queen Elizabeth: 54 is a box with panels worked by her, and lent by the Queen. It is believed to have been executed at Holyrood Palace about 1563. Then we have a cane-basket lined with blue silk, and believed to have been the baby-linen basket of James VI. of Scotland. Other specimens of her work are the cover of an essay-chair (56) and (57) part of her bed-hangings

* Those who wish to follow up their examination by study, should read Montfaucon's "Monumens de la Monarchie Française," 1730; Ducarel's "Anglo-Norman Antiquities," 1765; Mr. Stoddard's paper in *Archæologia*, xix. 184; Mr. Amyott's "Defence of its Antiquity," *Ibid.*, 192; Bolton Corney's "Researches and Conjectures on the Bayeux Tapestry," 1839; and Mr. J. K. Planché's paper in *Journal Brit. Arch. Association*, xxiii. 134.

from Fotheringay Castle. Mrs. Legh, of Lynne, contributes (77) an "Agnus Dei," formerly the property of the unfortunate Queen, and a quilt of silk of the bed (78) on which she slept when on a visit to Lynne. The Countess Brownlow lends some interesting articles connected with Queen Elizabeth. Of these the eighteen pieces of baby-linen (60) made by her for Queen Mary attract a great deal of attention. Of the other articles, a pair of white satin shoes (61), a pillow-case, white silk cap and pocket-book (66), all of which formerly belonged to Queen Elizabeth, are interesting: 67 is a piece of embroidery worked by Dame de Rauch, wife of Henry Holbech de Rauch, the first married bishop in England, 1521. The Marquis of Hartington lends two pieces of hand-made tapestry (69 and 70), and a muslin strip, worked in black and white thread (71) by the famous Elizabeth Countess of Shrewsbury, better known as Bess of Hardwick. Those who have visited the mansion of Hardwick Hall, Derbyshire, have had an opportunity of judging of the marvellous industry of that wonderful woman. But it is from her building propensity that she was to be chiefly distinguished. As Mr. Hartshorne remarks, "The noble dwelling at Chatsworth, and the embattled walls of Bolsover, declare the princely outlay made from her fortune; and in a land of stone like Derbyshire, her palaces and manors arose as rapidly as the creations of some unseen magician in oriental fable. Her zeal for architecture was so deeply rooted in her very nature, that it was only extinguishable with her existence. Hence it had been foretold by no very prophetic seer, in the language of metonymy, that she would live as long as she continued to build; and so it happened, for a wintry interruption to the works in progress—that fatal suspension of her labours—left Chatsworth unfinished, and at the age of eighty-seven carried her to the grave." We fear the Earl of Shrewsbury, her last of four husbands, had a dreadful time of it. The Queen ordered the Earl to give up all the lands to the Countess, he having an allowance of only £500 a year. The Earl, as he said in a letter to the Earl of Leicester, did not like being his "wife's pencyoner."

The abbots' gloves of thread embroidered in silk and gold (72) remind us of the ceremonial gloves which always formed part of the dress of bishop or abbot in the mediæval period. Those under notice belonged to the "Abbaye de Montmajour," near Arles, and are lent by M. Jubinal. He also contributes (75 and 76) two bands of hand-work tapestry, on one of which are the figures of Henry II., Margaret of France and courtiers; the second representing Charles IX. and his Queen "paying a visit of congratulation to a lady on her confinement, as godfather and godmother," an extremely curious specimen. Passing on to the seventeenth century, we have some interesting examples connected with Charles I. Mr. Basil Woodd contributes the embroidered star from the mantle of the Order of the Garter (82), given by the unfortunate monarch on the scaffold to Captain Basil Woodd; Mrs. Legh, of Lynne, a pair of gloves formerly belonging to him; the Duchess of Richmond, a white embroidered skirt, once his property; and the Baroness Willoughby d'Eresby a brown satin jacket embroidered in blue silk (the catalogue says green), said to have been worn by him.* Of memorials of his father, James I., there are (86) a piece of the curtains of his bed at Knole, and (100 to 103) the leather-strap, brass-stirrups, crimson velvet saddle-cloth, embroidered with gold, holsters and saddle, used by the king when he rode to his coronation; lent by the Baroness Willoughby de Eresby. Of other seventeenth century specimens we may mention the blue

* We should like to have seen added to the above the richly embroidered satin counterpane which covered the bed of Charles the first before his execution, and has since been used as a christening-mantle by the family of the Champneys, of Orchardleigh, near Frome, Somerset; also his sash and purse, in the possession of the Rev. Fuller Russell; the Bible bound in purple velvet, richly decorated with embroidery, which belonged to him, and is preserved at Broomfield Church, Essex; and a like volume, with embroidered cover, said to have been presented by the king to Bishop Juxon, and belonged to the king when he was Prince of Wales, as appears by the arms upon it. It is in the possession of James Skene, Esq., of Rubislaw.

satin petticoat (83), quilted by the mother of Sir Isaac Newton; a circular covering (85), embroidered with flames of fire (the insignia of the Order of the Saint Esprit) and the monogram H., believed to be that of Henry IV., with a crown; white and red silk knitted gloves, or *gants de cérémonie*, formerly belonging to Cardinal Richelieu; the alms-bag (92) of Anne of Austria, in blue velvet; a piece of patchwork, in gold and silver brocades, worked by Anne, wife of General Fleetwood, and eldest daughter of Oliver Cromwell; *pourpoint* and slashed silk waistcoat, worn by John Carter, bailiff of Yarmouth, and friend of Cromwell. Of eighteenth century articles, having historical interest, there are (106) the red satin damask coverlet embroidered in green, probably made on the occasion of William III.'s visit to Knole; a Turkish shawl (107), richly embroidered, presented to the Countess d'Alton, when lady-in-waiting to the Empress Maria Theresa, by the Turkish Ambassador at the Court of Vienna; the waistcoat worn by Sir Parker Sheele who fought at the battle of Minden, 1770; two screens, lent by Mr. J. C. Jackson, designed by Bartolozzi, and worked by Madame Vestris; gauze sachel (113) of Louis XV., embroidered on blue silk, said to have belonged to Marie Antoinette; a beautiful lace counterpane (115), and white valence with lace fringe (116) worked by Sarah, Duchess of Marlborough, and (120) a piece of white satin wall-hanging, with embroidery in coloured silks, from the boudoir of Marie Antoinette.

Of Class III., which includes small objects, we shall only allude to a few. There are several examples of *vidée poche* which used to hang on each side of the bed. When these had pockets for every day in the week, they were called *semainiers*. Thirty-four pieces of Chinese needlework (137) are interesting, because they were presented to an ancestor of the lender (M. Cocheris) by a Jesuit missionary, about two hundred years ago. There is a salmon-coloured cap (146) of a Doge of Venice, and a high woollen cap (164) which was formerly worn by the third Duke of Ancaster and Kesteven's running footman.

The quaint appearance of the embroidery on workboxes, &c., forming Class IV., might induce the uninitiated to consider it of an early period, but it is all of the sixteenth and seventeenth centuries. Scriptural scenes are depicted on many of these, but others have secular subjects. On a cushion (196), lent by Lord De l'Isle and Dudley, London Bridge is shown; on a framed piece of needlework (201) Fame is represented strewn flowers over the tomb of Shakspeare; and, on another piece (191), dated 1697, there is a view of an estate, with the family in groups, and a quaint mill and house. But perhaps the finest example in this class is (210) a cushion-cover embroidered on satin with pearls, rubies, and garnets, representing the history of Queen Esther and Mordecai. According to the catalogue it was "worked by Abigail Moore, daughter and co-heiress of Luke Constable, of Swaffham, Norfolk, from whom it descended to her great nephew, Dr. Thurston, of Suffolk, and Fellow of Caius College, Cambridge, who bequeathed it, A.D. 1768, to his cousin, Thomas V. Mott, of Barningham, Norfolk" (c. 1670).

There are some fine examples of hand-worked tapestry (Class VII.). One of these (287a) is worked in coloured wools on coarse linen, and bears the arms of Katherine, daughter of Lawrence Oliphant and wife, of Dundas, 1532. One of the scenes in the panel is inscribed—"Paul saying to Temothe 'Tak a lytl vyn to comfort stomortse.'" We have only been able to allude to a portion—the most generally interesting, however—of this valuable collection. The remaining classes include silk embroideries on muslin, fine linen, &c.; silk-work on coarse linen grounds; in crewels (fine worsteds); in coloured braid and silks, chiefly upon linen and cotton grounds; *appliqué* work; embroideries on velvet and satin, &c.

We hope this collection will induce ladies to practise true embroidery, which is essentially an Art-production, and gives scope for the display of talent, instead of wasting their time in mechanically filling up German wool-work, or in other equally useless embroideries.

JOHN PIGGOTT, JUN.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

PRINCE ARTHUR AND HUBERT.

L. J. Pott, Painter. D. J. Desvuchez, Engraver. 77

NOTHING is needed to declare the subject of this picture to those who are readers of Shakspeare. The mission on which Hubert was sent to the young Prince Arthur, and the conversation that took place at the interview, are described by the great dramatist in language as pathetic as ever was written: many have been the tears wept by "fair women and brave men" when the scene has been enacted on the stage, as we have often witnessed. What else could such an appeal as this draw forth?

"Arthur. —Will you put out mine eyes? These eyes that never did, and never shall, So much as frown on you?"

Hubert. I have sworn to do it; And with hot irons must I burn them out. Arthur. Ah, none, but in this iron age, would do it! The iron of itself, though heat red-hot, Approaching near these eyes, would drink my tears And quench his fiery indignation Even in the matter of mine innocence; Nay, after that, consume away in rust, But for containing fire to harm mine eye. Are you more stubborn-hard than hammer'd iron? An if an angel should have come to me, And told me Hubert should put out mine eyes, I would not have believed no tongue but Hubert's."

And again, Arthur says:—

"Hubert, the utterance of a brace of tongues Must need want pleading for a pair of eyes; et me not hold my tongue; let me not, Hubert! Or, Hubert, if thou wilt, cut out my tongue, So I may keep mine eyes; O, spare mine eyes, Though to no use, but still to look on you!"

King John. Act 4, sc. 5.

Whether historically correct or not, it would have been a reflection upon common humanity, had Shakspeare represented the king's chamberlain deaf to the boy's eloquent and most touching pleading, so that he carried out the purposed object. Hubert relented, and carried the prince to a place of safety; where, however, according to the drama, he did not live long.

The subject is not an agreeable one for a picture; but, such as it is, Mr. Pott has given due emphasis to it, presenting a very striking group in the two figures. The imploring action of Arthur, who clasps his presumed torturer round the neck in very agony of supplication, is dramatic, but not inconsistent with what a young and tender-hearted boy would do under such circumstances; for the prince, as we read, had tended Hubert in sickness—

"And, with my hand, at midnight held your head; And like the watchful minutes to the hour, Still and anon cheer'd up the heavy time."

The artist, moreover, has dealt somewhat gently with the face of Hubert, described by John as—

"A fellow by the hand of nature mark'd Quoted, and signed, to do a deed of shame."

There is a hardness of expression in his countenance, but not absolute villainy; while a great conflict agitates the mind between his promise to the King and the hold on his more tender feelings which the boy's appeal makes—

"If I talk to him, with his innocent prate, He will awake my mercy, which lies dead."

One sees indecision in his attitude even greater than in his face, and we seem scarcely left in doubt as to the result.

Mr. Pott has recently painted and exhibited several historical pictures. This has never appeared in public; it had its origin in a commission given by the publishers to the artist.







LIFE ON THE UPPER THAMES.

BY H. R. ROBERTSON.

XIII.—WATER LILIES.

THE Great White Water Lily is the English name under which the *Nymphaea alba* is found in our botanical books, and its simple appellation has always seemed to me more really poetical than the "Queen of the Waters," and other grand titles by which it is intended to do it honour. The plain words Great White Water Lily are perfect in description, calling up the plant to one's mind, as no other phrase does; and, moreover, it seems to me suggestive of a beauty "large, and languishing, and lazy." To bestow grand epithets here would be to bring one too literally under the charge of painting the lily and gilding refined gold.

For a luxuriant growth of this plant the chief requirements appear to be deep water with a soft soil below, and little or no stream. The many back-waters on the Thames fulfil these conditions to a nicety, and consequently our favourite comes to such perfection in these places as we have never elsewhere encountered.

The back-waters of the Thames! To those who know the river well, what pleasant spots and good times must these words recall! Each person is confident that he knows certain nooks which surpass in beauty anything that any one else may be acquainted with; and so seldom are these sanctuaries invaded, that the

enjoyment is enhanced by the feeling that one is the real possessor, who, as the French proverb says, is often quite other than the proprietor. The sentiment of stillness, repose, and delightful retirement from the busy world, is none the less pleasant because one is not quite out of earshot of a traffic that passes up and down the quiet highway. One hears, perhaps, the distant smack of the whip, as

"By the margin, willow-veiled,
Slide the heavy barges, trailed
By slow horses;"

or, it may be the regular splash of some light sculling craft as she suddenly comes into hearing, and then dies away with a rapidity that tells of straining muscles and active exertion, which seem the natural complement to our lazy enjoyment of the quiet. On the landward side, probably the sole sound will be "the ring-dove's plaint, moan'd from the twilight centre of the grove," with pauses

"So that a whispering blade
Of grass, a wailing gnat, a bee bustling
Down in the blue-bells, or a wren light rustling
Among sere leaves and twigs, might all be heard."

Besides the attractive beauty of the pure white and gold of the blossom, the leaves of this plant are in their way quite as fine studies of colour. Their under side has always a tint of purplish red, that looks well when by chance one leaf gets turned over amongst the others; but it is as the leaves approach decay that they assume what we may call their sunset hues. The shades of colour vary from pale lemon yellow to orange tawny, with frequently a ring of delicate green still left in the centre of the leaf.



Drawn by H. R. Robertson.]

Water Lilies.

[Engraved by W. J. Palmer.

On this varied yellow soon appear black spots, which at first contrast splendidly with the ground, but afterwards, as they spread "slowly, moulder all."

To those who may not be acquainted with the word "back-water," it may be as well to explain that it is used to denote a side stream with no thoroughfare, there being some such obstruction as that caused by eel-bucks or a mill-dam. Occasionally, and they are the most beautiful, these back-waters are owing to natural causes, the obstruction being the neck of land which connects some tiny peninsula with one of the river-banks.

XIV.—OSIER-CUTTING.

Osier-cutting, which on the Thames usually takes place in March, is not unfrequently alluded to as the first harvest of the year. The expression seems hardly a correct one, as it is the growth of the preceding year that is not harvested, like other crops, in the autumn, but is left till the following spring: it might rather be regarded as the latest harvest of the year; at all events, it is a case that illustrates the proverb, "Extremes meet."

The designation osier is applied to various species and varieties of willow used for basket making, but more especially to the *Salix*

viminalis,* or common osier, and its varieties. By those concerned in the cultivation of the osiers, or in their subsequent application to industrial purposes, they are invariably spoken of as "rods." The beds of osiers are called holts or hams, the small islands and irregular plots of ground by the water being chiefly set apart for their growth. An island on the Thames is commonly termed an *eyot* (variously spelt *ait* and *aight*), a word we imagine to be derived from "islet."

Much confusion exists with regard to the names of the species and varieties of the *Salix*, and a long list is given in Morton's "Encyclopædia of Agriculture" under this head. The subject of the classification of this plant is now receiving much attention, and an endeavour to rescue it from its all but hopeless condition is being made by Mr. Scaling, of Basford, one of the greatest willow-growers in the country. He has issued two of a series of papers on this subject, and gives some interesting particulars as to the difficulties of the task. For instance, he mentions two species that are identical, both as to flower and leaf, in the spring, but

which differ widely at the end of the season. He tells us that "willows taken from the Alps and planted into gardens, so completely change their character and aspect, as not to be recognisable for the same species. Nor is the rule of naming them from colour any more certain method. Those known as the red willow, the grey or ash-coloured, the golden, the black and the purple, are so changed as to colour by varying soil and situation as frequently to be mistaken for other plants." Reference to the Botanical Gardens at Kew, Regent's Park, Woburn, Edinburgh, and Brussels, shows the same species labelled with a different name at each place. We hope Mr. Scaling may be as successful in carrying out his proposed new classification as he has been in demonstrating the absolute necessity for a new basis of operations. We may mention that at present there are more than three hundred named species or varieties.

"The osier-cutters were up with the lark; and while the morning dew hung like pearls upon the graceful willows, did they march with hooks in their hands; and taking stock by stock, and row by



Drawn by H. R. Robertson

Osier-Cutting.

[Engraved by W. J. Palmer.

row, level all their new-budding and leafy honours with the ground; and laying bare many a half-finished bird's nest, which was before shrouded by its tall tuft of nodding osiers. What a gap have they already made, through ground so thickly planted, that, an hour before, the eye could not penetrate many feet from the foot-path! And those tall osiers, many of them from ten to twelve, and even fifteen feet high, are but the growth of a single year. Twelve months ago, and those stocks or stems, standing but a foot high, were as round and naked as those which were this morning cut: and yet many of them have borne scores of osiers, not a few of which measure the full length we have stated. Osier-cutting is the hardest work—stooping from morning until night, and bending down the tall-headed willows with one hand, whilst the other wields the ponderous and sharp-edged hook, a

cut from which will never be forgotten, should it glance from the stock and alight upon either leg or arm."

The above animated description of this employment is quoted from Miller's "Pictures of Country Life," a pleasantly written book, "tasting of Flora and the country green," and worthy to be placed on the same shelf as "Our Village." It is from the Trent that he writes, where, it seems, the cutting takes place later than on the Thames: there are some differences in the after-processes of the two localities, that we intend to allude to in the next chapter.

The manner in which the rods are held between the legs while others are being cut is curious, and the same method is in use in other parts of the country. The tightening of the bolts before tying them is called winching, and may be seen in our illustration: two stout pieces of wood are used which are called the levers, and are connected by a strong cord passed round the bolt.

After cutting, the osiers require to be separated into the various sorts and sizes for basket-making; the long and thick from the short and small, and the rough from the smooth. That done,

* The name *Salix viminalis* has been frequently objected to on the ground that the plant, instead of being what its name implies, is really one of the least twiggy of willows. I think, however, it more probably owes its name to the fact that it is only cultivated for the sake of the rods, or twigs, of one year's growth.

those that are intended for brown baskets, or to be peeled buff, are to be laid up and carefully dried and stacked. If they are laid too closely together when green, they are liable to become heated, like hay, and then they are useless for basket-making, as the heated parts, when dried, decay and somewhat resemble touch-wood; and the result is the same if after they are dried, rain should penetrate the stack so as to wet them.

The simplest way by which the whole of the osier class may be distinguished from any other willow is by noting the fact that, in certain stages of their growth, they have their leaves opposite, this being the case with no other class of willows. The leaves of all osiers are very long and narrow, widest at the base, slightly toothed at the edges, smooth above and hairy below. What further information we have been able to glean respecting the willow will be found under the head of basket-making and pollarding the willows when we come to speak of these subjects.

XV.—OSIER-PEELING.

Those rods that are intended for making white baskets require to have the bark taken off in the following manner:—After being sorted, they are placed upright in wide and shallow trenches, called pits, with their butt-ends in water, which should be at least six inches deep. In some parts of the country a rivulet with a gravelly bottom is frequently chosen for the purpose. In this position they are made secure by posts and rails so as not to be disturbed by the wind. In the spring, when the sap rises, they begin to bud and blossom as if they had been planted in the ground. By the end of April or beginning of May they will be found throwing out leaves and starting fresh roots. The sap is then sufficiently raised to admit of the removal of the bark from the rod, by drawing it through an instrument called a *break*, which, by pressure, causes the bark to burst and to separate from the rod. On the banks of



Drawn by H. K. Robertson.]

Osier-Peeling.

[Engraved by W. J. Palmer.

the Thames the break is now always made of wrought iron, and is used by the person standing in the manner shown in our drawing. In Mr. Miller's account of the process he describes the breaker as seated with a wooden break between his knees, a method still occasionally employed on the Trent and other rivers. Mr. Scaling has informed me that he has his iron breaks faced with india-rubber, and that they are thus rendered much more effectual, the tenderest willows being secured from injury.

The first thing that strikes a visitor on approaching the scene of the rod-stripping, is a hum of merry voices mingled with the ever-recurring musical "ping" of the break: the shape of the instrument is not unlike that of a very narrow jew's-harp and fully accounts for its resonance. The strong aromatic smell of the fresh peelings is probably what will be next noticed, as the air is quite laden with what is an agreeable, if slightly pungent, odour. The recently peeled rods, thousands of which stand everywhere about,

look very attractive in their pure white apparel, fit, indeed, for a child's cradle—the actual destiny that awaits not a few of them.

It may be as well to explain what is meant by the expression, peeling buff, that we used towards the end of the last chapter. It is a process of removing the bark by means of boiling water or steam, instead of peeling by the ordinary method, and a stain of a buff colour is thus imparted to the rods. The colouring-matter producing this result is contained in the bark. It is said that baskets made of the boiled willow are firmer and wear longer than those of white rods, and that white baskets will be superseded when the superior merits of the others are understood. However, in a matter of this kind the goddess Fashion is arbitrary, and we think this change is no more likely to happen than that brown bread should take the place of white in the household because the former is proved to be the more nutritious.

EXHIBITION OF THE ROYAL ACADEMY.*

THE Sculpture to be found in the Academy is never of an order to excite enthusiasm, or even to induce contentment with the present condition of the art. It may be that the best work does not find its way to the Academy, and it is certain that the best of that which is here is not of a very hopeful kind. Not so much the absence of talent as its misdirection, is the striking feature about our modern sculpture. The conditions of the art are not understood; its triumphs are missed in seeking others not within its scope. The special value of the exhibition this year lies in the fact that it displays this false tendency of modern sculpture in a way that is more than commonly striking. The cleverest works to be found are for the most part of an excellence which in character is not sculpturesque, whilst those which observe more correctly the conditions of the art are too often without life or inspiration. In wandering through the three galleries it is impossible to forbear the thought that sculpture must have sadly fallen from its pedestal if these are the only aims it has now to follow. No grandeur or grace of line, no effort after that fairness of form whose influence on the imagination is quiet and enduring; but in place of these things we find the effort to do what another art can do better. Looking round these rooms we observe the tricks of portraiture, which are not the highest even in painting: in sculpture they are mean and inappropriate. The greater number of these busts, arranged in most sorrowful array—as though mourning for the art they scarcely illustrate—exhibit certainly uncommon industry, and some few of them reveal also an uncommon cleverness. But where the cleverness is greatest, the departure from the due conditions of the art seems to be most glaring. And if we turn to the more ambitious efforts, where some ideal subject is taken in hand, the impression is not more encouraging—either mere prettiness does duty for beauty, or exaggeration excludes even its remembrance; and if the work fails in neither of these respects, being true and sincere work, then, unfortunately, it seems to be little like the work of sculpture. There has been an amount of very just admiration given to the terra-cotta works of an extremely clever artist, J. DALOU; and as scarcely less worthy of praise we may add the name of T. E. BOEHM. In their efforts is an uncommon spirit and vitality, a vividness of perception, and a power to realise their perceptions, which seem almost a sleight of hand. These artists send the most brilliant pieces of the year; but in the very brilliancy and cleverness of the workmanship, we seem to perceive more clearly its fatal defects of style. Here is not sculpture at all! its attraction for us is not based upon cultivated beauty of form—rather it is a matter of colour and texture and minute devices of expression. We do not take away the impression that these are achievements of men who have felt the controlling beauty of objects seen in outline. On the contrary, we think of them as extremely clever pieces of portraiture, full of a minute imitative realism. The most remarkable work of the former of these two artists is the 'Paysanne Française' (1540). A young French peasant girl is suckling her child; her head is bent

with natural grace, her hands are full of skilful expression, and the coarse dress she wears yields in cleverly executed folds, as she sits with one foot drawn a little backward. The child is not less artistically modelled, and the group is forcible and expressive, almost to the point of genius. There is no other work, either in clay or marble, in the present exhibition which shows anything like the vivid talent to be found here; and yet the triumph, genuine as it is, is not a triumph of sculpture. Such grace of form as the work possesses is of a rudimentary kind, and it becomes, moreover, only one element in the whole success. But if we wish to see more clearly in what this kind of art misses the true goal of sculpture we need only look to the two symbolical figures, also in terra-cotta, and by the same hand. 'La Musique' (1528), and 'La Peinture' (1529) do not attain to a very impressive influence—they look more like fantastic portraits than figures of typical significance; and this because it is evident that the artist had not the ability to give the expression of abstract beauty and generalised form which sculpture absolutely needs. Two other examples, by the same sculptor, possessing much the same qualities, are—'The Honourable Mrs. George Howard,' terra-cotta (1600), and 'La Brodeuse,' in bronze (1601). Of the works of J. E. Boehm, whose name we have joined with that of M. Dalou, the most remarkable are a portrait-head of J. M. Whistler, Esq. (1410), full of expression; and one of Mrs. W. Prehn (1422), which has about it a pleasant dignity and grace.

The sculptor among ourselves who has the best insight into the conditions and needs of his art is Mr. WOOLNER, A. He sends this year a remarkably fine statue representative of Dr. Whewell (1516), executed for Trinity College, Cambridge. The moulding of the head is massive and grand. The expression of the face individual without narrowness. The figure is well disposed, seated in a chair, leaning back, and with one arm thrust forward upon the arm of the chair. In the hands especially the expression is well sustained, and with the force and interest of a portrait the whole composition would seem to take also something of ideal influence. In the Central Hall are to be found two graceful child studies, by J. DURHAM, wherein the beauty is kept above mere prettiness. The first is of 'Miss Ellie' (1539), and its subject is explained by this passage from Mr. Kingsley's 'Water-babies':—"Now as Tom was forced to go and see Shiny Gate, which is supposed to be at the other end of nowhere, Ellie said, 'The sooner you go, Tom, the better:' and then he remembered he should not have any one to cuddle him all the way. Ellie said she knew that, but as he must go, the sooner he went the better, for there was nothing like seeing the world. 'Now go, Tom, and mind I'll sit here till you come back to marry me.'" The second is a companion study, 'Master Tom' (1542), whose rueful countenance is fully explained in the text. "He did not care for being called a Holstherian or a Cephalopod, because he didn't understand it (in fact, there was not much he did understand or care for), and when that tremendous old lady, Mrs. Bedone-by-as-you-did, came to talk to him, he stuck his thumb in his mouth, and even called her an 'ugly old thing,'—but he grew horribly frightened when she threatened to send him to 'the other end of nowhere.'" They are both successful, as work of this kind from Mr. Durham might be expected to be. Near the centre of the room is placed 'Eve's Dream' (1541), E. B.

STEPHENS, A., a large and ambitious attempt, requiring the highest qualities for success. Mr. Stephens, though a clever and accomplished craftsman, has not succeeded in gaining a very large measure of ideal beauty. The figure of Eve is too contorted, and the lines are not composed with much subtlety of appreciation.

In what is called the Sculpture Gallery are a 'Roman Centurion' (1409), C. F. FULLER, strong and expressive in its workmanship; and another bust by the same hand of the lately deceased sculptor, Hiram Powers (1414). 'A Statuette' (1465), E. R. MULLINS, shows force and spirit, and there is grace in the 'Girl and Tortoise' (1467), G. A. LAWSON. Likewise to be noted with approval is the 'Medallion of a Lady' (1471), F. WINTER, which is firm and clear in expression and graceful in its lines. Here also stands 'Medora' (1499), W. MERRETT, an excellent work: he sends besides two other examples (1582 and 1584).

The 'Fame' (1502) of W. H. THORNYCROFT is not very original in treatment, but the drapery has been carefully and minutely studied. Among other works to be noticed are, 'Edith Daughter of Mr. and Lady S. Harcourt' (1552), M. NOBLE; 'G. T. Clark, Esq.' (1564), J. EDWARDS; a portrait of Sir Francis Crossley (1570), by J. ADAMS-ACTON; another of Lady Prideaux (1571), G. G. ADAMS; a study in alto-relievo with much decorative grace (1587) by J. S. WESTMACOTT; another example of sincere portraiture, 'The late J. W. S. Wylie, Esq.' (1588) by J. WOOLNER, A.; 'Janie,' by W. BRODIE, R.S.A., and the clever medallion heads by Miss NOTTIDGE.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

THE CONVALESCENT.

Birket Foster, Painter. C. Cousen, Engraver.

IN this picture of 'The Convalescent'—painted expressly for engraving in the *Art Journal*—one finds a feature of rural life quite different from those usually seen in this artist's representations of rustic children, yet as truthful as any others. Brought from her bed of sickness into the cottage garden, we will hope the fresh air will soon bring the red roses into the girl's cheeks again: pillowed up in an elbow-chair, she has put down the paper she was reading to watch a pet magpie peck at some scraps on the ground. The artist does not show a well-kept garden, but its neglected appearance adds to the picturesqueness of it, while the numerous accessories introduced—the stone-bottles, basket, tub, &c., &c., all aid in the enrichment of the whole composition: the elements of order and care are absent as regards the place itself, yet the artistic elements are in profusion, and are excellently well brought together, while the interest of the picture centres in the poor young invalid, to whom the place must seem a paradise after the little room in which, for weeks or months past, perhaps, she has been confined. It may be noted that the omission of the bird would have deprived the composition of much of its value: the object itself may be insignificant enough, but it becomes an important point by giving a purpose to the subject, while its black feathers offer a striking contrast to the rich colouring of all around. Let any one just place his finger over the bird, in the print, and he will at once see what would be lost by its absence.

* Concluded from p. 241.





THE NEW LAW COURTS.

COINCIDENCES are always more or less curious. Sometimes they are both curious in the highest degree, and very interesting and instructive also. A coincidence of no common character forcibly suggests itself in connection with the actual building of that great national edifice, to be known as the "New Law Courts," which, as well from its architectural character and importance, as from the grave uses to which it is to be applied and the magnitude of the issues to be associated with it, must stand in the front rank of the public buildings both of the metropolis and of the country at large.

The urgent necessity for the erection of such an edifice had been long felt and recognised, before the resolution was adopted that new Law Courts—also styled the "Palace of Justice"—should become a positive reality. Delay such as this was simply consistent with our national habit of action; while at the same time, by anticipation, it was establishing a harmony between the yet unbuilt Law Courts and a proverbial characteristic of the administration of the law itself. But this antecedent harmony between the future building and its uses was to experience an unexpected confirmation. Delay proved to have by no means exhausted itself when, after long and weary waiting, Parliament pronounced its decree that the new Law Courts should be built. That decree, indeed, was promptly followed by two or three somewhat important and significant measures, which seemed to imply that the work, once decided on, at last would positively be carried into effect. There rarely has been a greater mistake. It is true that a site—exactly a proper site, traditionally proper and practically proper also—was chosen; and the choice was confirmed by the purchase and the demolition of some hundreds of houses and other rent and tax-paying and income-producing buildings; and so a broad area was effectually cleared for the immediate commencement of operations in earnest. Nor was there any hesitation as to the constructive element, which was to expiate where destructive agencies had been so busy. An architectural competition, under conditions worthy of the object in view, took place; and, though perhaps the less that is said about this competition on the whole, the better it may be for the competition itself, the result was the appointment of a tried and experienced architect, a man in every respect of first-rate ability, Mr. G. E. Street, R.A. The next thing, as might naturally have been expected, would have been for Mr. Street to set to work. But this "next thing" had to wait for a long time. That delay which, as a close-clinging parasite of vigorous growth wraps itself round whatever is connected with the law, and which specially delights to exhibit its powers when their exhibition is most inconsistent and least to be expected, interposed to some purpose, personified first solely in the then new Chancellor of the Exchequer, and subsequently in the twofold impersonation of Mr. Lowe and Mr. Ayrton. These right honourable gentlemen wanted the site changed for one on the Thames Embankment, and they also wanted from Mr. Street, first, new designs, and then all kinds of changes in those designs of his that had been actually accepted. Years passed away in this fashion. As they were passing on, the grand idea of economy in the building itself continually took a firmer possession of the two right honourables, and kept the true commencement of the work in abeyance for about an additional couple of years after all the controversy about the site had died out, and it was finally decided to adhere to the site at first chosen; also after the architect had good reasons for believing that his *last* plans and designs were, without any further delays, to be carried into effect. It will not be forgotten that all this time the purchase-money for the site was bringing in no interest; that the demolished buildings, which once had covered the site, paid no rent; that the unoccupied ground of the site had to pay rates and taxes; that Mr. Street had to be paid for plans and designs, and modifications and alterations in plans and designs, all of them, of course, eventually useless; and, though last, by no means least, all this capricious and arbitrary

vacillation about the site, coupled with this famous economy-hunt, brought down the commencement of the building to a time in which everything connected with building purposes has risen to a considerably higher scale of prices. And, at the present moment, just as Mr. Street is actually about to commence his work, Mr. Lowe and Mr. Ayrton have succeeded in wasting upwards of seven years, during which time they also have lost, or wasted, at least six times as much public money as could possibly have been saved by any cutting down in Mr. Street's noble designs. It is unnecessary, by the introduction of details, any further to extend this record of gratuitous and reckless waste of time and money on a gigantic scale: it may be well, however, to add that had the building of the new Law Courts commenced seven or eight years ago, and been continuously carried on, no inconsiderable sum of money might have been saved to the country, while, at the same time, the sum at the architect's disposal might have been largely increased, with a view to enable him to enhance the architectural dignity and the artistic beauty of his designs.

And here we may revert to the coincidence in connection with the real commencement of erecting the new Law Courts, now in the act of taking place. The coincidence is this,—that exactly at the time when that great public work actually commences, over which they were so long permitted to exercise so disastrous an influence, Mr. Lowe ceases to be Chancellor of the Exchequer, and Mr. Ayrton ceases to be anything but Mr. Ayrton.

After the most careful study of the entire series of his designs, and also after bestowing upon them strictly impartial and anxiously thoughtful consideration, it is with sincere gratification we anticipate in Mr. Street's new Law Courts a magnificent edifice, in every respect worthy of its high purposes, and all that we could desire as an expression of the Architectural Art of our own times under its loftiest conditions. And we desire to be distinctly understood to imply under the expression "Architectural Art," as well the architect's arrangements and plans, as his artistic designs. Perhaps it may be remembered that, some little time ago, Mr. Street was assailed by a kind of hue-and-cry, when the throng of adverse criticisms were not the less bitter because the hostile writers were more or less destitute of the qualifications which would have justified their assuming the critic's office at all in such a cause; while more than a little of the bitterness of the hostility was but too palpably the outpouring of most unworthy jealousy. At that time the adverse critics did not hesitate to speak of Mr. Street's Strand front (of which the design then was unfinished) as "the design," suggesting that *it* was the design for the entire edifice; and altogether ignoring the fact that this enormous building, which will cover an approximately square site of about 500 ft., and consequently, will stand on an area of not less than 28,000 square yards, will have not less than nine principal elevations, each one of them a "front" of commanding magnitude. But we never were able to discover, amidst all the vituperation that was heaped upon his "Strand front," a single stricture or objection to Mr. Street's plans; and yet the plans are rather important elements of an architect's work, and their importance does not diminish in the ratio that a building increases in magnitude, and in the complexity both of its component parts and practical requirements. The fact was, that Mr. Street's plans were not assailed simply because they were not assailable. The plans are admirable; and their masterly adaptation to the purposes and uses of the building has received the unqualified approbation of the judges, the other great officers of the law, and official personages of various ranks, all of them pre-eminently qualified by personal experience to pronounce authoritatively upon the plans and arrangements of the new Law Courts, whether those plans and arrangements should be considered as a grand whole, or each should be tried by the test of its particular merits, with reference to its own special duties. For ourselves, being content thus in general terms to state, that upon the all-important first issue dealing with the plans and arrangements, such a verdict has been pronounced as we have

just recorded, we may proceed to that consideration of Mr. Street's building in its artistic capacity which falls more especially within our own province. The one advantage (and there was this one advantage) resulting from the delays attending the commencement of the work, was the opportunity thus afforded to the architect to elaborate his plans and arrangements, to make all kinds of trials of them, and to subject them to every variety of criticism and experiment.

Bounded on the south and north by the Strand and Carey Street, with the Temple and Lincoln's Inn close at hand, the site of the new Law Courts has on the east Bell Yard, which is a little in advance of Chancery Lane, while towards the west an open space will intervene between the grand western front of the building and Clement's Inn. The surface of this ground has a slope of 16 ft. from north to south, the mean levels being, Carey Street, 62 ft. above the mean sea-level, and the Strand 46 ft. The general plan of the entire building consists of a single great rectangular block, covering the whole area from south to north, having its principal entrance from the Strand, and containing the great Central Hall—in interior length 230 ft., width 48 ft., and height from the pavement to the stone vaulting 79 ft. 6 in.,—all the courts, eighteen in number, the judges' rooms, &c., &c. To the eastward of this great block is an open quadrangle, 100 ft. from west to east, and 340 ft. from north to south, closed in towards the east by the lofty range of building of which the eastern face forms the Bell Yard front of the entire structure; towards the south and north this quadrangle is bounded by prolongations of the Strand and Carey Street fronts eastwards. Throughout the entire building the level of the courts is distinguished as the "Court Floor," and this is 67 ft. above the sea-level, and 17 ft. above the floor of the great Central Hall, around which all the courts radiate. Above the court-floor are two other floors; and there are also "a first" and "a second" floor lower down, "below the court-floor." Such being a very concise general description of the building, after due provision had been made for all that would be required in the new Law Courts, and the vast building throughout its long ranges and five levels of floors had been assigned to its proper functions, the architect proceeded to develop his external designs from his plans. He did not produce a series of pretty pictures, and then see how he could adapt to them the interior requirements of his edifice. On the contrary, his first care was the interior economy of the structure—what it had to do; afterwards his thoughts were engaged with the consideration of how it was to look. Here Mr. Street showed himself a true master of Gothic art. It is the essential characteristic of the Gothic style, as it is its crowning glory, that its versatility always adapts external forms to internal requirements, so that the beauty of a Gothic edifice, when most perfect, is in most perfect harmony with its complete utility. Throughout his manifold designs Mr. Street has worked in dutiful obedience to this grand Gothic law, and also in masterly power he has worked up to it. Every part of the design which is visible from without is in consistent and appropriate harmony with what exists within; and thus the various parts combine to form one magnificently harmonious whole. As an example of this practical excellence, we may adduce Mr. Street's windows. In no single instance throughout the entire building in any one of its floors is there borrowed light. Every window gives direct light exactly in such a position, and under such conditions, as light would most advantageously enter each particular part of the building; but, at the same time, this universal presence of direct lighting has never been obtained through the sacrifice of any space that ought not to have been assigned to such a purpose, and each individual window is also so happily placed, when seen from without, that it certainly could not be either closed up or moved without injury to the general effect. Equally deserving of high praise are the windows themselves. With scarcely an exception, the windows are without tracery; and the window-openings are very generally square at the head, even when pointed relieving-arches constitute

integral features in the design. And, again, when their appearance becomes necessary, the mullions that occasionally are introduced are of the slenderest proportions consistent with strength and stability, so that all the windows, as well the mullioned as the mullionless, admit both light and air in abundant measure and with unrestricted freedom.

It will be kept in remembrance that in an edifice of the magnitude of the new Law Courts it is not possible for the whole of any one of its principal exterior fronts to be seen at one time and from one spot, as any such whole may be seen at a glance in a drawing. Mr. Street has been always on the watch to make the most of this condition of his designs as they will be realised in the edifice itself. Each design, complete and well-balanced in itself, and with enrichment and plain surface, or simple construction thoughtfully adjusted to each other, is also specially adapted to be seen with good effect as well in part as in whole. Again, throughout the building the varying character of the uses of its different parts is always distinguished by a greater richness and a higher dignity, or by a more severe simplicity in the external architecture—here a range of uniform windows, an unbroken wall-face, with strings and other decorative accessories, few in number and simple yet effective in character, denote the numerous offices, clerks' rooms, waiting rooms, &c.; and there, the turreted tower and the boldly projecting oriel, rich in significant sculpture, with true architectural emphasis and eloquence declare how the majesty of the law may rest content with the provision that has been made for their personal comfort, and the due performance of their official duties by the highest of its officers.

As this great building continues to rise from its foundations towards the fulness of its commanding height, and during the progress of the development of its varied parts and its harmonious whole, we may more than once revert to it in its artistic capacity, and then we may consistently notice it in detail as a work of architectural art. Now we deal with it only in more general terms. The new Law Courts have yet to be built from above their foundations upwards; it is enough, then, at this time to be able, as we are able, to speak with confidence and decision as to the general character of what must be one of the greatest, as certainly it will become one of the most frequented, buildings in London. We want great public buildings in London, which may be worthy of their own uses, and capable of rendering honour to both the metropolis and the empire. Such a building Mr. Street's Law Courts will prove to be. It will also be another witness to vindicate the true nationality, the local appropriateness, and the architectural supremacy of the Gothic as the English style—the style of and for the England of to-day, as of and for the England of the Middle Ages, when the great style had its birth and grew up to its maturity. At Manchester, Mr. Waterhouse has built truly noble Gothic Law Courts; Mr. Street is in the act of building truly noble Gothic Law Courts in London. In their practical qualities, both edifices are essentially in keeping with the requirements of our own day; both buildings also demonstrate that the Gothic is the architectural style that is by far best adapted to fulfil all the requirements of our time, and to make the most of every scientific and artistic resource peculiar to the period. In Mr. Street's hands, the Gothic will be found to do its work with special significance and felicity in the new Law Courts. He has taken the style as it prevailed on English ground in the reign of that greatest of our early lawgivers, Edward I., and he has moulded it so that it is perfectly Victorian without in any essential quality ceasing to be thoroughly Edwardian. This architectural significance in the edifice that is to become the new Law Courts speaks for itself; it may be considered to be a version of the famous declaration, "Nolimus leges Angliæ mutari," thus rendered, "We will not have the architecture of England to be changed." Both law and architecture we do modify and adjust to the varying circumstances, feelings, associations, requirements of advancing times; still the old spirit of the law of England we will maintain inviolate;

nor can we admit any architectural style to be truly English but the Gothic of England.

We may not take leave for a while of the modern architecture of London without at least a word of cordial admiration for Sir Gilbert Scott's splendid Gothic triumph in the St. Pancras terminus of the Midland Railway, and another word of regret that the same distinguished architect had not been permitted to work in his own great style after his own able fashion in the public buildings at Westminster.

SAINT GEORGE FOR ENGLAND AND RUSSIA.

SAINT GEORGE, as we all know quite well, is, and for some time has been, the Patron Saint—whatever that really may mean—of England, though we are not all of us so clear either as to who our national Saint George may have been, or how he became so closely associated with our Island nationality. Perhaps it is altogether sufficient for us at the present day to remember, that both the war-cry and the shout in time of peace (whenever they had any time of peace) of our forefathers of the olden times was "Saint George for merry England!" while, now, as of yore, the red cross of the good saintly knight stands significantly in the front of our National flag, and he himself retains his time-honoured place in the insignia of the most illustrious knightly order in the world; and sometimes we welcome his image stamped upon gold, though there he appears in such strange guise that his very dragon could not possibly have recognised him. But, if it be thus with ourselves that we know our Saint George so well, and yet know scarcely anything, if anything at all, about him, it being unquestionably true, however, that under any circumstances we honour and esteem him with the most profound of loving reverence, and always delight in his presence among us,—just now it may be well for us to learn, if we do not already know, and if we do know, to remember, that Saint George is the Patron Saint of Russia as well as of England. That fair Princess, the only daughter of the great Potentate of the North, who is coming among us to draw infinitely closer the tie that already binds her to the Star of England, has always been no less familiar with the Saint George of her native country than we are with our Saint George in this land of her adoption. There are not, there cannot be, two rival Saint Georges. He is one and the same Saint George. And now, at last, he is about to witness a happy union between the two mighty Empires, which equally regard him as especially their own, and with both of which he is united by the same alliance.

In this matter-of-fact age, it is a kind of fashion to say Royal Marriages have lost their political influence, and that their power to unite nations has passed away; and, in like manner, it may be sometimes asserted that National Patron Saints are out of date altogether; but the truth is that the influence of Royal Marriages has only been assimilated to the sentiment and circumstances of the times, while National Patron Saints are held in undiminished honour and veneration. Russians and Englishmen, as they stood face to face on the heights of Inkermann, were both equally ready to defend with their best blood the insignia of their own Saint George—both alike in being as ready as were the English ready to stand by their Saint George at Agincourt. Now, Englishmen and Russians, standing as brothers, side by side, may have one feeling of loyalty for the Saint George who belongs alike to them both; in their common National Patron Saint they both alike may see the significant symbol of national union—an union of national brotherhood in the grand cause of human advancement and happiness; an union, not the less strong because it is cemented by a marriage between an English Prince and a Russian Princess, and not the less sacred because the one Saint George of Russians and English is represented trampling down their common enemy; the device upon his shield being the cross of their common Christianity.

ART IN CONTINENTAL STATES.

ALEXANDRIA.—An equestrian statue in the Mohamed Ali Pasha has been placed in the Grand Square of this city.

BRUSSELS.—Mr. John W. Wilson has temporarily removed his fine collection of pictures from Paris to Brussels, of which latter city he is a native, as was reported in our July number, when writing of his gifts of the two paintings by Constable to the Louvre, which he recently acquired at the sale of the gallery of the Marquis de la Rocheb. . . . The object of the removal is to exhibit them publicly for the benefit of the poor. But he has done more than this, both with the same laudable object, and in the way of showing to the world his Art-treasures, by issuing a large quarto descriptive catalogue of his works, enriched with a very considerable number of etchings of his principal pictures, both ancient and modern; these etchings are by many of the first engravers of Paris and elsewhere, Lemaire, Marie Duclos, A. Didier, Flameng, Walthert, Jacquemart, Greux, and numerous others. The whole forms a really valuable illustrated volume, doing full justice to Mr. Wilson's collection, and testifying to his liberal spirit. Four hundred of these catalogues, out of five hundred—the whole number printed—are on sale, at 20 francs each; the proceeds to be also given to the poor.—A Reduction of the famous picture, by Rubens, of the 'Marriage of Henri Quatre,' in the gallery of the Louvre, was sold in this city lately for the large sum of £5,080. The work is in perfect condition, and is said to be undoubtedly entirely that of the master himself. The purchaser is a Dutch amateur whose name is not published.

CANADA.—A marble bust of Sir J. A. Macdonald, and one of the late Sir G. E. Cartier, executed by Marshall Wood, have been on exhibition at Ottawa.—The gentlemen of the Seminary of St. Sulpice have engaged Eugene Hamel, an artist of Quebec, to reproduce a series of portraits of the bishops that adorn the great hall of the archbishop's palace.—Mr. C. J. Way, a Montreal artist of repute, has just completed an excellent picture entitled 'The Walk through the Birch Trees,' which, for the bold character of its execution, and harmonious tone of colour, deserves to rank as one of his best. We may also name another recent work of a Canadian painter, 'In the White Mountains,' by Allan Edson, a picture painted with much force, and executed with care.

DUSSELDORF.—The death of Joseph von Koller, an engraver of considerable eminence, occurred here in the month of July. His great work is the 'Dispute,' after Raffaele; other fine plates from his *burin* are—'The Evangelists,' after Overbeck; 'Christ on the Bosom of Mary,' 'The Entombment,' 'The Holy Women,' all after pictures by Ary Scheffer; and 'The Madonna' and 'Salvator Mundi,' after Deger. Von Koller was born at Lintz, in 1815, and studied in the school of Dusseldorf.

PARIS.—French Appreciation of English Art.—Among the numerous sales of pictures which somewhat recently took place in Paris, was that of the collection of the Marquis de la Rocheb. . . in which, as our report of the sale showed, were specimens to illustrate the different great schools of Europe. Among these was assigned—strange to say, in that quarter—a place for England. It so happened that the pictures in question were well calculated to take our neighbours by surprise, and extract from them very unaccustomed admiration, which found vent in one of the critical notices drawn forth by the occasion. We give the purport thereof faithfully as we may, and as a treat for our artistic readers. "Here," says the writer in *La Patrie*, "the English school beams forth in special brilliancy—that school with which even our most zealous amateurs are but ill acquainted; a school which registers such great names, and which is so ill-represented in all the Continental museums, excepting that of the Hermitage, and even there but inadequately. A number of superb canvases, painted in the interval between the opening of this century and the closing day of our Restoration, will enable those who visit the

gallery of the Marquis to appreciate to its fullest extent the influence which this school has exercised over French painters. On this ground alone English Art should have long since had an allotted place in our museums, even apart from the right of representation which she derives from the unquestionable capacity of her masters. Here she is represented by eleven paintings: but what paintings! That cottage of Constable, the harmonious effect of which could be appreciated even in simple etching; also his Bay of Weymouth, with its so striking a presentment of storm; the canvases of Crome father and Crome son, with their grandly characteristic landscape; the young girl's portrait by Hoppner, and that of Canova by Jackson; what subtlety of tone and strength of idiosyncrasy! The great oak of Ladbroke, the public-house of Morland—painting of which Burger says, in his 'History of the English School,' 'It is at once facile and precise, rich, energetic, and spiritually conceived.' The portrait of a woman by Opie, and that of an invalid sailor by Raeburn, so broad and bold in style, so rich in colour! Finally, that portrait of Sir George Young, by Reynolds, which may indeed be named a gem." A eulogium such as this is a startlingly strange phenomenon in a French journal; but it must be admitted that rarely, if ever, was so choice, albeit small, a collection of good English pictures brought under Parisian inspection. The works of the three Norwich masters, the two Cromes and Ladbroke, are worthy to range close by Ruysdael and Hobbima. Constable's 'Storm in the Bay of Weymouth' is a fine masterpiece, and strong in its originality of type. The portraits by Raeburn, Jackson, Opie, and Hoppner, are all sterling; Sir Joshua might have been better represented.

VALPARAISO.—It is reported that the bronze statue of the late Earl of Dundonald, erected not very long since in this place, was turned half round on its pedestal by the earthquake which visited the city on the 8th of July last.

VERSAILLES.—The National Assembly, which holds its sittings in this town, has ratified the purchase, made by M. Thiers, of the fresco known as 'La Magliana,' attributed to Raffaele, of which we recently gave an account. The decision was not arrived at without a long and rather stormy debate, a report of which has reached us: but ultimately the vote was carried by a majority of 380 against 148, the price being £8,260. It may be mentioned that some high authorities ascribe the work to Spagna, a fellow-student of Raffaele under Perugino.

ROME.—Rinaldo Rinaldi, the veteran sculptor, died here on the 28th of July, at the ripe age of eighty years. He is reported to have been the last survivor of the numerous sculptors who benefited by the instruction and encouragement of Canova, a portion of whose studio in Rome was occupied by him for a long time past. "I could not but remember," said a writer in the *Art-Journal*, nearly twenty years ago, with reference to this studio, when paying a visit to Rinaldi, "the hundreds of immortal works that had passed out of that low door in the great master's time, fixing the standard of classic Art, and spreading the light of genius over Europe, in those halcyon days when he 'lived and loved' at the Borghese Palace hard by. . . . Now Rinaldi lives there 'a change has passed o'er the spirit of the dream;' 'tis the shadow, not the substance." But a small portion of Canova's mantle has, however, fallen on the shoulders of his pupil, for Rinaldi's works, generally, are conspicuous for the feebleness, both of design and execution, which characterises those of so many modern Italian sculptors. One of his best, perhaps, is a *basso-relievo*, 'The Triumph of Bacchus and Ariadne,' executed for Prince Torlonia to decorate his suburban villa outside the *Porta Pia*. Among his most prominent statues are Erminia, originally executed for the Duke of Sutherland, of which he made several replicas; Joan of Arc, clothed in complete armour; Egeria, 'Eve before the Fall,' and Armida, all rather distinguished by grace than by power or originality of conception. No one of the modern sculptors of Italy was more prolific than the deceased, for he treated every class of subject, mythological, historical, ideal, and religious.

THE ART-UNION OF LONDON.

THE amount of subscriptions for the year just ended is announced as upwards of £11,260, a most triumphant result, considering the pressure of the year we have just passed through.

The principal prizes are 'The Monk's Walk' (£200), J. C. Thom; 'Gretchen leaving Church' (£150), R. Thorburn, A.R.A.; 'In the Lleddr Valley' (£150), J. Syer; 'Early Morning effect on Ben Nevis' (£100), H. Brittan Willis; 'Baron Munchausen relating his Adventures' (£100), R. Hillingford; 'The Ballad' (£100), J. J. Hill; 'Emissaries of the Long Parliament searching a Royalist's House' (£75), E. Opie; 'A Welsh Valley' (£75), T. Huson; 'Fishing-boats going out—Morning—Normandy Coast' (£75), J. J. Wilson; 'Niebrucke, Val St. Nicola' (£75), E. A. Pettitt; 'On the Lleddr, North Wales' (£75), R. Harwood, &c., &c. These figures show only the amount respectively awarded by the Institution, but in several instances the sums actually paid for the pictures were considerably larger: for example, Mr. Hillingford's 'Baron Munchausen' was bought by a prizeholder of £100 for the sum of £140. The matter is, however, alluded to in the subsequent remarks.

'The Monk's Walk,' the highest prize (£200), is a creation of fancy, at least so we may infer, as the source of the subject is not given. We recognise the picture at once as an offshoot of the French school. Mr. Thom is, we believe, a student of the Ecouen branch. The picture is in composition very simple, presenting merely a few figures seen under a very watery aspect of moonlight. It is, however, a work of great merit—a choice production of one of the most rising artists of our day. The prize of £150, Mr. Thorburn's 'Gretchen leaving Church,' is among the best this artist ever painted in oil, though when his oil-colour works present themselves regrets are redoubled on all hands that he should have ever forsaken miniature. Gretchen here is a figure in blue, with features deeply reflective, yet bearing every trace of the innocence by which she was characterised before her fall. The other £150 prize is 'In the Lleddr Valley,' J. Syer, which is a piece of very interesting rock and mountain-scenery. For variety of quantity and form it has been well selected, as presenting at every point picturesque components worthy the attention of the painter. The general tone of the view is reddish, as if seen under an evening or morning sunlight. It is extremely harmonious, and the working of the picture is perfectly consistent with the character of such a scene. 'Early Morning effect on Ben Nevis,' H. Brittan Willis (£100); this is, of course, a cattle-picture, from the Society of Painters in Water-Colours, and depicts the mountain rising in the background, clad in a coat of grey mist, pierced by a herd of oxen at the foot. The drawing is as careful as any we have seen of Mr. Willis's, but it is not so successful as a whole. 'Baron Munchausen relating his Adventures,' is the second £100 prize, but it must be observed of this prizeholder, Mr. H. J. Parry, that his example is one which should be largely followed. The price of the picture, as catalogued, is £140; but, rather than lose the object of his choice, Mr. H. J. Parry makes up the deficiency—no inconsiderable sum, by-the-way, being £40. On this point of surplus-deficiency it may be observed the prizeholders, generally, seem most anxious to secure a work catalogued at the exact amount of their allotment, though by such a determination they acquired perhaps a picture of very inferior merit; while, by looking more liberally at the pictures in the different galleries from which the works are selected, they might have obtained one of greater value in every way. It is seldom that any example or instance from Baron Munchausen has been painted without broad reference to caricature, but here we have a gentleman in the act of telling his story without any air of bombast, the only indication of the marvellous being on the part of certain persons in the audience—signs of amazement, though not of incredulity. This is the first time we have seen Munchausen painted in this vein. 'The Ballad' (£100), is one of those life-sized rustic studies which Mr. J. J.

Hill paints frequently with so much success. This is, perhaps, the most striking study in his particular department that he has ever exhibited.

Another example of purchasing a work at a price lower than the award occurs in the instance of Mr. R. Fisher, who, holding a prize of £75, selected a picture of the value of £70, entitled 'Emissaries of the Long Parliament searching a Royalist's House,' by E. Opie; of course, the difference in the price goes to enrich the funds of the Society. Another prize of £75 is a 'Welsh Valley,' a grey autumnal morning, by T. Huson; another of that price is 'Fishing-boats going out—Morning—Normandy Coast,' J. J. Wilson; and the third is 'Niebrucke, Val St. Nicola,' by E. A. Pettitt, the principal characteristic of which is a great firmness of execution. It represents a waterfall, whereof the stream rushes down almost perpendicularly from rock to rock. This view is in a feeling which could only be rendered by close study of nature. The fourth at £75 is 'On the Lleddr, North Wales,' by R. Harwood. In 'Rogues in Bond' (£50), J. Ritchie, there is an originality of that kind which merits notice. Two card-sharps have been exercising their craft at a country-fair when, having been apprehended, they are bound back to back to a tree. The points and the treatment aspire to rival the best qualities of the finished works of the present day, although it must be admitted that the subject, which is referred to the sixteenth century, is somewhat far-fetched. 'St. Cuthbert's Monastery—Lindisfarne' (£60), G. C. Stanfield, has but little of that hardness which has so long disqualified the works of this painter—indeed, there is a freshness about it which would almost assign it to another hand. The artist has with excellent judgment made a very beautiful fragment of the window his principal study, and having done justice to that, has left it a finished picture of much interest. 'Sunday Morning,' R. Redgrave, R.A., is one of those avenues which Mr. Redgrave now paints with so much grace and truth. When we remember the very highly finished figure-pictures which he was accustomed to exhibit in former years, it is at least remarkable that he should have forsaken a very fascinating manner of minute execution for the free but by no means ineffective method he now professes. The prizeholder of 'The Seaside,' by E. J. Cobbett, has added £45 to the amount of his prize-money (£40), in order to possess a picture of the rated value of £85. Of this work we have spoken elsewhere, as the only one we have seen departing from the rustic life which the artist has professed during his long career. It is perfect as an essay in a new spirit. 'A Farm in Surrey,' by C. E. Holloway, is rated low as to money-value—£15, but it is of a higher degree of merit than others that are catalogued at four times the cost. It presents a small group of farm-buildings, treated with all the force of a Dutch picture of the first class. Other prizes of much merit are 'Lochranza Castle—Arran,' W. Beattie Brown, R.S.A., (£40); 'Coming from the Spring,' C. S. Lidderdale (£40); 'The Missing Playfellow' (£25), Miss E. Clacy; 'The Llugwy, at Capel Curig, North Wales—Noon' (£15), A. De Breanski; and, by the same hand, 'The Hill of Hight' (£25); 'A Prince Rupert Chevalier' (£20), P. R. Morris; 'Missing,' Miss E. Thompson (£80); 'Just Awake,' N. Stocks (£60); 'The Seaside,' E. J. Cobbett (£85); 'A Day after the Fair,' W. Helmsley (£60); 'The Tamar at Endsleigh,' A. B. Collier (£50); 'Pleasing Reflections,' N. O. Lupton (£35), and others, showing great improvement in the quality of the pictures selected. Some years ago the Council selected certain commendable works, and gave prizeholders their choice, with an assurance that in purchasing any of the pictures they were securing a work of a certain value. But by some means this excellent practice lapsed, and the old method of choice was adhered to.

The able administration of the affairs of the Art-Union has given rise to many curious paradoxes, but none more singular than that, amid the enormous cost of nearly all the necessities of life by which the country is now tried, the Art-Union of London produces one of its best exhibitions by maintaining its aggregate numbers of subscribers.

CATHEDRALS OF WALES.*

WITH the appearance of this volume we have the completion of the brief histories of the whole series of archiepiscopal and episcopal edifices south of the Tweed. The four preceding volumes refer respectively to the southern cathedrals—Winchester, Salisbury, Exeter, Wales, Rochester, Canterbury, and Chichester: the eastern cathedrals—Oxford, Peterborough, Ely, Norwich, and Lincoln: the western—Bristol, Gloucester, Hereford, Worcester, and Lichfield: the northern—York, Ripon, Durham, Carlisle, Chester, and Manchester. Such a division is not the best, geographically, which could have been made; for example, one would naturally look for Exeter Cathedral among the western, rather than the southern; and we should scarcely expect to find Lichfield placed among the western cathedrals. Admitting the difficulty of classifying these cathedrals in the strict order of the cardinal points, some such re-arrangement as that suggested might have proved more convenient, if not more appropriate. London is altogether omitted from the list; but Mr. Longman's recently-published book amply meets the deficiency.

The cathedrals of Wales are those of Llandaff, St. David's, St. Asaph, and Bangor: Mr. King, the compiler of this "Handbook," speaks of the one, or rather of the episcopal sees, as "the sole existing representatives of that British Church which was established in this country before the arrival or the conquest of the English." The prevalence of Christianity in Britain before the visit of St. Augustine, in the early part of the seventh century, is now doubted by few, if any, and Wales appears to have had its episcopal representative, in the Bishop of Caereon-on-Usk, at the Council of Arles, held in 314. Yet the history of the existing Church in England does not really go back farther than the arrival of St. Augustine in 596. "Christianity, and an organised Church, had been introduced in this country long before, and survived. But the British Church, after losing all its distinctive peculiarities, was gradually absorbed in the Church of the conquering races, and, like that, was ruled from Canterbury."

We do not find, and can scarcely expect to find, in the Welsh cathedrals the grand architectural features, especially externally, which are so striking in most of the English. Llandaff is somewhat imposing, with a rather elegant south-western tower and spire; but the north-western tower is heavy, and looks cumbersome. St. David's occupies a considerable area of ground, yet the edifice itself is simple. St. Asaph has still less external attraction; it is small, and might be taken for a respectable parish-church; while Bangor puts forth much greater pretension, both as to size and style of architecture. But if we enter any one of these four episcopal churches, something in them will be found right worthy of note: Llandaff, for example, which has no transepts, presents "a main arcade of unusual grace and dignity, and the eye is led down the long range, unbroken by a central tower, to the remarkable Norman arch terminating the presbytery, and beyond it to the vaulted roof and east window of the Lady Chapel." The roof of the nave of St. David's Cathedral is very remarkable and very beautiful: this is supposed to have been constructed towards the end of the fifteenth century. "By the employment of vast pendants, which at the sides take the form of immense overlapping capitals to some small shafts, the ceiling appears to be supported by a system of segmental arches effecting a threefold longitudinal division of the roof, and crossed by a similar range springing from the walls. . . . Both the arches themselves, and the straight lines which divide the principal panels, drip with minute foliations like lace-work, in a style of almost Arabian gorgeousness." The engraving given of this ceiling shows significantly its peculiar and magnificent character. Two-thirds, at least, of Mr. King's volume are occupied with his account of these two edifices.

* "Handbook to the Cathedrals of Wales." With Illustrations. Published by John Murray.

The history of the Welsh cathedrals, like that of almost every other similar building, whether here or on the Continent, presents a story applicable to all: they are the work of successive generations of architects, and though a comparative uniformity of style prevails in each, it is not difficult for the initiated to determine the periods wherein additions or alterations were made. Extensive restorations in these four have been in progress of late, and almost up to the present time, and these have delayed the appearance of this "Handbook," the author accounting for it in the fact that "the cathedrals have been filled with scaffolding; and it was found impossible, until recently, to procure such drawings or photographs as were necessary for the illustrations to the volume." The restoration of Llandaff, completed in 1869 under the superintendence of Mr. J. Pritchard and Mr. T. H. Wyatt, is stated to be "one of the most remarkable, and, in all those parts which are not entirely new, one of the most conservative which has ever been carried out in this country. That of Ely is, of course, far more splendid. But no British cathedral had undergone such changes, or had remained for so long a time in neglect and ruin, as Llandaff, when the restoration was first undertaken." Sir G. G. Scott, R.A., has directed the restorations of the three other Welsh cathedrals: that of Bangor has only just been re-opened; the restorations having cost, according to the estimate, upwards of £29,000; but the tower is not yet completed.

In conclusion: this "Handbook," with its numerous carefully-executed illustrations, by W. J. Whymper, is a fitting supplement to its predecessors. The entire series form instructive and pleasant guides to a knowledge of the character and history of our great ecclesiastical buildings.

AUSTRALIAN SCENERY.*

THE annals of the world supply no parallel fact to that which is offered by our own country in respect to her vast possessions in other lands. No Greek or Roman conqueror ever acquired such extent of territory, and retained it for long duration, as England has. We stop not to inquire by what means the acquisition has been made—on some occasions, undoubtedly, in a manner which can be justified only by political exigencies—yet the victors have proved a blessing to the conquered. Excluding the United States of America, founded by Englishmen, and peopled with those who speak the mother-tongue and are almost one with ourselves; our Indian, Canadian, Australian, and other possessions, constitute an aggregate area of such extent as to appear almost incredible. But, after all, the most wonderful fact with reference to this dominion is, that a comparatively small country like ours should have been able to obtain, and bring, to a certain extent, under its rule, territories of such magnitude, separated so far distant from each other, and also from those who hold authority over them. We read in history, and modern times have borne witness to it, of kings adding, by conquest, province after province adjacent to their own; but the complete isolation, locally, of England's colonies and dominions from each other and from herself, is what must always astonish those who reflect upon the subject.

Socially and commercially, Australia, the youngest of our colonies, though yearly making large advances in power and wealth, has a strong hold on the interest of the mother-country, with which it is so closely allied by the ties of consanguinity and mutual welfare. There are few, it must be allowed, especially among the middle and lower classes of Englishmen, who have not relations or friends whose home is now in that distant land. The extraordinary augmentation, of late years, in the prosperity and influence of the Australian colonies, and the correspondent addition to the number of those who have abun-

dant reason to regard them with interest, must render a book that shows and tells what they are peculiarly acceptable to tens of thousands here in England: such a work is Mr. Booth's "Australia," now in course of publication, and of which several parts are lying before us. Of the writer's qualification for the task undertaken, it may be noted that a previous work by him, "Another England: Life and Homes in Victoria," was most favourably noticed by the press generally.

The plan of his new book traces the discovery, colonisation, and early growth of the colony; its general history, government, scenery, &c., down to the present time; including details of its whole social life and the benefits it holds forth to settlers: the programme, so to speak, is complete; and, to judge from what we have in our hands, the work, both historically and topographically, bids fair to be very valuable.

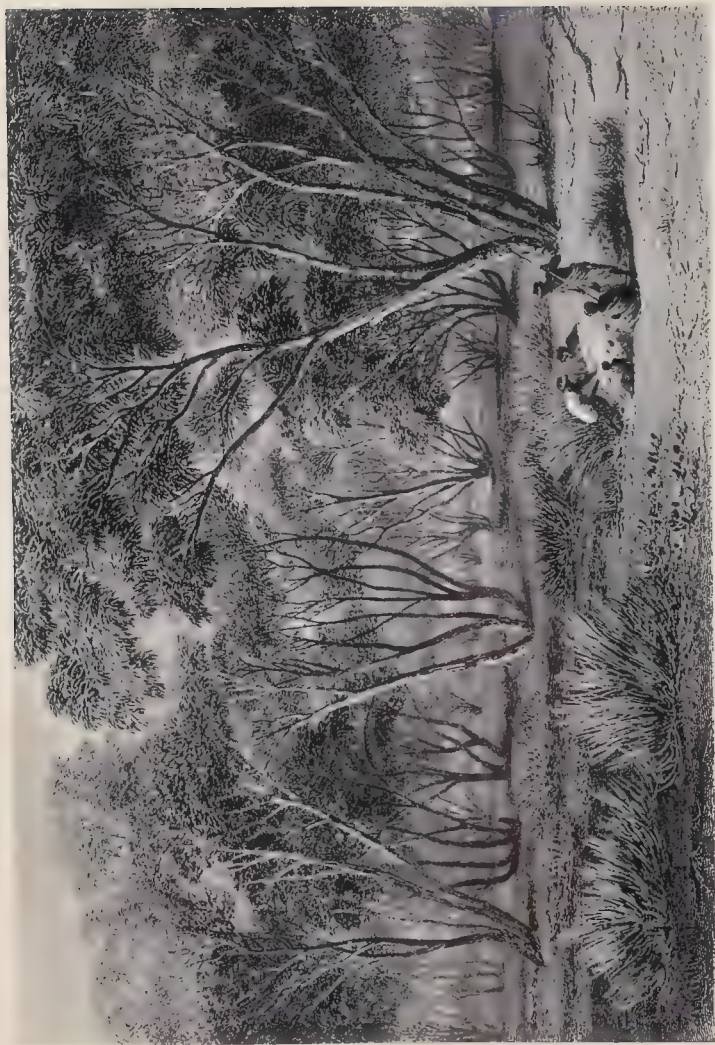
It is, however, with its latter features that our business more immediately lies; and of these, as exemplified in the engravings, we are able to speak in unqualified praise. Not very long since, Mr. Skinner Prout, a member of the Institute of Water-Colour Painters, paid a lengthened visit to Australia, travelled over a large portion of the most accessible parts of the country, and brought back a portfolio filled with admirable sketches of its picturesque scenery. Knowing the artist only, or rather mainly, as a delineator of architecture, like his uncle, the late Samuel Prout, we had no idea, till we saw the nephew's drawings, that he had so facile a hand and so true an eye for the delineation of landscape. Certainly, the lament of his worthy uncle, when he said to us one day in his studio, "I wish I could make my trees less like cabbages," need not be made by the younger painter, whose drawings supply very many subjects among the illustrations in this book. In addition to these, the publishers have selected from the drawings made by Mr. N. Chevalier, the artist who was in the suite of the Duke of Edinburgh when his Royal Highness visited the continent and islands of the Pacific in the *Galatea*. These drawings, it will doubtless be remembered, were exhibited about two years since at the Crystal Palace. Another artist whose aid has been also given to the illustrations is the marine-painter, Mr. O. Brierley, who, if we are not mistaken, also accompanied the Duke in the *Galatea*. These names do not, however, exhaust the list of artistic contributors.

The engravings—four of which are published in each part—are executed in the line-manner by the best engravers, many of whom are already well known to our subscribers through the plates monthly produced in the *Art-Journal*. This style of Art-work, as we have often had occasion to remark, though the highest in the scale of reproduction, is falling into disuse rapidly; any publication, therefore, which tends to encourage it and keep it alive, as does this work by Mr. Booth, deserves support at the hands of every lover of Art, independent of other considerations. The engraving annexed, Mallee Scrub, supplies an example of the general character of the illustrations as well as of the manner in which they are executed.

We are not so conversant with the peculiarities of Australian landscape or with the occupations of the native rural tribes, as to describe accurately this scene at Mallee Scrub; and the portion of the text before us does not give the information. The growth of these forest-trees is, however, very remarkable; it will be noticed that three or more distinct trunks shoot upwards from the ground, and rise to a considerable elevation, as a rule, before putting forth their graceful feathery foliage. They have ample room for expansion, but whether this arises from natural causes, or is the effect of clearances of the land, we cannot explain: it almost seems to be the latter; for the figures rather lazily at work in the foreground appear to have gathered together a crop of something or other belonging to the vegetable world which may be the produce of the spot. The word "scrub" is often applied to land covered with stunted bushes, of which there are many here, like in character to our broom; and in Australia it has long been used in speaking of the wilds of that country. But whatever may be the exact description of the scene, the picture shows a very striking phase of landscape.

* "Australia." By Edwin Carter Booth, F.R.C.I. Illustrated with drawings by Skinner Prout, N. Chevalier, &c., &c. Published by Virtue and Co.





CHAPTERS TOWARDS A HISTORY
OF ORNAMENTAL ART.

BY F. EDWARD HULME, F.L.S., F.S.A.

VII.

WE propose in the present chapter to enter at some little length into the vexata quæstio of the naturalistic or non-naturalistic treatment of the various organic forms, animal or vegetable, that enter so commonly into the details of ornamental compositions; to endeavour to throw some light on this moot point, and to indicate to the student not our own ideas alone, but also more especially to bring forward the opinions of some of the numerous writers who, from their position and experience, we feel justified in citing as authorities. The student, on turning over the pages of one writer after another, will probably on this point, as on many others, feel himself growing somewhat bewildered by the varying advice he receives from his authors; finding precepts that are, if not directly antagonistic, at least so arbitrary in their differences that he derives little or no help from their perusal; the question of the due amount of healthy naturalism or decorative conventionalism being, like the fights of the Guelphs and Ghibellines, or the more modern contests of the Classic and Gothic factions in architecture, a question that is apparently repeatedly being settled, and yet as persistently breaking out afresh; hence, while we have fixed ideas of our own on the point, it is only just to say that there is considerable difference of opinion, since the whole question is one of degree, and one will more stringently than another in such a case draw the line.

The forms of Nature, so varied in character, so rich in detail, are full of suggestive material for the designer, and will ever be found a storehouse filled with graceful and appropriate motifs to aid him in his work. As the best reproduction, however, of these would be but imperfect, and could only fail in its endeavour to convey to the mind any true impression of the pristine gratification afforded by the real plants in all their natural loveliness; and as such attempt, even if successful, would be out of place, being pictorial, not decorative; adaptations rather of these natural forms, suggestions of their natural beauty under such measure of conventionalism as would render them pleasant ornamental forms, while at the same time reminding us of the natural floral form so far as the circumstances of the case render desirable, are preferable to any attempt at realism. Nature should not be merely copied and applied, her beauties should rather be adapted; the rose that in the sunlit garden is loveliness itself, is monstrous when, with full attempt at relief, we see it attempted in its delicate tints and gradations of colour in the square stitches of wool-work on a chair cover. The more perfect the imitation of nature, moreover, the greater the mistake. Our objection to the rose on the carpet or chair-back does not therefore arise from its being a distortion and libel of nature merely, but from the fact that in any case its presence is undesirable, its place being inappropriate. The greater respect we have for the loveliness of nature, the less should we care to crush its similitude beneath our feet; in addition to this, the wealth and variety of nature are singularly ill represented when a naturalistic group of flowers is by the exigencies of manufacture repeated in fac-simile at regular intervals. While, however, it appears to us totally wrong to merely reproduce nature imitatively as nearly as our imperfect means will allow, it is, we think, almost as great an error persistently to ignore her. While, on the one hand, the naturalistic treatment of oak spray in Fig. 7, from a decorated Gothic example, errs on the first ground, the Elizabethan carving, Fig. 6, is as objectionable on the other account, since in it the designer, while professing to give ornament of a foliate character, has persistently ignored the first principles of vegetable growth. In the Decorated example, the spray of oak is strictly naturalistic in treatment; beyond a general balance of masses, there is nothing done to in any way adapt it to its new function, nor has it any connection, as in the purer style that

preceded the Decorated, with the surrounding mouldings; for while in the Early English or Early Pointed style the conventional foliate ornament always sprang from the mouldings, was thus incorporated with the work, and became part and parcel of it, in the Decorated the forms are not merely more naturalistic, but cease to show this principle of growth, and instead of springing from the constructive lines, appear only as wreaths encircling the columns, or as detached sprays in some way adhering to the face of the work, a feature by no means so pleasing to the eye nor so satisfactory to the mind. In the best ornament it will always be found that the point of attachment is clearly to be



Fig. 1.

traced, that there is always somewhere a definite growing point from whence all the lines spring, and to which they can again be traced. The Egyptian remains, so valuable in many directions as guides, do not fail us here; we feel at once, on looking at Fig. 13, the great and additional beauty that the definite and rigid line gives as a base to all the forms that spring from it. This very beautiful example may be seen on a kind of tablet before one of the large figures in the British Museum. The figure is of a black basaltic stone, and stands amidst the effigies of gods and goddesses that fringe the central walk in the large Egyptian saloon. Only a portion of



Fig. 3.

served, as the central waved stem from which all the leaves are given off appears at regular intervals through the circular openings, and so far from being ignored, rightly becomes an additional and valuable element in the decorative effect of the whole. Of the other Art-periods that are more especially English we need say but little, as the twelfth century work dealt rather in its ornamental details with arbitrary forms, like the zig-zag and cable mouldings, than with representations of animal or vegetable forms, though, when introduced, they were often, in spite of the rudeness of the art, very



Fig. 4.

good in conception and artistic in feeling; while in the decaying Gothic that succeeded the fourteenth century work, the forms are often harsh, the vigour and truth of nature is ignored, a lifeless repetition of a few set forms is felt (see Fig. 4, an example from Balliol College, Oxford), and the work is curious, if of interest at all, rather as a piece of manipulation than on any higher account; the gouge or chisel marks so commonly produced over the foliage still further giving it a laboured and non-natural appearance. The Elizabethan period, of which

the ornament is here shown, as above this other lines of equally characteristic forms are introduced, and only the necessity of gaining as great a variety as possible in our illustrations has prevented our giving more of these. The Early Decorated is perhaps the Art-period best fitted to furnish us with exemplars of the true treatment of vegetable forms; for while the Early English or thirteenth century Gothic, though often exceedingly fine, errs perhaps somewhat in presenting little variety of form, and the fourteenth century work, avoiding monotony, is too literal in its treatment of the profusion of natural forms therein represented, the intermediate and tran-



Fig. 2.

sitional period neither errs in ignoring natural beauty nor in too servile a treatment of it. Fig. 2, a portion of a running moulding, from the doorway of the Chapter House at Rochester Cathedral, and dating about A.D. 1340, is a very good example, the leaves being sufficiently true to natural forms to derive, on that account, added interest, while the whole treatment is sufficiently conventional to satisfy decorative requirements. A very good cast of the entire doorway may be seen in the South Kensington Museum. Our readers will notice that the law of growth, of which we have been writing, is here strictly ob-

served, as the central waved stem from which all the leaves are given off appears at regular intervals through the circular openings, and so far from being ignored, rightly becomes an additional and valuable element in the decorative effect of the whole. Of the other Art-periods that are more especially English we need say but little, as the twelfth century work dealt rather in its ornamental details with arbitrary forms, like the zig-zag and cable mouldings, than with representations of animal or vegetable forms, though, when introduced, they were often, in spite of the rudeness of the art, very

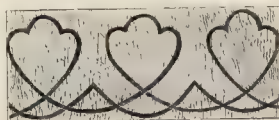


Fig. 5.

pure and good that it presents no faulty examples; our remarks, therefore, must be considered as generalisations, and descriptive of the great mass of the works of any period to which we may refer. The student will do well to study, on the one hand, the works of those who, like the Chinese, appear to place themselves frequently beyond the pale of what we ordinarily accept as canons of taste; on the other hand, not slavishly and without due appreciation, to feel bound to admire a thing because it has been dug up in Greece, or sculptured in some crumbling old

northern cathedral. "The ornament of past ages is the tradition of the ornamentist, and tradition ever hands down to us things good and bad, both equally consecrated to most minds by the authority of time; but a moment's reflection will show how necessary it is to discriminate before receiving anything on such authority. A church or temple built in a rude age remains undisturbed by some happy chance, a villa or theatre in a remote provincial town escapes the fatalities of accident and time, some tomb is opened, some overwhelmed city exhumed from the débris of ruin that had gathered over it. The ornamental details found therein are copied and illustrated by the notes of antiquaries, and published in the proceedings of learned societies, and are by many at once regarded as authorities for imitation; it being forgotten that they were perhaps the works of obscure provincial artists, of a barbarous age perchance, or of a people with whom Art, no longer studied for its principles, had ceased to progress or had rapidly declined."

The mediæval period on the Continent tallies very nearly, both in dates of transition and the character of the work, with our own, a result doubtless brought about by the migratory bands of architects and artificers who travelled throughout Europe; and it is in the Early French and Early Italian, as in the Early English, that we look for the best examples of decorative treatment of foliate and floral forms. Figs. 9, 10, 14, are examples of Continental Gothic. Among the nations of antiquity, the Art of the Egyptians is pre-eminently adapted to serve as a model to ourselves, the forms being diagrammatic, suggestions of the natural and beautiful growth of the living plant, admirably adapted to the requirements of ornament, containing no fictitious effects



Fig. 6.

of relief nor simulated shadows, no attempts at foreshortening, no violations of the natural laws of plant-growth, or of the characteristics of the natural animal-form. Egyptian Art, too, is worthy of note in another direction: it deals exclusively with the animals or plants of the land; thus in the former class we see the ibis, vulture, beetle, and many others; in the latter the lotus, papyrus, and date-palm; unlike the modern English principle of manufacturing the ornamentation of capitals and stringcourses, *ad nauseam*, with a plant of southern Europe, the acanthus, a plant unknown in England—a plant that the Greeks introduced into their work, perhaps too rigidly to the exclusion of other equally beautiful forms, but yet with a delicate sense of its beauty; a plant that the Romans equally readily adopted, and that, therefore, from its classic associations, has obtained firm foothold among us with all those who look not to the living spirit of Greek or other Art, but to the mere letter, those who can copy being always a larger body than those who can create. On Greek vases a very considerable variety of forms may be met with, some of the ornamental bands being clearly derived from the vine, laurel, olive, or ivy; numerous examples of these may be seen in any extensive collection of Grecian antiquities. Our own national museum affords abundant illustrations.

Of Assyrian ornament we have but scant knowledge, as but little decorative work appears on the Ninevite and other remains. Plants are frequently represented in the sculptures, but in these cases they are always pictorial elements, accessories of a picturesque character, not in any way decorative in intention; these representations therefore do not fall within the scope of our present purpose. Passing on to the Romanesque

and Byzantine Art-periods that arose at the decay of the old classic nations, we naturally find them using much of the old material by



Fig. 7.

which the artists and designers were surrounded; and though for some time after the extension of the Christian faith the old heathen forms were, from by-gone associations, under a ban, yet as this feeling died away, the old forms were again freely used, though, owing to the introduction of an Eastern influence, not exactly resembling the classic types. Hence, while in Venice and



Fig. 8.

elsewhere we find the acanthus freely employed, we are conscious that it is in some respects scarcely the more familiar form adopted by the Greeks, the veins being deeply incised, and the general effect of the outline much more angular; the classic form being flowing and graceful, the Romanesque and Byzantine treatments ruder in treatment frequently, but with a healthy



Fig. 9.

vigour that appears fully to compensate for the change. The Art of this period being, as we have seen, almost entirely symbolic in its cha-

acter, a great use is made of such animal and vegetable forms as have a symbolic and inner meaning; hence the lion, serpent, dove, eagle, vine, lily, and many other forms of this nature are very freely introduced, always however with a due regard to architectural and decorative requirements. Sta. Sophia at Constantinople and St. Mark's, Venice, are two excellent typical examples of this symbolic Christian Art. We need scarcely remind our readers that Constantinople was not captured by the Turks until A.D. 1453, and though Sta. Sophia is now a mosque, it was for centuries a Christian cathedral.

Mohammedan Art, whether Saracenic, Moorish, Persian, Arab, or Indian, differs from all beside in this; that whereas in other periods æsthetic considerations entered largely into the question of a greater or less naturalism of treatment, such treatment was by the precepts of the Koran strictly forbidden; it was not allowable to represent the likeness of any living thing, animal or vegetable; the stringency of this command of the prophet led to a very individual and marked style of treatment, though the curves and details almost unavoidably partook of a foliate character, as we may see in our Fig. 1, a fragment from the Alhambra, where the forms, though strictly conventional, have a suggestion of nature in them, and recall the pleasure we have felt when wandering through the forest in spring time, and seeing amidst the hyacinths and anemones the young heads of fern unrolling themselves. The Indian example, Fig. 16, is still more conspicuously indebted to nature, though it is itself rigidly conventional in effect. Fig. 8, a piece of Tunisian embroidery, is another good example. The Persians and the Moors of Spain, less orthodox than other Mohammedans, do not so stringently observe the



Fig. 10.

requirements of the Koran in this or in many other respects; hence on Persian pottery, for instance, the student will find very naturalistic representations of plants, as the pink, rose, borage, and hyacinth; while in the Alhambra, one of the inner courts, the Court of Lions, derives its name from a fountain in the centre, the basin being supported by a ring of lions, not of a very natural character certainly, but still sufficiently so to bring them within the religious prohibition, while the inscription round the fountain betrays the fact that it was want of power, not want of will, or the restraint imposed by Mohammedan precepts, that prevented their being more life-like than they really are, as the portion of the inscription relating to them runs as follows:—"Truly, what else is this fountain but a beneficent cloud pouring out its abundant supplies over the lions beneath. Like the hands of the Caliph when he rises betimes to distribute among his soldiers—the lions of war—their bounteous reward. O thou, who beholdest here these crouching lions, fear not, for life is lacking to enable them to show their fury." A sufficiently needless caution, as all will agree who have seen the originals in the Casa Real or the casts of them at Sydenham.

Among the Chinese and Japanese we meet with extreme examples both of naturalism and conventionalism, the forms being sometimes clearly derived from nature, while at others they are grotesquely unreal; in the former class the chrysanthemum and bamboo are especially common, the treatment is very frequently a detached and unsymmetrical spray, as in Fig. 12, powdered at irregular intervals over the ground.

We turn now for awhile to the consideration of the question as reflected in the writings of

others. Mr. Ruskin, in dealing with the question, says in one passage that "all noble ornamentation is the expression of man's delight in God's work."

It appears to us that the following remarks by the same writer exactly express the requirements of the case. "Ornamentation should be natural, that is to say, should in some degree express or adopt the beauty of natural objects; it does not hence follow that it should be an exact imitation of, or endeavour to supersede, God's work. It may consist only in a partial adoption and compliance with the usual forms of natural things, without at all going to the point of imitation; and it is possible that the point of imitation may be closely reached by ornaments, which nevertheless are entirely unfit for their place, and are the signs only of a degraded ambition and an ignorant dexterity. Bad decorators err as easily on the side of imitating nature as of forgetting her, and the question of the exact degree in which imitation should be attempted under given circumstances is one of the most subtle and difficult in the whole range of criticism." There may be conventionalism of colour, conventionalism by cause of inferiority, where a subordinate part requires subordinate treatment; conventionalism on account of imperfect means, or the restraints of production, as in stencilling, weaving, or braid-work, where, as in Fig. 5, the ornament must run in continuous lines so to prevent the necessity of frequently cutting the braid, and many other such-like processes where the tools or the materials at the designer's command will not permit much freedom; conventionalism, as a religious requirement, or finally the conventionalism of free choice. Mr. Wormum thus defines the difference between Naturalism and Conventionalism:—"A natural

these forms without adapting them, which constitutes a false principle." Dr. Dresser says:—"Mere imitation is not ornamentation, and is



Fig. 12.

no more Art in the higher sense of the term than writing is itself literature, for in order to the production of ornament, there must at least be

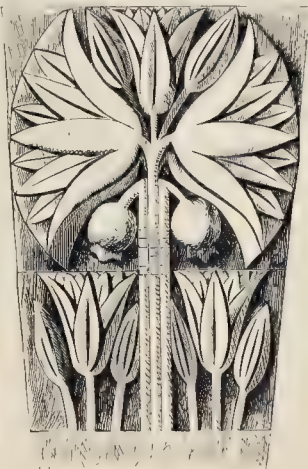


Fig. 13.

must at once give place to the photographer, who by his art repeats natural objects with far more accuracy than the most careful draughtsman; but photography cannot invent, as it is devoid of the mental or imaginative faculty, for the working of the mind is essential to the production of decoration. Vegetable nature treated conventionally will not be found to be far removed from truth, but will be merely a natural form, or a series of natural forms, neither marred by blights nor disturbed by winds, adapted to the fulfilment of a special purpose, and suited to a particular position; for the most perfect examples of what is usually termed conventionalised nature are those which express the intention of nature, if we may thus speak, or are manifestations of natural objects as undisturbed by surrounding influences and unmarred by casualties." Sir Gardiner Wilkinson says:—"The imitation of natural objects for mere ornamental purposes usually disagrees both with the materials used, and the place where they are introduced; it is also an indication of poverty of invention and a deficiency of taste for design. To obtain ideas for Ornamental Art, nature should be carefully studied, and the beauties she presents should be fully understood, but she should not be directly copied in any unsuitable material; however good the copy, it has the fault of being an imperfect representation of what it vainly attempts to imitate, while it should have been satisfied with its proper and humbler office of merely ornamenting." Mr. Owen Jones is, in his "Grammar of Ornament," equally clear on the point: "Flowers or other natural objects should not be used in ornament, but conventional representations of them, sufficiently suggestive to convey the intended image to the mind without destroying the unity of the



Fig. 16.

subject they are employed to decorate;" and in another passage he thus repeats the idea: "In all the best periods of Art, all ornament was rather based upon an observation of the principles which regulate the arrangements of form in nature, than on any attempt to imitate the absolute forms of those works; whenever this limit was exceeded in any Art it was one of the strongest symptoms of decline, true Art consisting in idealising, and not copying, the forms of nature." If safely be found in the multitude of counsellors, our readers will, we trust, not think our preceding quotations superfluous or monotonous, since even the very repetition of the same principle by writer after writer will, we trust, tend the more to impress the recurring truth on the mind of the reader. Renaissance Art, often very beautiful, both in general effect and in its details, is characterised as a whole by a great use of natural forms, though these are ordinarily conventional in their arrangement, and at times combined—as in Fig. 11, where a stem surmounted by a poppy capsule has lateral leaves of the oak—in a way that can scarcely be deemed justifiable. The great use of grotesque animal-forms in combination with plant-forms is another very characteristic feature; the tail of a griffin often terminating in elaborate foliated spirals, or at other times, as in Fig. 3, these may spring from a human head and supply the place of the more usual hirsute appendages. The consideration of the various styles or periods of the Revival would require far more space than can here be devoted to it, but many excellent works are open to the student, and examples well worthy of study may be seen in the Kensington Museum, in some respects supplying evidence of what should be avoided; but containing, too, very much that is well worthy the consideration of our designers.



Fig. 11.

treatment implies natural imitation and arrangement, but an ornamental treatment does not necessarily exclude imitation in the parts; as, for instance, a scroll may be composed of strictly natural parts, but as no plant would grow in an exactly spiral direction, the scroll form constitutes the ornamental or conventional arrangement (as in Fig. 15). We may, however, have conventionalism of details as well as conventionalism of arrangement." "There can be no question," he goes on to say, "that the motive of ornament is not the presentation of natural images to the mind, but the rendering the object ornamented as agreeable as possible to it, and therefore the details of decoration should have no independent character of their own, but be kept purely subservient to beauty of effect. This can hardly be done, or rather cannot be thoroughly done, but by the adoption of conventional ornament, whether flowers, foliage, or other natural forms; because as a conventional or merely geometrical form can really have no individual associations, and yet at the same time may present an extremely beautiful effect, the whole of that effect is simply auxiliary to the general effect of the object decorated, the ornamentation is purely accessory;" while again in another place he says:—"You frustrate the very principle of nature, upon which you found your theory, when you represent a natural form in a natural manner, and yet apply it to uses with which in nature it has no affinity whatever." Mr. Hudson is equally explicit: "There is a great difference between the terms applied and adapted, they in fact express the wrong and the right use of vegetable forms; all natural forms require certain modifications to adapt them for other than their own natural situations, and it is the neglect of this, and the simple application of

adaptation. Our so-called natural wall-papers will illustrate the first or most elementary step taken towards the production of ornament, for



Fig. 14.

adaptation has here been considered so far as is absolutely necessary, in order that the design may repeat in the mechanical manner necessary



Fig. 15.

to its production, and no further. If mere imitation is ornamentation, then the ornamentist

SOUTH KENSINGTON MUSEUM.

THE NEW ARCHITECTURAL COURT.

THE realisation of Gulliver's Brobdingnag in every-day life may possibly be a novelty worthy of the efforts after the sensational which have of late characterised the aims of the ruling powers at South Kensington; not simply those connected with the Royal Albert Hall, but the National Museum also. At all events, it appears as if the "big" and the "grand" were convertible terms in the minds of those who have inspired and directed the more recent structures in this favoured locality. The Royal Albert Hall, the Science Schools, and now the new Architectural Courts, seem to have sprung into existence under the influence of an architectural mania for exaggeration in size, and an ambition to "do the biggest thing out." But in addition to this peculiarity of structure, there is also manifested a very decided attempt at new constructions in decoration and colour, of which all that can be said is, that they are more daring in their revival of exploded details, and more utterly inharmonious in the strange combination of tints, than we should have considered possible, except in the forms and polychromy of an early effort to bid defiance to every known principle of composition and colour. Crudities in form and colour are excusable in the exteriorised decorations of a bazaar or fancy fair; but when such things are done as the permanent embellishment of a great national institution, the chief function of which is, or ought to be, the direction of public taste into true æsthetic channels, it is necessary to protest as loudly as possible, however polite the protests may be, in the hope of correcting notions based on some foregone conclusion, arrived at by some empirical process, having no basis in the true principles of science or Art. If it were a national object to discover what "not to do" again, then some of these experiments have a value of their own on economic grounds; but it is possible to push even this theory to the point at which the effort after economy in the future becomes positive waste in the present.

We shall have occasion to recur to this subject at no distant period, with a view of showing how thoroughly everything like sound practice in decorative Art has been, of late years, thrown to the winds by the department specially charged with its development, especially in the practical application of true principles to works in progress under its direction. Our present purpose is to notice the new Architectural Court which now forms the extreme southern extent of the group of buildings forming the South Kensington Museum. Captain Fowke's plan, as originally approved, contemplated the continuation of the admirably constructed and charmingly decorated courts which have now been so long familiar to the public. These courts, the joint design of Captain Fowke and Mr. Godfrey Sykes, if repeated, as proposed, would have produced an effect which can be easily realised by standing on the gallery at the north end, and imagining the scene before the spectator doubled in length, with the variation of objects resulting from the extension of space so gained. All this has been superseded by the changes made since the death of Captain Fowke and Mr. Godfrey Sykes: the courts erected and decorated by them are closed in at the south end, except the central passage on the ground-floor, and the gallery above it, which lead to the Architectural Court erected under the superintendence of General Scott.

This court is divided into what may be considered as an east and west court, 135 feet long by 60 feet wide; the height to the centre of the elliptical glass ceiling being 83 feet. A narrow gallery runs round the upper portion at a height of 50 feet, and the central passage-floor and gallery dividing the two courts is 17 feet. The object of the court, and of the enormous space and height provided within its four enclosing walls, is to provide for the exhibition of full-size reproductions in plaster, and for architectural examples of exceptional dimensions. Unfortunately, as we think, the size of each division of the court has proved a temptation to put objects of such dimensions into them that some casts can-

not be seen in a proper manner, while they have the effect of crowding out of sight those of more suitable proportions, which if seen properly would give dignity and grandeur to the arrangement. In short, this is an illustration of working a good idea to death, for the want of obedience to the law of restraint, which is, on account of its difficulty, the last thing learnt in Art; and of which evidence exists at South Kensington that if ever it were learnt, it has been of late years unlearned and repudiated: whether consciously or not it is difficult to say.

The central object in one division—a cast of the Column of Trajan—really forms two objects, or portions of the one column. These dwarf the proportions of everything else, and even the structure itself, so long as either portion remains within the range of vision. At present the cast is incomplete, the base only being covered with the details in plaster, in addition to a portion of the grand subject of the spiral bas-reliefs. As these ascend the column, the march of the warriors of Rome will come to a sudden conclusion at the glass-ceiling, but will recommence on the floor of the court, at the base of the second portion of the column, which at present is simply a structure of brickwork swathed in cartridge-paper.

The corresponding structure on the eastern side, is a cube-like erection of uncouth proportions, inside which is a plaster cast of Akbar Khan's throne at Fāthpūr Sikri, near Agra, India; and forms the centre of a group of most interesting and admirable casts of Indian architecture. This unfortunate erection gives the throne the appearance of a decorative preparation for a horse-mill for pumping water out of a mine. The external portions of this cubical structure is decorated at one end by an experiment in pictorial *sggraffito* work, and at the other by a clever piece of scene-painting, a view of Fāthpūr Sikri and the surrounding country. In this place Akbar Khan is stated to have given audience to petitioners and others, he being seated in the central portion of the erection, which is approached by four narrow galleries running from the four angles to the central circle that formed the Diwanee Khas, or throne seat. The original is ascribed to the sixteenth century, and is of course Mahomedan.

Dismissing the two examples which we are compelled to regard as the radical mistakes in the arrangement of the court, it is pleasant to call attention to the fine reproduction of the Puerta della Gloria, from the Cathedral of Santiago de Compostella, Spain. This is placed against the north wall of the western side. The original is by Master Mateo, and the date is upon it, 1188. It is a magnificent example of the Art of the period as peculiar to Spain, and the possession of such a cast is a glory to the museum. Another Spanish work of a totally different character, the cast of an arch in the central nave of the Jewish synagogue at Toledo, Spain, is near. This was consecrated as a Christian church in the fifteenth century, and is known as the Santa Maria la Blanca. It is a very excellent example of Espano-Moresque Art of the fourteenth century. The admirable cast of an angle of the cloisters of San Juan de los Reyes, at Toledo, a fine example of Spanish architecture of the fifteenth century, completes the series of casts from Spain at present in the Museum. There is, however, a most interesting original object placed in connection with these casts. This is an "alhacena," a recess, or cupboard, constructed of stucco, embellished with arabesque ornaments and inscriptions, in the manner peculiar to Spain during the Middle Ages. It was known as the "Botica de los Templarios," or Templar's dispensary, from its evident use as a repository of medicines for an apothecary. It stood in an old court at Toledo called the "Casa de la Parra," whence it was acquired for the museum during some alterations.

A very remarkable example of fifteenth-century German Art is reproduced and forms a great attraction in this court, although it is to be regretted that it is practically blocked in by the upper portion of the Trajan column. This is a cast of the celebrated Schreyer monument, from the original in marble outside the St. Sebaldus Church, at Nuremberg. The work was executed by Adam Kraft, in 1492; and is a marvellous

example of painstaking detail and expression, representing in three separate compartments the Entombment, the Resurrection, and Christ raising the Cross.

We must overlook the fine casts so long in the possession of the Museum, and exhibited in other positions, chiefly from examples in England and Scotland, and call attention to the large and important reproduction in plaster, placed against the south wall of the eastern side of the court, of the great chimney-piece in the Council Chamber of the Palais de Justice, Bruges.

The cast of the Frieze by Thorwaldsen, presented to the Museum in 1862 by the Danish Commission of the Exhibition of that year, has been removed from the north court, and fixed above this chimney-piece; while several of the reproductions in plaster, painted to imitate bronze, and acquired in past years, have been arranged on the floor at this end of the court.

The reproduction of the Eastern Gateway of the Sanchi Toppe, a description of which, with illustrations, was given in the *Art-Journal* of March, 1870, is placed near the centre of the court, in front of the erection devoted to the Throne of Akbar Khan, and different other illustrations of the architecture of India at various periods are placed near, and present ornamental details which are worthy of careful study. On the north wall of the eastern side, an enormous diagram is placed; showing to scale the comparative dimensions and forms of the principal buildings of the world. This is an enlarged copy of an original drawing prepared by the late C. R. Cockerell, R.A., in 1849, with additions of buildings of importance erected since that date, notably the Crystal Palace, Victoria Tower, Albert Hall and Memorial, &c.

The central passage on the ground-floor between the two divisions of the court is occupied by illustrations of mosaic work of various ages and styles, collected during the past few years in connection with the tendency to mosaic decorations, fit and unfit, which marks the progress of the South Kensington buildings. The corresponding gallery above is filled with the admirable collection of wrought-iron work belonging to the Museum which formed the subject of a series of articles in this Journal some years ago; and which is at length fairly exhibited in such a manner as to make it useful to the Art-workman and student. Further illustrations of mosaic decorations, chiefly drawings, and coloured paper casts, are arranged on the walls.

It may be well here to remark that, in addition to the collection of iron-work, other original examples connected with architecture, are placed in these courts, and they contrast well with the reproductions. Most of them have been noticed from time to time in the *Art-Journal*. For example, the fine Rood-loft, from the Cathedral of Bois le Duc, North Brabant, is placed at the south end of the west side, with an entrance door through the central archway. The fine Spanish altar-piece from the destroyed church at Valencia, representing the legendary history of St. George, also some carved altar-screens, &c., formerly placed in the cloister of the other courts. These, with the wrought-iron screens from Hampton Court, give variety of colour as well as form to the arrangements.

The upper gallery of this great court is not accessible to the general public, but we understand it to be available for students of ornamental Art. Here is arranged in chronological order a large and valuable collection of plaster casts of ornament illustrating the various generic styles from Assyrian, Egyptian, Greek, and Roman, down to the Italian, and French, Renaissance; affording a valuable lesson to any one desiring to study the spirit of the original works; as, happily, plaster-casts, properly executed, bring this spirit before the student better than any other mode of reproduction.

Altogether, whatever may be said of the sensational aims manifested in the structure, and the introduction of the two largest and certainly least useful examples, this architectural court is an important addition to the National Museum of Decorative Art. The lighting by night is a success; all who desire to see it for the first time under the most favourable circumstances, had better pay their first visit in the evening, when the effect of the whole is softened.

THE
UNIVERSAL EXHIBITION
AT VIENNA.

PASSING by the well-known "William" and "Harold" vases, with their admirable imitation of Limoges enamel, their designs by the late Daniel Maclise, exquisitely reproduced by the late T. Bott; the charming turquoise jewelled tea-service presented by "the Faithful City" to the Countess Dudley, we shall proceed at once to the speciality of the display, made by the Worcester Porcelain Company, the so-called Ivory-Porcelain. Unique in design, quaint, without losing a certain eccentric beauty, it is, however, one of those fabrics that owe more to the original beauty of the material than even any subsequent embellishment. The difficulty of manufacture would seem to be considerable, from the shrinking of the "gliss" in firing, sometimes—notably in the case of statuettes—half-a-dozen failures occurring before a faultless work is produced. This once overcome, the peculiar ivory-appearance is given by a warm, almost cream-tinted, enamel, the process of firing being stopped at an intermediate stage between biscuit and glaze; and in some of the smaller specimens the effect of the ivory and of the glaze given by another firing is shown, hardly, we think, with compensating success. Two swan-gondolas, for floral decorations, are attractive alike for beauty of form and for the contrast the warm ivory would give to its brighter-hued contents; and an elephant in ivory and bronze, alike quaint and pretty, would seem to be carved from an ivory-tusk, and mounted on its brazen stand by some Oriental artist. There are many vases of various shapes, designed by Hadley: an octagon pair decorated with the story of the silkworm in bronze and gold, and a series of six—a pair of pilgrim, or gourd vases, having for subjects, 'The Potter at his Wheel,' 'The Oven for burning the Clay,' 'The Process of Glazing,' and 'The Painting of the Ware'; two tall square vases, representing 'The Mining of the Cobalt,' 'The Mixing of the Clay,' and two vases of flat shape, 'The Making of Seggars,' and 'The Enamel Kilns.' All these are very pretty and very novel, the last six going to enrich Sir Richard Wallace's already sumptuous collection; but in this material we prefer a pair of large tusk-vases, elaborately pierced and carved, and mounted on bronze stands, enriched with gilt birds and tortoises. In these the imitation is so admirable, that even on close inspection it is almost impossible to discover they are not remark-

able specimens of dainty chiselling, for it is only by the touch detection is possible. Notwithstanding many richer specimens are present, we think the very simplicity of these vases, and the thorough oneness of taste in conception and execution, make them, per-



Porcelain and Earthenware: George Jones, Stoke-upon-Trent.

haps, the most remarkable objects even the Worcester Company has to offer. The same figures, birds, and flowers, in bronze and base has been also used for a large pair of colours, for a large *plateau*, with a border of



Porcelain and Earthenware: George Jones, Stoke-upon-Trent.

ivory, designed by Hadley, with a Chinese subject representing one of their gods, a perfect Bevis of Marks, doing battle with a dragon of Wantley of the "flowery land;" and a pair of pilgrim-vases, *pâte-sur-pâte*, in celadon: but to all these we prefer an exquisite pair of

pilgrim-vases in a far older material, the well-known Worcester porcelain. These, with a



Plateau: Elkington & Co.

ground of turquoise enamel, are painted by Mr. Williams with subjects after Birket Foster; and we think no higher praise can be given than that the *timbre* is unmistakably



Carpet: John Brinton & Co., Kidderminster.

that of the master; a task which, considering the *nuances* of Mr. Foster's style, and the hundred delicate touches by which he produces his charming effects, removes these productions very far above the level of ordinary paintings on china, and places them in the more congenial sphere of genuine Art. But before proceeding to another speciality, we must note two exquisite figures, by Hadley, of a Japanese lady and gentleman, remarkable alike for modelling and decoration. The speciality we allude to is a substitute for the creamy warmth of the Parian, called, from its appearance, terra-cotta and Persian turquoise. One statuette, the 'Bather,' by Brock, will suffice for the collection; and looking at it in terra-cotta and turquoise, and then in plain Parian, we unhesitatingly give the palm to the latter. Granted the difficulty of a red glaze that shall be dead, and the then greater difficulty of managing the turquoise, still, if metal on metal be bad heraldry, it strikes us it is more dubious taste to personate by a large amount of time, cost, and trouble, an inferior production in a material which, *tout simple*, is immeasurably superior; and it reminds us of the "collective wisdom" of the nation painting the stone of St. Stephen's Hall to represent woodwork. Still, as there is doubtless a market for them, and many customers, "like moths, are ever caught with glare," it may pay in a financial point, but in an aesthetic sense is simply *valde defendus*. The painted porcelain, besides the Birket Foster vases already mentioned, maintains to the full the very high repute of the Royal Works; but space will only permit us to note a pair of vases painted by Rushton, after Gainsborough's lovely Duchess (who kissed the butcher for a vote, the most pleasing instance of woman-suffrage on historic record) and the immortal 'Blue Boy.'

The collection, in all the specialities of this firm, is very extensive, and we were glad to note the sales had been equally so; among the purchasers being the Fine-Art Museum at Buda-Pesth, the St. Petersburg Museum, and crowds of notables from royalty downwards. Next in order we must take the substantial, well-known house of Josiah Wedgwood and Sons, whose "Queen's Ware" dates back from 1763, and whose famed Wedgwood-Ware boasted no less a designer than Flaxman, connected with the house, now carried on by Mr. Godfrey Wedgwood, grandson of the Wedgwood, still at the old Etruria, who produces the old ware, but we regret to note in place of an improvement, a decadence. It is stated that, whereas in the olden days cameo cutters were employed to finish the work, now the spirit of competition compels the use of dies alone to keep pace with the market; thus while the cost of production and natural expense to the purchaser is lessened, the sharpness of outline which formed so principal a beauty in the older specimen is lost, and its aesthetic value destroyed. We cannot but hold this to be bad policy. "Old Wedgwood" fetches a rare price, one that would easily be ob-

tained for "new," did it approach the artistic standard which made its reputation. Besides, why build in the old lines? why go in a mill-round repeating the old designs? Flaxman is dead; but other English sculptors, notably Foley, exist; and for one purchaser old Josiah Wedgwood could boast, there are a hundred at least ready to invest. Now *liberamus animam nostram*, and can proceed to the specimens. An excellent copy of the Portland vase purchased by the Buda-Pesth Museum, and some delicious specimens of dice-ware in *celadon* and yellow, appeared to us most noteworthy in the speciality of Wedgwood. There are also a chessboard and men after Flaxman's design, but produced in imitation of "Henri Deux," as quaint and ugly as that rarest and ugliest of porcelain, only worthy of a place in any collection for its scarcity, even with the interlaced H. & D. of Henry himself and Diana of Poitiers.

There are also some paintings on china fused in *under glaze* by the late M. Lesore; one, very excellent, purchased by the Edinburgh Museum; the other, hardly so satisfactory, as the colours in this most difficult of ceramic processes had run, and the general effect is cloudy. Here again, a lesson might be gained from a neighbouring stand, Messrs. Minton's, where English workmanship is allied with English Art in the person of no less distinguished a professor than H. S. Marks, A.R.A. And now we must proceed, remarking that Messrs. Wedgwood's display is unique, as any must be from their house; but still one hardly doing justice to their historic renown, or on a level with the progress of the age. Having mentioned Mr. Marks in connection with Messrs. Minton's Art-manufactures, we shall give the place of honour to his "Seven Ages," distinguished for all the Touchstonish humour in which his brush loves to revel, and for all his wonted mediæval lore, the gilt background aiding the pictures *à merveille*. The "Lover sighing like a furnace," "The Justice," with the inimitable expression on the faces of the two yokels; and "The lean and slippered Pantaloon," who seems forgetful of the fact that "crabbed age and youth cannot live together," seem to us, though all are admirable, as about the best of the series; one, intended for the recess of an "ingle neuk," and admirable company for that chimney-piece at Crewe, which, we think, already contains the artist's picture of the 'Bookworm.' A tea-service, with designs from Doré's "Don Quixote," would be an invaluable acquisition to a five o'clock tea, supplying a perfect library of ready-made conversation.

A beer-set, admirable alike for design and cheapness, merits note as bringing good Art within the reach of moderate incomes; but all these are but trifles to a superb Bleu-du-Roi vase, with gilt handles, having on one side 'The Toilet of Venus,' by Thomas Allen, taken, if we err not, from a painting by Boucher; and, on the other, an Italian landscape, by Henry Mitchell; this charming specimen of porcelain in

perfection, worthy of the Imperial Factory of Sèvres, has been purchased by no mean



Plateau: Elkington & Co.

judge of its merits, Sir Richard Wallace. Many *graffitos*, obtained by the process of placing various coloured clays on a dark background, and then producing the effects



Carpet: John Brinton & Co., Kidderminster.

by merely scraping lines or wholly removing parts, have a striking effect; and, by the boldness of contrast, furnish admirable relief to the sameness of a ceramic

collection; one, the 'Incubation of Cupids,' is so admirable, that we were not surprised to find it had been purchased a dozen times over; or might have been, if not sold early.



Cabinet—Ebony inlaid with Ivory: Jackson and Graham.

There are also vases and *plaques* of red body, painted with birds and insects in enamel mixed with colour *under* glaze, which though pronounced in style, are yet

by no means garish; but in our eyes, the gems of the collection are a series of *plaques*, by Solon, in *pâte-sur-pâte*, the ground generally of an olive-black, and



Carpet Border: Gower Woodward, & Co.

the cameo-figures produced by painting with white clay, in lieu of ordinary colours, the transparency of some portions and the exquisite management of the middle tints

giving them all the appearance of enlarged onyx and cameos. Both for execution and design M. Solon is to be complimented on his artistic success; and that we were

not singular in our opinion, is proved by the fact that many of the series have been purchased both by the Berlin and the Buda-Pesth Fine-Art Museums; some even will have to travel to the Massachusetts Museum at Boston.

Messrs. Minton's display, in which there is hardly any need to mention their majolicas, they being sufficiently well known, contains some new glazes, including the now fashionable Chinese yellow—the long continued popularity of which we doubt—the Persian turquoise, and a very charming plum glaze, which in various portions of the vase has produced many and beautiful shades. With this we conclude our mention of a collection distinguished alike by the enterprise of the firm, as by the talent of the artists whose services have been enlisted.

Messrs. Copeland and Sons, besides Parian ware, and a pair of vases in turquoise with gilt-relief painted in Watteau subjects by Beseche, have also produced a novelty for the present display in a Japanese dessert-service—the border in gold and turquoise, the *plaques* being painted by Hürten, in relief on enamel *over* glaze; and the result of birds, fruits, and flowers standing out from the *celadon*-ground must be pronounced a decided success; and one from the daring contrasts of colours, harmoniously contrasted nevertheless, certain to take with all tastes, refined or the reverse. All the specimens exhibited by this distinguished firm are well worthy of careful inspection, and cannot fail to add to their laurels. We note also, by the same manufacturers, a pair of Japanese vases with pierced sides, enriched with ornaments in gilt-relief, and elaborate paintings of a mandarin and his wife; and a large subject vase, the pedestal representing the four elements in relief on a *celadon*-ground; and the base with massy gold snake-handles, supported by four Cupids. As, however, our space is becoming limited, we must continue our researches, with the remark that we think the effect of the high glaze on the Cupids in the last specimen referred to detracts much from the artistic appearance of the whole, depriving the salient figures of all sharpness of outline. In Mr. Mortlock's case a pair of pilgrim-vases, painted by Coleman, illustrative of Cupids beneath orange-trees in bloom and fruit, has found favour with the Austrian Fine-Art Museum. A pair of *plaques*, by Rhodes, *under* glaze, representing a blonde and brunette naiad—are artistic gems—especially the latter; but Mr. Mortlock's success is made in a series of plates painted by lady-pupils of South Kensington: the heads of "Sweet girl graduates in their golden hair," and of some little boys by Miss Florence Judd, and similar subjects by Miss Gibbon, being marvellously good. And now we shall conclude our English notes with a line for two paintings on china, by Tayler, of an odalisque in a harem, and a dancing girl, of rare merit, the harem scene being quite Lewisian; a very cleverly contrived double-inkstand, the stands being nests and the covers birds; and a salmon

dish in Palissy-ware, a perfect miracle of cheapness; all of which worthily represent the establishment of Mr. George Jones, of Stoke-on-Trent.

No empire, no imperial display, yet though Sèvres be unrepresented, and each manufacturer, like Harry Smith in "The Fair Maid of Perth," "fights for his own hand," France has no reason to be ashamed of her share in the Prater in 1873; for, notwithstanding that the space allotted to her Ceramic display is absurdly inadequate for her requirements, contrasting strongly, as our neighbours complain, with the admirable position secured for Great Britain through the exertions of the English Executive, and that French goods are huddled together—there is no other term—in a bad light, yet the artistic tastes of "La grande Nation" have never yet manifested themselves more strongly than in the "little solid square" near the "Porte d'Italie." Firstly, then, we turn to the stand of M. Th. Deck, for the reason that not only is he an artist himself *jusqu'au bout de ses ongles*, but that with an honesty rare, we regret to say, among employers, he gives full merit to those whom he calls his "*collaborateurs*." The term he employs to express his productions is admirable—"Faïences d'Art"—as opposed to the word manufacture, and the long list of his Art-assistants proves he spares neither pains nor pocket in the search for perfection. Of his productions it may be well to say in starting, that all his colours are fused in, each piece being subjected to a fourfold heat for eighteen hours in the furnace; and this alone would establish his superiority. For not only are the tints as bright as if just spread on the palette, but they also defy time and damp—disproving the words of the poet, "All that's bright must fade!"

Four mural *plaques* by Gluck we must regard as 'pictures.' The subjects, 'Departure for, and Return from, the Chase,' 'Boar and Stag Hunting,' are all charming; the "go" of each living item, the mastery of composition, and the admirable management of colour, would do credit to any easel-picture, in which the artist can study his effects; and are simply marvellous in works where as much allowance must be made for accident, as for "windage" by a crack shot at a thousand yards. Nor do two "slabs," since we cannot say canvases or panels, of Arrleer fall short in merit,—'A Gleaner returning from Harvesting,' and 'A Boy with Load of Fagots.' These figures, nearly life-size, are vigorous as if the artist had solved the photographic problem and transferred them in colours to his "slab," while the landscape in both instances, golden autumn and chill December, is from nature, not "evolved from his inner

consciousness," as but too frequently is the case with even the best French *paysagistes*, notably

Corot and D'Aubigny. This artist's *plaques* of a "Grande Dame de par le Monde" of



Hohenzollern Carpet: Gower Woodward & Co., Kidderminster.

the days of Henri Deux, and a fair Hollander, the one with its border of Chinese yellow, the other with its background of purple and its

tiny four panels of woman's life, from petting the first doll to nursing the first baby, are equally admirable. Nor must the Titianesque



Carpet Border: Gower Woodward & Co., Kidderminster.

Charlemagne of M. Reiver be passed over; the nymphs of M. Ranvier, pure as 'La

Source' of M. Ingres, but with more of the warmth of flesh; an exquisite conceit, 'Amet

qui nunquam amavit," with its circle of apple-blossoms.

With such an *embarras de richesses* (noting a superb *jardinière*, on four legs, with massive bulk that would adorn the

hall of a palace, some glorious vases in turquoise glaze, *plaques* "Hispano-Arabe," with all the metallic sheen of olden ware, and a vase in which a bird-of-paradise supplies the entire decoration) we can but say

that the Maison Deck has, in this present Exhibition, not only equalled but surpassed all previous efforts.

Continuing in the ornamental groove, we next take Geoffroy et Cie. of Gien,



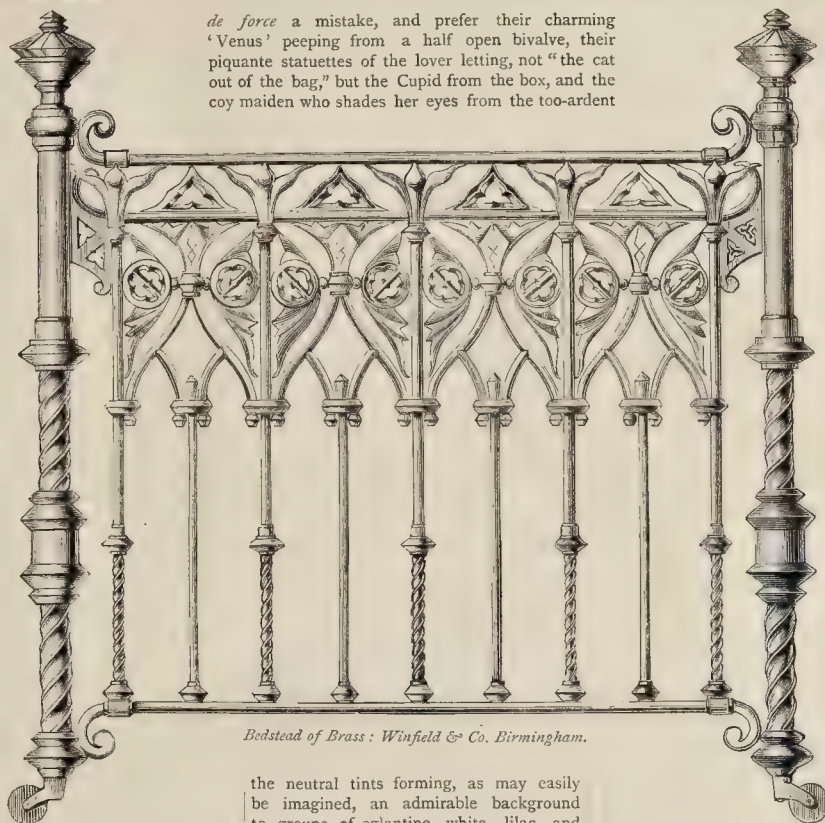
Cabinet, Carved Oak, Inlaid: Cooper and Holt, London.

with their imitations; and here we find admirable reproductions of the *faïences* of Rouen, both in blue and colours; of the blue of Moustier, and that of Delft, once precious as a black tulip; the ware of Marseilles, and the majolicas of Italy.

Here we use the word "ornamental" advisedly, for though Messrs. Geoffroy have adapted their *faïences* to table and toilette services, no possessor would entrust such valuable ware to the tender mercies of that ruthless destroyer of crockery, "the harm-

less domestic cat." Purely decorative is the display of Vion and Baury, with their statuettes in biscuit and colour; some of the former of very large size. And admirably as the proportions have survived the firing, we still think such *tours*

de force a mistake, and prefer their charming 'Venus' peeping from a half open bivalve, their piquante statuettes of the lover letting, not "the cat out of the bag," but the Cupid from the box, and the coy maiden who shades her eyes from the too-ardent



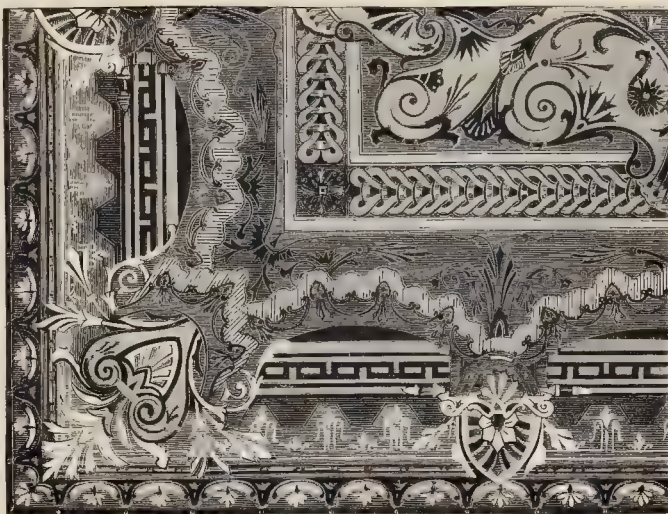
Bedstead of Brass: Winfield & Co. Birmingham.

glances of that bold, oad, improper little boy. Among the newest and the best of their manufactures we should select the Breton peasant in his "*brague-bas*," and the Bretonne with her coquettish "bonnet" and gold earrings; and a pair *en masquerade*, in which the lady's attitude is the very perfection of coquetry. A gentleman who bears a good name, though he differs in spelling from a former proprietor, Claud Lorain, from Bour-la-Reine, exhibits not only some admirable copies of majolicas from the interior of La Scala, Milan, but also some vases, graceful in shape as remarkable in tint—a clouded grey, varying from a "summer mackerel-sky" to a thunder cloud;

the neutral tints forming, as may easily be imagined, an admirable background to groups of eglantine, white lilac, and gorgeous dragon-flies. M. Claud Lorain is to be complimented on his taste and

omit his name from the top of his stand. Claude Gelée de Lorraine had no such false shame; he always signed *his* works.

Still enlarging on the decorative, the Palissy-ware of Leullier, *Fils*, and Bing is such as almost to make the brave old potter contented with the sacrifice of his wife's wedding-ring. Truth to say, there are some dishes that but need a little burying to dull their glaze and, a thing that is never done in our days, the counterfeit mark of the master, to pass with the best judges for genuine Palissy. A dish with crayfish and snakes seems admirable



Carpet: Tomkinson and Adam, Kidderminster.

wares, though we should recommend him not to carry his modesty so far as to till you pass to another of enormous size, embodying a pike, perch, trout, tench, eels,

serpents, mussels, cockles, apparently as recently caught as the ferns with which

they are grouped have been freshly gathered. But even Palissy must not detain us. We



Vases of Porcelain: Copeland.



Carpet: James Humphries & Sons, Kidderminster.

shall, however, stop for a moment before this "gaudin" of the days of the Direction.

THE ENGRAVINGS.

THE first page in this number contains examples of works in porcelain and earthenware, manufactured and exhibited by Mr. GEORGE JONES, of Stoke-upon-Trent. They are of much excellence in design, graceful accessories of the drawing-room, the boudoir, and the conservatory; those we select are chiefly for the latter; but the better-known works of the firm are elegant utilities for fruit and flowers. On pages 278 and 279 we engrave two exquisite plateaux of the renowned "Art-establishment" of Messrs. ELKINGTON, the work of M. Morel Ladeuill. One illustrates a passage from Shakspeare, "Come unto these yellow sands;" the other a group of dancing fauns. To praise these productions would be to repeat what we have said a hundred times. Underneath, are engraved two of the carpets of Messrs. JOHN BRINTON & Co., of Kidderminster, one of the leading and most extensive firms of the Kingdom. They are of the utmost merit, in fabric as well as in design, and demand the highest laudation that can be accorded to them. Of other carpet manufacturers of the famous town we give examples. On page 281, besides a border, we engrave a carpet (made in one piece), to which is given the name of the Hohenzollern carpet (why we cannot say). They in all cases contain medallion centres and cornered borders. These are the productions of Messrs. GOWER WOODWARD & Co. The next example, page 284, is a carpet of much elegance, one of the many admirable contributions of Messrs. JAMES HUMPHRIES & SONS; and that in page 283 is contributed by the eminent manufacturers, Messrs. TOMKINSON AND ADAM, the extensive producers of rugs and of carpets, who have achieved large renown for the excellence of their designs as well as for the durability of the material. Our engraving is from an example of great size, fitted for grand apartments (worked in one piece, without seam); but their productions are of all orders. These are all contributed by Kidderminster: they are, for the most part, Wilton or Axminster, but generally the same designs are worked in "Brussels." It is worthy of note that of the fabric known as Kidderminster, there is now not a single yard made in Kidderminster. To this subject we shall return when treating at greater length of the Vienna Exhibition. We engrave on page 283 one of the works of Messrs. WINFIELD, of Birmingham, the great furnishers of the bedrooms of the world: it is not too much to say so, for their trade is prodigious, not only in the Old World but in the New. Our illustration is of a "Gothic brass bedstead" in polished metal: it presents some novel points in its construction which, we understand, have been secured by patent. The foot end of this bedstead is carried down nearly to the floor, thus giving greater scope for ornamentation. This rail also projects sufficiently forward from the end angle iron, so as to allow room for the more convenient arrangement of the bedding; and it is further provided, on the inner side at the top, with a rail from which is suspended a cloth, or valance, reaching close to the floor, and forming an artistic background. Of the cabinet of Messrs. JACKSON AND GRAHAM, engraved on page 280, it suffices to say it is worthy the fame of that renowned establishment: the contributions of the firm are numerous, and of rare excellence—of excellence unsurpassed, if it be reached, by any of the *ébénistes* of Germany, France, and Belgium. Another cabinet (page 282) is also of great merit; it is of carved oak, inlaid with various woods, and ornamented with paintings and painted tiles. It is the production of Messrs. COOPER AND HOLT, of London. A group of admirably formed and exquisitely painted vases in porcelain, contributed by Messrs. COPELAND, complete the selections for this month shown at the Universal Exhibition.

ART IN SCOTLAND AND THE PROVINCES.

ANSTRUTHER.—A Fine-Art exhibition has been opened in this town; the works contributed are chiefly paintings, with a few busts, and are lent by their respective owners.

EDINBURGH.—A mural monument, designed and executed by Mr. W. Brodie, R.S.A., to the memory of the late Dr. Guthrie, has recently been placed in the vestibule of the Free Church of St. John, the church wherein this eloquent divine so long officiated, and with such marked success. Over a plinth of simple character, supported by two brackets, rises a Gothic design of plain yet elegant outlines, enclosing an oval panel from which the head and shoulders of the deceased stand out in bold relief. From the apex of the panel droop branches of palm and olive, while the inner moulding is enriched with a band of forget-me-nots. A capital photograph of the work lies before us; it compels us to express our high admiration of the manner in which the sculptor has executed the bust, especially; the head is very striking; it shows remarkable intellectual expression combined with peculiar benignity and great animation. The memorial has been raised, as the inscription states, by Dr. Guthrie's "attached congregation and admiring friends."

BOLTON.—A bronze statue of Dr. Samuel Taylor Chadwick, formerly a medical practitioner in this town, has been recently erected here, to commemorate his munificent gift of £20,000, a few years since, for the building of model dwellings as an orphanage. The statue is by Mr. C. B. Birch.

BRADFORD, YORKSHIRE.—An exhibition of works, Fine Art and Industrial, has been opened at the Mechanics' Institution, the proceeds of which will go towards liquidating a debt of £5,000 still remaining on the building. The display of all kinds is reported to be large and important: the contributions of pictures, both British and foreign, occupy several rooms.

LIVERPOOL.—A committee of the Town-Council has presented plans for a gallery of Arts in conjunction with the Free Public Library and Museum of Liverpool. The surveyor of the Corporation estimates that the building would cost about £18,000, exclusive of fittings: this sum exceeds by £8,000 the estimate submitted to the Council in 1868, which was the subject of considerable discussion: Liverpool, however, is a wealthy place, and ought not to grudge a few thousands for such an object as a picture-gallery.—An exhibition of pictures by the late William Davis, together with works which have been given by brother-artists and others for the benefit of his widow and family, was opened last month at the Exhibition Rooms, Church Street. Altogether there were about 230 works. Forty-six paintings by Mr. Davis were lent for exhibition by their owners: the exhibition included also the whole of his remaining sketches, and a portfolio of water-colour sketches presented for sale on behalf of the family. Among the latter is a picture by J. M. W. Turner, R.A., which was given by the Mayor of Liverpool, Mr. E. Samuelson, on the understanding that it shall not be sold for less than £100. The remainder of the paintings are by other artists. On the proceeds of the Exhibition and the sale of the works are dependent a widow, ten children, and an aged mother. We trust sincerely that the good efforts made to benefit the destitute may have been followed by abundant success.

NOTTINGHAM.—The report of the recent Art-Exhibition in this town shows—according to our contemporary, the *Architect*—results which prove its success. "The number of visitors during the last twelve months reaches a total of 132,000. The municipal authorities have given notice that they require the use of the Exchange rooms, at present occupied by the exhibition, consequently it is likely that the proposed idea of acquiring the old Nottingham Castle for a Science and Art Museum, of which Mr. Henry Cole has approved, will before long be carried into effect. The Committee report that the Duke of Newcastle and his trustees are favourably inclined to treat for the transfer of the Castle and a large

portion of land for the purposes of a museum. The proposed site would include an area of some 17,000 square yards. The outlay necessary to expend in adapting the Castle and grounds for the purpose is estimated at £15,000, of which £9,000, it is suggested, might be raised by Government grant and public subscription, and the remainder borrowed for a period of years on security of the Borough Fund. The maximum yearly outlay is estimated at £1,300, and the minimum receipts at £1,350."

ABERDEEN ART-EXHIBITION.

A LOAN Exhibition of works of Fine Art and antiquarian interest was opened in the New Municipal Buildings, Aberdeen, on the first of August. The treasures are collected from the castles and halls of the local gentry, and include upwards of eight hundred pictures, many choice engravings, and several cases of rare china, jewellery, lace, &c. Her Majesty the Queen contributes a picture by Carl Haag, of the Royal Family crossing the Poll Tarff, Glentilt; also some busts of herself and the late Prince Consort, and a set of silver statuettes, representing various members of her Balmoral household engaged in Highland sports. The Earl of Aberdeen has made several important contributions, including portraits by Van Dyck, Mireveldt, and Sir Thomas Lawrence, several busts, a landscape by Gaspar Poussin, and a remarkable "Titian," giving the portraits of Pope Paul IV., the Emperor Charles V., and Alonzo D'Este, Duke of Ferrara, together with the heads of a wolf, a lion, and a hound "supposed to typify their dispositions." Another of the principal contributors is the Earl of Crawford and Balcarres, who sends several pictures by Bassano, Giorgione, Carlo Crivelli, Lorenzetti of Siena, Van Dyck, Hans Holbein, Gaudenzio Ferrari, and the "Scottish Van Dyck" Jameson, and also two splendid *casones* on "Wedding Chests" of the 14th century. Among the other chief contributors may be mentioned the Earl of Erroll, Sir A. Grant, of Monymusk (who, among many valuable objects, sends a most interesting family-portrait by Hogarth), Sir W. Forbes, A. Macdonald, Esq., of Kepplestone, M. F. Bissett, Esq., Colonel Innes, Major Gordon Duff, — Fraser, of Broadford House, William Collie, Esq., Alexander Collie, Esq., John F. White, Esq., John Webster, Esq., Alexander Walker, Esq., Dr. Jamieson and A. Pirie, Esq. In addition to the great masters already mentioned, the collection boasts several works by each of the following artists:—Sir Joshua Reynolds, Sir Henry Raeburn, Sir Godfrey Kneller, Allan Ramsay, Elty, Gainsborough, D. Roberts, E. M. Ward, J. Philip, P. G. Chalmers, Orchardson, Pettie, MacWhirter, P. Graham, J. C. Hook, Josef Israëls, James Cassie, Marcus Stone, G. Reid, W. H. Paton, Erskine Nicol, Sam Bough, Birket Foster, and A. D. Reid,—all gathered from local galleries, and giving, in the words of Colonel Innes, at the opening ceremonial, "satisfactory evidence that material progress has been accompanied by that cultivation of the Fine Arts which serves to smooth the ruggedness of the manners, and soften the asperities of the national character."

Among the china exhibited we may notice a set of Dresden porcelain plates (painted from designs after Raffaele, Schnorr, and Kaulbach, for Mr. A. Pirie), and also some curious old Delft. Including the objects of archaeological value are some old seals, reliquaries, and contemporary medals of great interest. The beauty of the chief room was greatly enhanced by some tapestry sent by Mr. Mackenzie of Glenmuick, the largest piece having been designed by Rubens as one of a set of fourteen subjects illustrative of the life of Achilles. A word of praise is due to the committee on whom devolved the arrangement of the exhibition: a remarkable collection of ancient and modern pictures has been made to harmonize wonderfully, both in colour and character; till, instead of detracting, each lent new beauty to its neighbour. The exhibition is under the patronage of her Majesty, and was opened by the Lord Provost Leslie, the Earl of Kintore, and Colonel Innes, of Learney.

MINOR TOPICS OF THE MONTH.

THE VERNON COLLECTION OF PICTURES is, as reported, to be removed from South Kensington Museum to the National Gallery, so soon as the new apartments now being erected in the latter building are ready for their reception.

INTERNATIONAL EXHIBITION, 1874.—A letter from Major-General Scott has been received by the secretary of the Institute of British Architects, stating that "Her Majesty's Commissioners are desirous of promoting the exhibition next year of a collection of paintings, drawings, or diagrams of a scenic effect, and on a large scale, of important architectural and engineering works, both ancient and modern. I am, therefore, to express a hope that your Institute will be disposed to assist her Majesty's Commissioners in carrying out this design by inducing their members to contribute representations of some of the more important works which have been executed under their direction," &c., &c.—Her Majesty's Commissioners have decided that collections of pictures by deceased British Artists, to be formed in connection with the London International Exhibition of next year, shall consist of works by the following artists:—*Painters in Oil*—J. Constable, R.A., died 1837; Augustus Egg, R.A., 1863; David Roberts, R.A., 1864; David Wilkie, R.A., 1841. *Painters in Water-colours*—J. Coney, died 1833; J. S. Cotman, 1842; F. Mackenzie, 1854; S. Prout, 1852; A. Pugin, 1832; J. M. W. Turner, R.A. (architectural only), 1811; C. Wild, 1835. Owners of pictures painted by these artists are invited to intimate their willingness to lend them to her Majesty's Commissioners.

THE PICTURES IN THE HOUSES OF PARLIAMENT.—Report says that elements of deterioration are at work upon Macleish's 'Death of Nelson,' similar to those manifested some time since in this painter's 'Meeting of Wellington and Blücher': also that traces of decay are apparent in the fine painting, by Mr. J. R. Herbert, of 'Moses delivering the Tables of the Law.' Unquestionably the pictures in our house of legislature are a constant source of anxiety and care; and equally certain it is that no means have hitherto been discovered to arrest mischief. On the 31st of July Mr. Bowring brought the matter before the House of Commons by putting a question to the First Commissioner of Works as to the truth of the report, and asking whether it was proposed to adopt any measure for remedying the evil. Mr. Ayrton admitted the fact of the decay, but that there was a difference of opinion as to its cause; that he had consulted Mr. Richmond, B.A., about it; and that Dr. Percy, "the eminent chemist attached to that House," was endeavouring to ascertain the nature of the substance, or efflorescence, visible on the paintings.

BRITISH MUSEUM AND SOUTH KENSINGTON.—A report being in circulation that the management of the South Kensington Museum was to be transferred to the trustees of the British Museum, Mr. Mundella, towards the close of the session, inquired of the First Lord of the Treasury whether there was any truth in it. Mr. Gladstone replied, that the question of the present arrangements of the South Kensington Museum was under the consideration of the Government. They connected themselves, to a certain extent, with the British Museum on account of the necessity for modifying the arrangements of the latter, consequent

on the transfer of the Natural History Collection to South Kensington. Beyond that Mr. Gladstone could not impart the information required, except to say the matter was still under inquiry.

MR. THOMAS HEAPHY.—We much regret to announce the death, on the 7th of August, of this painter, at the age of sixty. In our next part we hope to offer some particulars of his career.

WE have also to record the death, on the 2nd of August, of Mr. David Hall McKewan, an excellent landscape artist, and long a member of the Institute of Water-Colour Painters. He was in the fifty-eighth year of his age.

SCIENCE AND ART DEPARTMENT.—It appears that the number of drawings, &c., sent in to South Kensington Museum from the evening-classes of the Schools of Art throughout the country amounted to 170,615, being an increase of 41,366 over the produce of last year. The result of the competition was the award of ten gold medals, thirty-two silver, and sixty-eight bronze medals, exclusive of a number of book-prizes. The premiated works were exhibited to the public last month, in the temporary schools on the ground-floor of the museums.

THE EQUESTRIAN STATUE of the late Prince Consort, by Mr. C. Bacon, has been placed on its pedestal, which occupies the centre of the roadway at the western end of the Holborn Viaduct. We can give no opinion of the work, as it had not been uncovered when we visited the spot to examine. The pedestal shows two figures of some kind on its eastern and western fronts respectively: these also were "under canvas."

ART-UNION LICENCES.—The Board of Trade has determined to withdraw the licence under which a Manchester agency, called the Art-Union of Great Britain, has been carried on for about thirteen years. An inquiry into the administration of the Art-Union was ordered some time ago in consequence of an influential memorial from Manchester, and evidence was taken by Mr. Malcolm and Mr. Hamilton, Commissioners from the Board of Trade. The inquiry was held at the Manchester Town-hall, when Mr. Cooper, solicitor, appeared for the memorialists, Sir Joseph Heron and others, and Mr. Leresche, barrister, for Mr. J. G. Law, the manager and secretary of the Art-Union. The proceedings, though lengthy, were almost confined to the hearing of Mr. Law's explanations in answer to the questions put to him. The memorialists prayed for the withdrawal of the licence, and alleged, among other reasons, that there was no responsible committee, and that the Art-Union was managed in a way inconsistent with the understanding that its object should be the promotion of Fine Art. On the establishment of the Art-Union the president for the first year was Lord Sefton, with Lords Ducie, Shaftesbury, and Stanley as vice-presidents, and a committee of well-known persons was formed. Mr. Law stated that in later years he had not been able to obtain the assent of gentlemen of similar social position, and the committee had since been formed of respectable tradesmen. After the second election, Mr. Law himself appointed the committees. The minute-book being produced, it appeared that no minutes had been taken since 1865. Mr. Andrews, accountant, proved having audited the accounts of the half-yearly drawing of prizes, &c., and said they appeared to him to be all straight. Many other matters were gone into in order to show that the administration was irregular, and not calculated to encourage the production or dissemination of good works of Art. Mr.

Leresche urged the difficulty of strict adherence to forms and rules in a society of 60,000 subscribers, resident in various parts of the country. Mr. Cooper said he was content to rest the case of the memorialists upon Mr. Law's own evidence, taken side by side with copies of the regulations and other documents handed in. The mayor of Manchester has now received an intimation that the Board of Trade, upon full consideration of the report made to them by their Commissioners, have decided upon advising that the sanction of the Privy Council should be withdrawn from the Art-Union of Great Britain. The Commissioners reported to the effect that the whole business of the Art-Union was carried on solely by and for the benefit of the secretary.

THE GOVERNMENT GRANT to the Vienna Commission, to meet all expenses, was the munificent sum of £6,000: an amount so utterly disproportionate to the outlay, as to seem very like an insult to the Prince of Wales, the other Commissioners, and the large and admirable staff, headed by Mr. Cunliffe Owen, appointed to carry out the plans, and sustain and extend the national interests and honour. It has, however, been increased to £20,000: that may suffice, though barely so.

A SHAKESPEARE WINDOW.—The printer, Mr. H. Graves, is laudably employed in arranging that the United States of America shall have the coveted honour of placing a memorial window in the church of Stratford-upon-Avon, and there can be no doubt his efforts will be successful. There are thousands of Americans in England who will gladly assist, to say nothing of the hundreds of thousands who will be aiding "at home." Shakspeare is their poet as much as he is ours: perhaps even more so: for readers in the States are infinitely more numerous than they are in Great Britain. Mr. Graves has already placed a window in the church, at his own cost; and beside it is one contributed by Mr. Flower, the late mayor of the town, whose name is so intimately associated with the "Shakspeare Festival," about which there was so much noise, and out of which so little came. We have not heard, indeed, that the mountain produced even a mouse. The proposed United States window will be executed by the renowned firm of Lavers, Barraud, and Westlake. The window selected for the memorial immediately adjoins Shakspeare's monument in the chancel of the church; and it is proposed that it shall illustrate the "Seven Ages of Man" by incidents from Holy Scripture, thus:—The Infant, by "Moses discovered in the ark of bulrushes;" the Boy, by "Samuel presented before Eli;" the Lover, by "Jacob meeting Rachel at the well;" the Warrior, by "Joshua leading the hosts of Israel against their enemies;" the Judge, by "Deborah judging Israel under the palm-tree;" the Old Man, by "Abraham, when the birth of Isaac is foretold by the three angels;" the Very Old Man, by "Isaac blessing Jacob."

THE newspapers inform us that "fifteen hundred pounds, in sums of from one to twenty pounds, have been subscribed by the British exhibitors as a testimonial to Mr. Philip Cunliffe Owen, Secretary of the British Commission, in recognition of his unwearied exertions and unvarying attention. The testimonial, consisting of candelabra and tazas by Elkington, and jewellery for Mrs. Owen; the remainder in a purse, will be presented in London on October the 1st. This is a well-merited tribute of honour to a gentleman who, during his labours at Vienna and at South Kensington, has only incurred the dangerous

reproach that "everybody speaks well of him." Few men have more useful administrative faculties; few a more genial and conciliatory nature; in none is more happily combined the *suaviter in modo* with the *fortiter in re*.

LAMBETH SCHOOL OF ART.—Messrs. H. S. Marks, A.R.A., and J. E. Hodgson, A.R.A., visited this school on the 21st of July, to award what is called the "Cresy" prize, value five guineas, founded by Mrs. Cresy three years ago: this lady, being a resident in South London, has long taken an interest in the school. The subject for the current year was 'A Victory,' for which twelve students sent in designs, consisting of models, paintings in oils and water-colours, and drawings in chalk. The adjudicators selected a group in clay, representing the 'Death of Jephtha's Daughter,' by Mr. Frith, as entitled to the prize: it consists of three figures—a female supporting the dying girl, and Jephtha standing by, with his face raised to heaven. Mr. Marks subsequently addressed the successful candidate, and took the opportunity of giving some sound advice to the students generally. There can be no doubt but that both he and Mr. Hodgson made an honest choice; but we are induced to ask why two painters should be asked to adjudicate where sculpture enters into competition? One of the judges, at least, ought to have been a sculptor.

THE CERAMIC ART-UNION.—This very useful society held its annual meeting during the month, when seventy prizes were distributed among the subscribers. The Report was cheering: its numbers have considerably augmented during the past year, a large addition coming from the colonies. The several resolutions were moved by E. M. Ward, Esq., R.A., Mr. S. C. Hall, Mr. G. R. Ward, and others; the Report having been read by Dr. Doran, F.S.A. It is known that the works obtained (by subscribers, at the time of subscribing) are in all cases submitted to the Council before issue: the Council consists of twenty gentlemen of eminence in science, literature, and Art. It may be, therefore, safely assumed that no work is suffered to appear that is not in some way excellent as an example of Ceramic Art; and it is not too much to say that each specimen is fully worth the guinea subscribed, without taking into account the chance of a prize varying in value from one guinea to ten guineas. The society, therefore, ought to prosper, and does prosper.

THE SERIES OF ROYAL BADGES carved on the south face of the Monumental Chantry of Prince Arthur Tudor, in Worcester Cathedral, have recently, and for the first time, been photographed: and the photographs, which are of singular excellence as examples of the photographer's art, may be obtained from the artist, Mr. Aldis, of Worcester. These photographs will be indeed a boon to every lover of historical heraldry, since they give, after their own emphatic fashion, fac-simile representations of a series of royal badges without rivals in England. These badges, with the armorial shields, crowned, and with supporters, of Henry VII., of Henry VII. and his queen Elizabeth of York, and of their son, Prince Arthur Tudor, with two badges of Catherine of Arragon, and the sacred monogram beneath a demi-figure of an angel, fill eighteen arched and traceried panels, the whole forming a truly remarkable heraldic frieze. The badges are the red rose; the white rose; the two roses combined; the portcullis ensigned by a rose, and again by a single ostrich feather; the falcon and open fetterlock; the fleur-de-lis; and the Arra-

gon badges of the pomegranate and the sheaf of arrows, with ostrich feathers, single, in pairs, and in a group of three. The architecture of this part of the chantry, and the canopied episcopal statues that intervene between the groups of the heraldic panels, are admirably shown in these same photographs.

THE VIENNA AWARDS.—We are not able to submit to our readers details of the distribution of prizes to British exhibitors; we prefer to postpone the report until the whole of the "returns" are before us—which they cannot be in time for publication this month.

THE WORD "RESTORATION," when applied to our venerable and glorious cathedrals and other early edifices, certainly is one that enjoys a wide latitude of significance. Unhappily, however, but too often this restoration really is destruction, notwithstanding its innocent sounding and indeed attractive name. At the grand Abbey Church of St. Alban, at St. Alban's, the fragments of the once equally gorgeous and famous shrine of the English Protomartyr, found built up with rubble to close a lofty arch, have been put together with infinite labour and admirable skill and patience, so that the original shrine in a great measure has been built again (like the Portland vase) from its own fragments. *This* is that conservative restoration which is true restoration indeed. In Worcester Cathedral, on the other hand, where the work of "restoration" has been going on for a long series of years, and to a fearful extent, a canopied monument of the first quarter of the seventeenth century was standing comparatively intact in the northern arm of the lesser transept when the "restoration" reached that part of the edifice. The restorers (?) destroyed the monument absolutely, leaving without any mark whatever the spot in his cathedral church where the remains of a bishop rest, while the effigy of the prelate they have placed in an early arched recess in the south aisle of the nave. The monument certainly was not remarkable as a work of Art of a high order, and its classic character was the very reverse of being in harmony with the beautiful Early English Gothic of the transept. Still, like their own architecture, and the work of successive ages, cathedrals ought to be shrines for monuments of successive generations. But, at all events, the Worcester episcopal monument has been "restored" out of existence; and its effigy has been "restored" to a spot where it never was before; and where, if it were not painfully, it would be ludicrously, out of place. Happily a memorial has been secured for the monumentless grave through the efforts of one of the cathedral minor canons; and it is equally pleasant to record that a venerable lady, whose long-deceased husband claimed kindred with the bishop, readily took upon herself the necessary charges. The memorial is a mural brass. The beautiful eastern parts of Worcester Cathedral are arcaded throughout their entire extent, and in several of these wall-arches mural brasses have been fixed; but, on the whole, they are far from satisfactory. This new mural brass, executed with especial care by Messrs. Hardman, of Birmingham, on the contrary, is regarded with universal approval and admiration. It is an elongated lozenge, from each side of which a bold half-circle issues: within these half-circles are the emblems of the four Evangelists; at the head, beneath his mitre and staff, is the armorial shield of the prelate; and the arms of the donor, on a lozenge, are in the base. The inscription, which runs thus, is in the centre:—"To mark the spot where

lie the remains of the Right Rev. Henry Parry, D.D., Bishop of this diocese, who was buried A.D. 1616, and whose monumental effigy has been removed to the south aisle of the nave, Susan Hartshorne caused this tablet to be erected A.D. 1872." The design, by the Rev. Charles Boutell, M.A., while distinguished by its simplicity, has been worked out in every detail with most thoughtful care.

CRYSTAL PALACE SCHOOL OF ART.—The award of prizes to the female branch of this school, over which Mr. E. Goodall presides, was made on the 26th of July, Mr. Louis Haghe and Mr. H. G. Hine acting as adjudicators in the class of water-colour painting. Miss Edith Farquhar gained the silver medal; Miss Mary Fownes Turner a certificate of merit; while special commendation was given to the works of Miss Thwaites. The silver medal for sculpture-modelling, of which class Mr. J. Durham, A.R.A., and Mr. T. Thornycroft were the judges, was awarded to Miss Helena Teuton, for her model of the 'Venus of Milo'; Miss Macbeth received a certificate of merit. The works of Miss Kate Green and Miss Constance Hopcraft were also most favourably commended. The modelling-classes are superintended by Mr. W. K. Shenton.

THE WORSHIPFUL COMPANY OF TURNERS, in furtherance of technical education (with which project this body is intimately associated, having been among the first to support that movement), has again offered prizes for specimens of turning in ivory and stone; viz., a silver medal and the freedom of the company and of the City of London for the best specimen of hand-turning, carving being admissible; to the second competitor in merit a bronze medal; and to the third a certificate of merit. The adjudicators for this year are Messrs. T. Forshaw, J. Jaques, H. Weekes, R.A., and T. B. Winsor. As we cannot too highly approve of any efforts for the cultivation of skilled workmen in the higher branches of Industrial Art, we gladly call attention to this liberal offer, the conditions of which can be obtained from Mr. W. M. Sherriiff, at the Company's offices, 59, Mark Lane.

MR. FOLEY'S colossal model of the Prince Consort statue, for the National Memorial, Hyde Park, is now completed, and will be forthwith executed in bronze. On its final erection we shall be enabled to notice its design and fitness as a part of the whole structure. As a separate statue it is most grand in line, and regal in aspect and bearing.

MR. W. DAY KEYWORTH, a young, but already prominent and able, sculptor, to whose merit we have on several occasions borne testimony, has recently executed in Caen stone two lions, intended for the entrance to a mansion in his native town of Hull. One exhibits the animal in a state of ferocity, the other in a mood of quietude. They are admirably designed and executed, giving evidence of careful study and matured thought. Mr. Keyworth shows also a lion of another order—one who has been four times Mayor of Hull, an honour enjoyed by no other citizen of the great and flourishing port, since the famous William de la Pole held the honourable office. The fact that a sculptor has produced the bust of a mayor would not demand notice, except that Alderman Jameson (the mayor) while sheriff, with something like "prophetic strain," commissioned Mr. Keyworth to execute, in marble, a full-length statue of De la Pole, for the Town Hall of Hull, where it was placed about three years ago.

REVIEWS.

HERO AND LEANDER. From the Greek of MUSEUS. By EDWIN ARNOLD, M.A. Published by CASSELL, PETER, & GALEPIN.

THE apocryphal story of Hero and Leander is, perhaps, as widely known as any in fabled history: not so, however, is the original poem as given by MUSEUS, a Greek writer supposed to have lived in the fourth century. It is but a short epic, commencing with a description of Leander's first meeting with Hero at Sestos—

"It was the time of the great offering
Made with high pomp at Sestos in the spring
To Venus and Adonis, and each year
A merry crowd did come from far and near
To keep this feast: all they that have their home
Upon the rounded islets ringed with foam
In Marmora and westward."

It was love at first sight on both sides, and this is declared in the poem by a passionate dialogue, followed by the arrangement for future meetings, and then by the final catastrophe, when the wind blowing out Hero's signal-lamp during a storm, Leander lost his beacon-star, and perished in the waters: the young Priestess of the Temple of Venus seeing his dead body lying at the foot of her father's castle, flung herself "from the turret's crown," and

"On his corpse she breathed her dying breath."

Such is the brief story as given by MUSEUS, and of which Mr. Arnold has produced a very elegant translation. One quotation, beyond the above, must suffice for an example of his rendering the original text: it is a portrait of Hero:—

"And Hero, eke, went up unto the shrine,
Her face of alabaster all a-shine
Like the pure moon when first it swims the sky:
Nathless her cheek was touched with tender dye
Such as new rose-buds have—not white nor red,
But sunlit-snow: in sooth you would have said
She was all made of rose-leaves, she did show
So fair and fine under her thin gown's flow,
Such rose-leaf arms! such roseate shoulders!—see!
Of old, they said, the Graces were but three;
Yet each sweet charm of Hero, as it seemed,
With love-spells of a hundred Graces gleamed."

This, it must be allowed, is a most daintily-coloured picture of the fair young Greek girl.

DICIONNAIRE DES ANTIQUITÉS GRECQUES ET ROMAINES, D'APRÈS LES TEXTES ET LES MONUMENTS. Part I. Published by HACHETTE & Co. London and Paris.

Under the direction of the late M. Ch. Daremberg and of M. Edm. Saglio, and assisted by a numerous staff of competent writers, this work promises to be a valuable one to the student of classic history: it is of quarto size, and is extensively illustrated from reliable authorities: for example, the word *Abacus* has no fewer than seventeen woodcuts showing the varied applications of the term. This first part, of one hundred and sixty pages in double columns, reaches through the letter *A* only to *Agraria Leges*; and one may judge from this of the comprehensive and voluminous character of the descriptions and comments, where it is necessary to speak of them at any length: as an instance, *Aerarium* occupies ten pages. The foot-notes, referring to authorities, are most ample.

THE SHEPHERD OF JERUSALEM—Summit of Calvary. Painted by P. R. MORRIS. Engraved by W. H. SIMMONS. Published by HENRY GRAVES & CO.

The picture from which this excellent engraving has been made is well known: it was one of the special favourites of the Royal Academy Exhibition in 1872, and obtained the medal of honour in the Gallery of the Crystal Palace, being beyond question the best work in that collection. A venerable Jew is contemplating the cross from which the body of the Lord has been removed, but whereon the inscription remains: no doubt the Israelite whom the artist had in his mind was that Joseph of Arimathea, who had prepared "the new sepulchre," and whose memory has been held in honour by all Christians

during the eighteen centuries that have passed since. At the foot of the cross some sheep are quietly cropping the grass; while doves are flitting about its summit. The work is intense in feeling and expression: it tells a story of grief and glory: it is not sad: the sentiment conveyed, and the incident as it is related, gladden rather than sadden: at least the sadness is mingled with joy, and the print may be welcomed and seen hourly in any room without a glimpse of gloom. These, however, are the characteristics of all the works of the accomplished painter, who now holds a high rank among the artists of our time. He thinks as well as paints; blending with consummate skill the real with the ideal: and always selecting a theme that shall give rise to, as well as emanate from, holy sentiment that leads to Heaven and "points the way. Art is seldom so well employed as Mr. Morris employs it. Would that some of our artists would "do likewise."

THE TRIAL OF SIR JASPER: a Temperance Tale in Verse. By S. C. HALL. Published by VIRTUE & CO.

We may be permitted to state that this little book is published—with twenty-five engravings—at the price of one shilling: the object of the writer being to obtain for it a very large circulation, in the belief that it may do good as a helper to arrest the progress of an evil that has been justly termed the national vice—drunkenness. Many more important and many more valuable, volumes have been produced on the appalling subject, but it has not been easy—indeed, it has been very difficult—to obtain for them admission into circles above the ordinary class, where, however, they have done incalculable good. This book being largely and very beautifully illustrated, by no fewer than twenty-three artists of high rank, may find its way into quarters where the usual temperance publications are not received. The purpose of the author may, perhaps, be sufficiently explained by two lines from his poem:—

"Ask what the doctors, judges, jailers, think
The nation gets,—and what it pays—for drink."

The book is to be regarded—and will, no doubt, be accepted—as the contribution of artists to the cause, answering an appeal of the *Times* newspaper:—"Among all the writers, all the talkers, all the preachers, all the workers, all the names we see blazoned in the roll of English fame, are there none that will set about to abate this nuisance and scandal—our national drunkenness?"

AN ELIZABETHAN GUILD OF THE CITY OF EXETER. By WILLIAM COTTON. Published by W. POLLARD, Exeter.

A book of considerable local interest, and, beyond this, useful to some antiquarian writers. It gives an account of the proceedings of the Society of Merchant Adventurers during the latter half of the sixteenth century, culled chiefly from the archives of the Ancient Society of Weavers, Fullers, and Shearmen, which have rather recently come to light. Exeter seems to have occupied a good position in the commercial world in the reign of Queen Elizabeth, which it maintained tolerably well till the time of the Commonwealth, or rather that of the Parliamentary wars, when the guild collapsed. Apart from the commercial phase, "we have," writes Mr. Cotton, "revealed to us, in these minutes, glimpses of the social life of the period; and there is frequent reference to names which are still associated with the City. Above all, we make some acquaintance with such historic characters as Raleigh, Drake, Davis, and the Gilberts." There are in the book several fac-simile woodcuts—portraits of Exeter worthies—and numerous "bits" of the old architecture of the City. A bird's-eye plan of the place, as it existed in 1587, with its castle, battlemented towers, and entire circumvallation, presents a curious spectacle when contrasted with the Exeter of our own day. Mr. Cotton has done a good work for his native city, and done it well: moreover, he merits the thanks of all antiquaries: the grand marks of old time are rapidly departing, the "improver" is busy sweeping them away: honour to him who shows us what has been.

A COURSE OF WATER-COLOUR PAINTING. With Twenty-four Coloured Plates, from Designs by R. P. LEITCH. Published by CASSELL, PETER & GALPIN.

Among many attempts which have been made to teach painting "without the aid of a master," this is entitled to take a high place. We have little faith in such book-lessons as of any great practical utility, for the utmost they can do is to offer certain stereotyped rules, which few only know how to apply. It may safely be asserted that a pupil would learn infinitely more by seeing Mr. Leitch, or any other well-known artist, at his work during a few hours, than by having a code of printed instructions at his fingers' ends, so to speak. Of course, there may be instances where an intuitive perception of Art requires little more than safe guidance; in such cases a book like this will be serviceable. The difficulty with a young student is not so much *what* to do, as *how* to do it.

HISTORY OF THE BOROUGH OF DUMFRIES. With Notices of Nithsdale, Annandale, and the Western Border. By WILLIAM McDOWALL. Second Edition. Published by A. & C. BLACK. Edinburgh.

The first edition of this work appeared about six years ago: since then the original text has been carefully revised, and considerable additions have been made to it; the result is a thick and closely-printed volume comprising nearly eight hundred pages full of local and historical information; much of the latter has a value extending far beyond the place that is associated with it. The new matter relates, chiefly, to the War of Independence, the protracted conflict on the Western Border, the siege of Carlaverock by the Covenanters, and to Robert Burns when a resident in Dumfries, with other subjects of comparatively minor import. Though the author is occasionally rather prolix in his stories and descriptions, he has put his materials into a very readable form.

"WHILE THE 'BOY' WAITS." By J. MORTIMER GRANVILLE. Published by H. FROWDE.

There are, it may be presumed, few men engaged in the editorial department of periodical literature who have not received some such demand as this from the printer's office:—"Sir, We require three sticks and a half. Please do it while the boy waits." Premising that the word "stick" here means a certain measurement used by compositors, it may be explained to the uninitiated that the latter, in "making up" his columns or pages, finds himself deficient of the necessary quantity to the extent mentioned, and the writer who receives the message must immediately supply what is wanting, whatever mood he may be in for "doing it." The author of the little volume before us adopts the above summons as his motto, and says:—"Something like this sort of demand has from time to time called the following papers into existence. They were for the most part written on the spur of the moment, and while the printer's boy waited, to fill hungry columns or pages. They are now collected as specimens of a process which may be described as thinking in ink." We are not, however, informed where these papers originally appeared.

Men who write under compulsion ought not, as a rule, to be subjected to severe criticism; but Mr. Granville requires no such indulgence, for his essays are good, and adapted for popular reading. Some of them are amusing, as those on "Newspaper Readers," "No News," "The Fine Art of Advertising;" others have a political or social interest, as "Equality," "A Curious Class of Society," "The Fine Art of Friendship," and "Oppressive Respectability," with others. The subjects discussed are various, and, generally, pertinent to the day; the book may well beguile an hour or two's idleness at a season when hundreds of usually busy men are doing nothing but taking their ease.

THE MOON; her Motions, Aspect, Bearing, and Physical Condition. By RICHARD A. PROCTOR, B.A., Cambridge, Honorary Secretary of the Royal Astronomical Society. Published by LONGMANS & CO.

Mr. Proctor's name is so well known as a writer on astronomical subjects, and his various treatises have been so welcomed by all who take an interest in such pursuits, that he may be regarded as an authority on matters touching the architecture of the heavens so far as it comes within the range of human intellect and observation. There is, of course, much in such a work as this that can only be appreciated by the student of a science, the grandest which can engage the intelligent powers of man; but there is much also that others will find pleasure in reading, for the general information and instruction conveyed, and for the manner in which this is done. Simply and perspicuously—so far as the subject admits—is it treated, and in language forcible and eloquent. The author has done, and is doing, much to popularise the study of the heavenly bodies.

HODGE-PODGE. A Rhyme. Published by WILLIAMS AND NORGATE.

This book may come under the same category as that just referred to: it is a humorous and somewhat satirical description, in verse, of matters we occasionally see reported in the daily newspapers. Among the most amusing subjects brought forward we may point out a sitting of the House of Lords, one of the House of Commons, a Special Jury case at Guildhall, the Northern Circuit at York Assizes, a case in the Queen's Bench, Dublin, Statues at large, &c. But there are graver themes also,—Sermons, an Inquest, an Execution, &c. The anonymous author has a faculty for rhyming scarcely inferior to that of Byron in his "Don Juan;" the stanzas, moreover, are similar in measurement to that poem. The writer of "Hodge-Podge" is a man of observation, realising the many-sided phases of human nature, which he works out dexterously, and, sometimes, not unpoetically.

ELEMENTS OF MINERALOGY; containing a General Introduction to the Science, with Descriptions of the Species. By JAMES NICOL, F.R.S.E., F.G.S., Professor of Natural History in the University of Aberdeen. Published by A. AND C. BLACK, Edinburgh.

The first edition of this treatise, intended as a book of instruction for the student of mineralogy, appeared some time ago; but within the last few years most important additions have been made to the science; the forms and compositions of many, even of the older known minerals, have been determined with more accuracy; and several new species of a highly interesting character have been brought to light. So far as was consistent with the original plan of his book, Professor Nicol has incorporated all this new matter with the text of his earlier work, which has been carefully revised and corrected, "so as to render the definitions and descriptions of the leading minerals fuller, more precise, and more intelligible to the student," who, there is no doubt, will find the treatise, with its numerous geometrical illustrations, a valuable aid in his labours.

ECHOES OF MANY LANDS. Published by COWEN & THOMSON: Dublin.

This little book, the production, we understand, of a gentleman who is in high repute in Ireland (a musical professor at Waterford) as a composer, without pretending to much that is novel, is pleasant reading. It is a record of the author's travels, not, in any case, far from his own home. Its most interesting feature is a visit to Thomas Moore at Sliperston. There are "Echoes" of agreeable sounds from England, Scotland, and Ireland; and the writer has turned his travellings to good account. If there be little that is new there is nothing that is stale; and critics less indulgent than "kind friends" may be well content with the volume.



LONDON: OCTOBER, 1873.

THE DEE: ITS ASPECT AND ITS HISTORY.

BY J. S. HOWSON, D.D.,
DEAN OF CHESTER.

X.

HALLS AND CASTLES.

BY ALFRED RIMMER, ESQ.

THE present subject will occupy two articles, and it has been considered best to commence from the mouth of the Dee, working upwards to the source. The breaking point will be Eaton. Of course in so short a compass many interesting and beautiful places must be passed by without even a notice, and many of those that are described will have far too short a space—indeed there are no fewer than six mansions that would form interesting subjects for the two papers devoted to the whole number.

On the Cheshire bank of the Dee there is a long sweeping plateau—extending from West Kirby to Shotwick—which is studded with mansions and villas, occupied in some instances by the families who have for many years been lords of the soil; but in still more by wealthy merchants, who have chosen this part of Cheshire for a residence. The road on the crest of this rising ground is very beautiful, and the slope to the Estuary of the Dee seems to point it out as being peculiarly fitted for pleasant grounds and undulating parks; but the historical interest of the Estuary of the Dee principally centres on spots upon the Welsh side.

Mostyn Hall is the first mansion on the right hand side of the river, sailing up from the sea. It is the seat of Lord Mostyn, and is in a large and well-wooded park stocked with deer. It was built originally about the year 1420, but it has been altered into a fine country-residence without, it is pleasant to be able to add, losing all of its venerable appearance. It is approached by a magnificent entrance called Porth Mawr, and a long avenue of fine forest trees of various kinds.

The pedigree of this family occupies nearly fifty feet of parchment, and is shown to visitors; and there is also in the mansion a valuable collection of armour, old heirlooms of the family.

When Henry Tudor, Earl of Richmond,

was born, he was not a probable heir to the throne of England; he was a grandson of Owen Tudor, and descended, by his mother, from John of Gaunt. He had been brought up in the court of the Duke of Bretagne, and would, we seem to think, have been hardly worth the notice of King Richard III.; and yet the latter tried to inveigle him to England, having a sort of instinctive fear of him:

"I do remember me—Henry the Sixth
Did prophesy that Richmond should be king,
When Richmond was a little peevish boy."

And again he says to Buckingham,

"Richmond! when last I was in Exeter
The mayor in courtesy, show'd me the castle,
And called it Rougemont—at which name I started
Because a bard of Ireland told me once
I should not live long after I saw Richmond."

The earl took refuge here, for he thought the Welsh blood in him would secure a

goodly following from the Principality, and, as before has been mentioned, was closely pursued by Richard, only escaping with difficulty.

At Mostyn Hall is a silver harp that has been in the family for over three centuries, and there is also a golden *torque*, which was found at Harlech Castle, about sixty miles distant, and was at one time worn by the Princes of Wales. There is a library here of old British history, and Welsh manuscripts, which, to any one acquainted with the language, would furnish much interesting information of the period of Owen Glendower. This library was taken from Gloddaeth, a fine Elizabethan mansion erected by Sir Roger Mostyn in 1560, and situated about twenty-five miles distant, near the coast. The Mostyn testimonial is a silver candelabrum, and is shown to visitors; it weighs over a hundredweight.



Mostyn Hall.

The upper road from Mostyn passes through Holywell and Northup, commanding splendid views of the estuary of the Dee. Before arriving, however, at the latter place, we reach Halkin Castle, an occasional seat of the Marquis of Westminster. It is a formal castellated pile of buildings, in the style which was introduced in the beginning of this century; the situation, however, is very fine, and the grounds are beautiful.

The road from Halkin passes through Northup, and is one of the finest in Wales, increasing in beauty till it reaches Hawarden. Northup Church lies low, but its tall tower is seen at considerable distances from various sides. The tower is apparently of the time of Henry IV., and is encircled with strongly defined bands of cusped work, which give it a distinctive character, yet have a good general effect. The country

is undulating and highly cultivated, and studded with broad tall trees: in some parts of the road oaks meet overhead for long distances, and through the stems the charming landscape is continually altering. There is a strong resemblance at high water between this road and some of the lake scenes, while at low water the fields of wheat and hay melt away in the distance into vast flat sandbanks.

Upper Soughton Hall, here delineated, lies close to Northup, and is the residence of Mr. R. Howard; near it is Soughton Hall, but this does not lie exactly within sight of the Dee. It is, however, a place of great interest, and is the residence of Mr. Scott-Bankes, who is a lineal descendant of Sir John Bankes, Lord Chief Justice of Common Pleas in the time of Charles I. This family possesses the well-known black-lead mines in Cumberland,

and a member of it will be long recollected as the advocate of the British Museum in the House of Commons, and also as the author of the "Civil and Con-

stitutional History of Rome to the Age of Augustus."

Ewloe Castle is an ancient fortress on the road between Northup and Hawarden.



Halkin Castle.

Very little is known of its history, but it seems to have been a place of great strength; the walls that remain are eight feet in thickness and of most excellent

masonry; there is a staircase in the centre of one of the walls which is shown here. This ruin is not very easily found, being situated in a deep gloomy dell, which



Hawarden Castle.

bears in its foliage and ruggedness a singular resemblance to a forest-glen in Lower Canada.

Ewloe contributes its small share to

English history. Henry II., notwithstanding his prudence and justice, found his crown but a "polished perturbation," for besides his family-troubles, enemies rose

up in the north and the south, and the east and in Wales, and his army was drawn into the Glen at Ewloe by David and Conan, the sons of Owen Gwynedd, where it was defeated with frightful slaughter; and, indeed, no one can see the place without being struck by the hopeless case which an army, shut up as this was, must have been in. The small brook at the bottom of the defile is called Wepre Brook, and it runs into the grounds of Wepre Hall, an old-fashioned mansion overlooking the estuary of the Dee.

Hawarden Castle is the seat of Sir Stephen Glynne, Bart., brother-in-law of Mr. W. E. Gladstone, our present Premier. It is built in the castellated style, and resembles Halkin to some extent in general appearance—perhaps it is less formal, but at the date of its design, 1809, the laudable



Bishop's Palace, Chester.

attempt to restore our national architecture was in its infancy, and all buildings of that period look crude to modern eyes. Indeed, the progress that has been made in this style, even in the last twelve years, is astonishing; and some recent domestic buildings fully equal the Tudor homes of the sixteenth century. The word "domestic" is used advisedly, for during the same period church-architecture has sadly lagged behind: there is a stereotyped character about it that would enable any one to predict with tolerable certainty what the appearance of any church would be of which the dimensions, the cost, and the period of the architecture were given.

Hawarden Park is not exceeded in beauty by any domain in the world. It much resembles Arundel, but the views from an ancient castle in the middle of it

are more varied and extensive, and much finer. The branches of one enormous oak-tree sweep on the ground on every side, and form a sort of canopy, through which the landscape is seen like intricate tracery. The counties of Caernarvon, Denbigh, Flint, Cheshire, and Lancashire appear from the old castle like a vast ordnance map rolled out. The castle is a very noble ruin, and one cannot but regret that other old monuments were not enclosed in private or public parks where they would be as well cared for. It appears to belong to the middle of the thirteenth century, and has many examples of the square cusped arch which, with one or two other peculiarities, seem to point it out as having been designed by some one from the southern counties. The road from Hawarden to Boughton is exceedingly grand—a

executed at Bolton, and it was purchased by Mr. Serjeant Glynne, afterwards Lord

Chief Justice; but so fairly does he seem to have acted in his high office, that he



Gateway in Ewloe Castle: Entrance to Stair in Wall.

vast sweep of country, quite unsurpassed in richness, leads down to the Dee, and spreads itself on the Cheshire side: sixty square miles of smiling fields and pastures are in easy sight, and these are delightfully diversified with elms and sycamores, while here and there are tall formal rows of Lombardy poplars. From any part of this road the termination of the estuary of the Dee is visible, and few, who only know it from maps as a wedge-shaped bay, covering some forty-eight square miles, would recognise it at low water, when it becomes, as before said, a vast sandbank, through which the Dee seems to trickle like a little feeble brook. Much of this land may yet be reclaimed, as many hundred acres were, by an ancestor of Sir Stephen Glynne.

Hawarden Castle formerly belonged to the Stanley family, the last possessor being the Lord Derby who was so arbitrarily

executed at Bolton, and it was purchased by Mr. Serjeant Glynne, afterwards Lord



Eaton Hall.

held it during the Restoration and was knighted by King Charles II.

As we sail up the Dee, past Queen's Ferry, we soon arrive at Chester, and find



Heron Bridge.

but little fairly connected with the present subject that can arrest our attention. The Bishop's Palace is a large brick building,

delightfully situated on the Dee. The Ecclesiastical Commissioners recently built it, in place of the old one in Abbey Square,

which, though interesting from its old associations, has only a little more architectural merit to recommend it than the present one. The latter will form the subject of a future illustration. Opposite the present palace, on the other side of the Dee, is the residence of Sir Thomas Frost, and next to it that of his brother. They are pleasing houses, in small but neat grounds. As we advance up the river, towards Eaton, we pass Boughton, where there are many agreeable residences, and arrive at Heron Bridge, the seat of Mr. Charles Potts, which is shown in the engraving. It is one of the most charming spots on the Dee, and is embedded in tall elms and beech-trees. Near to this is Netherlegh House, until lately belonging to the Cotgreave family, of Chester, now extinct; and in the grounds are the remains of Chester Cross, removed here early in this century. This cross



Boughton Hall.

formed the subject of a recent notice in the *Art-Journal*.

The Eaton woods are now reached, and just beyond Netherlegh is one of the park lodges, an octagonal building with pinacles, overshadowed with enormous trees.

Eaton Hall, another seat of the Marquis of Westminster, is situated in a very large, though hardly picturesque park, which is liberally thrown open to strangers, and, in consequence, is a great boon to Chester. The Grosvenor Lodge is only a few hundred yards from the city walls, and an avenue of two miles in length leads up to the deer-park, which is entered by a large lodge and gateway, and into this the public are freely admitted. The Hall is a mile farther on in the park, and directly in front of the gates is the Wrexham avenue of two miles in length, bordered on each side by great forest-trees. This avenue leads to a farmhouse called Belgrave; and perhaps few persons who have not been here know the origin of that now famous name. Another avenue of about the same length leads to Pulford, where there is one of the

ancient lodges; while another of about a mile in length leads to the beautiful village of Aldford—the old Roman ford over the river, alluded to before. The Hall itself is now being entirely rebuilt in the style which prevailed in France during the fifteenth and sixteenth centuries, and which the architect has been prominent in adopting in England—and greatly modifying, to suit present requirements. What the general effect will be it would be more easy to say when it is completed, when the scaffolding is removed, and when a tower of about a hundred and seventy feet high over the chapel, which will greatly unite the parts together, is finished. But as for the plan of the mansion, it is simply beautiful; indeed there is not a house in England that is built on a more perfect arrangement. The temptation is strong to describe it, especially as it can be understood without even a drawing. The hall is an octagonal block in the centre of the house, about seventy-five feet in length and from thirty to forty broad; on each side of this hall, at the end furthest from the entrance, are two doors leading into ante-rooms—one the ante-drawing-room and the other the ante-dining-room; each is lit by three large windows and is thirty-three feet in length; they are fine rooms in themselves, and well proportioned. From these lead the drawing-room and the dining-room respectively—both exceedingly grand rooms. But this is not what we have to do with—all we are discussing now is the plan of the house. These rooms, which are ingenious in design and shape, have each two oriel windows and are lighted by three others and a large bay window: this suite completes the east side. The south is occupied by the end of the drawing-room and a vast library—all *en suite*. The library is lighted by four bay-windows, three flat ones, and a fine alcove, and the rest of the main building to the west is made up of billiard and smoking-rooms, waiting-hall, groom of chambers, sitting and bedrooms, and a carpet-room—besides the necessary staircases. This completes the main building, and a corridor leads to the kitchen and cooks' offices; this corridor, which passes over the upper part of the kitchen, branches off into two parts, one leading to an excellently planned mansion for the family and the private secretary, and another leading to the stables, which are arranged with great skill. The pony stable, the carriage-horse stable, the riding horses, occupy different sides; and through these are arranged, just in the right places, the rooms for livery, and saddle-grooms, and coachmen. The laundry, washhouse, gunroom, and game-larder, occupy another building, which, however, is easily approached; and the whole building, though it extends seven hundred feet in length, is a perfect model of compactness. Great facilities are given to any one who desires to see it.

Sailing up the Dee, we leave the park at Grosvenor Lodge, and go past Boughton, joining it again at Eccleston, an extremely

beautiful village, and skirt it as far as Poulton, where the park leaves it. The rectory at Eccleston stands in pleasant grounds surrounded by Eaton, and is very characteristic of English scenery. The grounds slope down to the Dee, and are delightfully studded with trees. There is no pretence at architectural effect about it, which, under the circumstances, is probably an advantage.

All the length of the Dee, from the time it passes Grosvenor Lodge to the time it finally leaves the park, is seven miles. Opposite Eaton, and about two miles from the river, is Saighton Tower, formerly a country-residence of the abbots of Chester. It also has been altered, but retains much of its original character, and is a fine specimen of domestic architecture of the fifteenth century.

NORTHAMPTON EXHIBITION OF LEATHER-WORK.

NORTHAMPTON has long enjoyed a celebrity for its excellent leather; equally so for its boots and shoes, of which it is the great head centre of the manufacture. In order to show this, and encourage the skill of workmen in the trade, an exhibition was opened on the 17th July last, which remained open until 8th September. The contents of the exhibition consisted of leather of all kinds—rough, curried, and fancy; with examples of boots, shoes, and "closed uppers," sewing and shoe-making machines, and tools used in the shoe trade. Elastic webs, shoe threads, and rivets, formed a feature. Then followed leather in its application to bookbinding, and as gloves, portmanteaus, saddlery, and ornamental leather-work generally, as picture and mirror-frames, baskets, brackets, &c. Fur and sealskins were also exhibited as prepared for the furrier, and as converted into manufactured articles. The South Kensington Museum sent, in order to help out the exhibition, a well-selected contribution of oil paintings, photographs of celebrated buildings, and portraits in photography, taken from original pictures which appeared in the National Portrait Exhibitions held at South Kensington in the years 1866, 7, and 8; also one hundred examples selected from the Museum showing leather as applied to various purposes, useful and ornamental, as pilgrims' bottles, tankards, cups, horse-trappings, hangings, book-covers, slippers of various nations, shields used in warfare, &c. A miscellaneous collection of similar objects was also sent by private collectors. To what has already been enumerated, Earl Spencer contributed, from the celebrated library at Althorpe, some of the rare priceless volumes in his possession, as the "Biblia Pauperum," old Wynkyn de Worde's "The Craft to Lyve and to Dye Well," and books printed by Aldus, and at Baseline, Vinezia, Parisii, Parigi, &c., all in the richest and most unique bindings of vellum, leather, &c., by the most celebrated binders of bygone periods.

The chief interest of the exhibition was, however, as it should have been, centred in the boots and shoes, the varieties of which were alike interesting and curious. There is attention paid to Art in shoes, many of the examples shown of ornamental stitching, as introduced on ladies' boots and gentlemen's dress shoes, &c., being of very great excellence of design, well proving that even in "feet" covering there is room for the introduction of tasteful decoration. The shoemakers of Northampton understand and apply it.

The exhibition was not, as we have already said, merely to display Northampton boots and shoes; it included another element, a Workmen and Workwomen's division, in which were exhibited in competition examples of boots and shoes made by work-people, for which prizes were given according to excellence.

THE DECORATIVE ARTS, AS APPLIED TO PUBLIC BUILDINGS.

THE "Adornment" of St. Paul's Cathedral, a subject that at the present time commands no small amount of most serious attention, naturally suggests, and indeed necessarily leads to, the general consideration of the question in which it holds so prominent a position. In the case of the Metropolitan Cathedral we have a public building of the first magnitude and the very highest importance, for a century and a half regarded, by a kind of tacit consent, as finished, regularly in use from the most august and solemn of purposes, and permitted to remain in *statu quo*, until at length the idea arose in men's minds that this great national edifice never had really been completed, because it never had received consistent and harmonious adornment. So this has been taken in hand in true earnest in this year of grace, 1873, just one hundred and fifty years after the death of Sir Christopher Wren. Here, then, we have an example, than which none can be more impressive or more significant, of constructive architecture and architectural adornment being practically two distinct things, and also of their being treated as such, in a building of the first rank, by an architect of eminence. Wren, in the first quarter of the eighteenth century, built St. Paul's Cathedral; in the last quarter of the nineteenth century Mr. William Burges has been commissioned to adorn it.

Now this is a condition of things of which the existence ought not to be possible. Nor, indeed, could it be possible, except when an architect is working in a style that neither belongs to the country in which he is using it, nor represents, nor is identified with, his own era—in other words, when an architect is copying or reproducing a foreign style as it flourished in some long past era. Wren's mind was devoted to the ancient "Roman manner" in architecture, and his aspirations rose towards an Augustan Roman architect's ideal of classic perfection; yet the fact was, that he was an English architect of the reign of Queen Anne; and the edifice which he had to design and build, as the successor to a truly English cathedral, was the great national cathedral of Protestant England. In the present ornamentation of Sir Christopher Wren's St. Paul's we may discern much for our instruction and guidance, in the application of the decorative arts to public buildings erected by ourselves.

True architectural "adornment" is, and must ever be, an element of architecture itself, a necessary, and therefore a consistent, outgrowth from its own practical action; it is not, nor can it ever be, merely an accessory, arbitrary in its character, and which may or may not be subsequently superadded. In developing the element of beauty in his works the human architect follows closely where the Great Architect of Nature leads the way. In every natural object its beauty is a part of itself; born with its birth, it has grown with its growth, and with its maturity it has attained to its own perfection. The beauty, therefore, of every natural object being part of its construction and a condition of its perfect adaptation to its appointed functions, is always strictly appropriate, thoroughly consistent, and exhaustive in its own significant expressiveness. The principles of true architectural beauty—the principles, that is, which govern the presence of the decorative arts in architecture—are precisely the same. This implies that true architecture must be endowed with present local association. It must be the architecture of the country and of the people and of the time, so that there may exist between them the bond of a strong sympathy, a sympathy possessing as well both a retrospective and a prospective power as a present influence. In a word, true architecture must be historical architecture—historical, as being a native chronicler of the past and annalist of the present, while prepared to carry on the national narrative harmoniously into the future. It is far from being an unduly bold assertion to declare that we have but very little of this historical architecture at present among us in our recent public buildings; and, accordingly, as to the part played in our

recent public buildings by the decorative arts (except in the matter of skill in execution, and in the case of certain supplemental accessories) the less said the better. Architecture in the "Roman manner," in the degree that it realises its proper artistic aims, in that same degree does it more emphatically refuse to become historical of England; in that same degree also it is more decidedly inconsistent with our own era and ourselves. Sir Christopher Wren, while able to design and build nobly in his loved "Roman manner," kept the decorative element of his great work latent in the constructive; and the most difficult question now to be solved is *how* to adorn St. Paul's consistently at once with the edifice itself and with its own character and uses and associations. If we look at another public building, one of a very different order, of recent erection, and in many respects a noble work, Sir Gilbert Scott's Foreign Office, what do we find there of English historical architecture or architectural adornment? Perhaps no public building ever was erected in which every decorative detail and accessory was thought out and worked out with more conscientious and anxious care; and the result, indeed the inevitable result, is just what might have been expected: this most strictly national edifice, a most important part of the home of the Imperial Government, in more than one acceptance of that title is a veritable Foreign Office; since even when attempts have been cautiously made to introduce decorative details that might be suggestive of English history, they instantly proclaimed their painful inconsistency with everything around them—they seem to feel that they indeed are in a *foreign office*. But it is not enough that our architecture should be English, in order that it may be generally historical of England—it must be our own English architecture also, and consequently pre-eminently qualified to be historical of our England now, and of our living selves. In this supremely important particular the Gothic revival has long and painfully failed; and therefore its true power, its full vitality, and with them its proper influence, have unhappily been in a great degree kept in abeyance. The Gothic of the illustrious masters of the Middle Ages was ever strictly historical of each decade of those ages wherein it arose, and flourished, and culminated; and of those later ages also in which "the great dynasty of Gothic architecture" declined and fell. We have been reviving the Gothic style, and with laborious assiduity we have copied it, or tried (often not very successfully) to copy it, as it expressed itself as well in its decorative as in its constructive elements, either in the twelfth century, or the thirteenth, the fourteenth, or the fifteenth; and then we gradually have become conscious of surprise, not unmingled with disappointment, at discovering our Gothic not always to be in perfect harmony with the nineteenth century, and in its decorative features by no means in strict truthfulness historical of ourselves. It is impossible to overestimate the baneful influences upon all decorative art now in action among us, resulting from that strangely perverse and yet resolute mediocrity of our Gothic art, which would seem to imply that, practically, we believe ourselves to be living and working five or six centuries ago. If they are not really governed by such a delusion, our artists who take such care to impress upon us that they regard the archaic imperfections of early stained-glass to be types of what may make their own works perfect, and their brethren the "medieval metal-workers" of 1873, and other living artists, also imbued with the same spirit—we are constrained to consider these men to have so thoroughly yielded themselves to the fascinating delusion that "distance lends enchantment to the view," as to regard the history of art to be a reflowing stream, and to define artistic progress *more* *liberately*, by "advancing backwards." We are indeed no less untruthful, and no less wanting in fine feeling for true decorative art, in our public buildings, when we copy the crowned heads of Edward I. and Alianore of Castile to form corbels that are to carry a driptone over a doorway-arch, which we also have carefully copied (perhaps from some sharp wood-cut) after an Edwardian model, than we are when we call a semi-nude giant in a Roman toga

"Dr. Johnson," or than we should have been had we introduced Lord Palmerston in the costume and with the surroundings of Mæcenas in a bas-relief in his own "classic" Foreign Office. There is this difference, and this difference only, in the consistent action of decorative art when applied by us to Gothic or to Classic public buildings—that in the latter case, if the art be true and faithful, it will defy us under any circumstances so to acclimatise it to England that it may become historical of our country at all; while the Gothic, being English in principle and essence, we may rightly and consistently employ in exact conformity with its use in England in any past era, provided in our own work we desire to refer to or to represent that past era, so that the particular part of our work under consideration is designed to be historical of that same past era, and not of our own.

In the application of the decorative arts by ourselves to our public buildings, our first care must be to see that those arts, in their highest and most perfect expression, are endowed with *life*—that they have something to say, and that they are qualified to say it well, to the purpose, eloquently, impressively, and with abundant suggestiveness also. And the principal things thus to be said in and by the adornment of every public building must have direct reference to its own rank and character, its own uses and purposes, the time and circumstances of its erection, with allusions at once pointed and diversified to whatever most happily and significantly would either typify or illustrate its own period. Thus do the decorative arts, whether sculpture in bronze or marble or stone or clay, or painting in whatsoever form and condition, act in alliance with constructive architecture in producing public edifices that really are historical of the present and for the future. And to this may rightly be added, in such public buildings as necessarily are associated with our national history, that thus are produced similar faithful art-chronicles of the past.

Nothing, perhaps, is more strangely remarkable in connection with the intellectual activity and the observant penetration so characteristic of our times, than the almost matter-of-course manner in which we deliberately overlook and utterly disregard the practical application of the one historical tale, uniformly told and earnestly pressed on our attention, by the decorative arts as they have expression in the public buildings of past ages. Always historical, those early and ancient arts chronicle the history of their own land, their own people, and their own times. What say the decorative arts in the wonderful architecture of the Nile-valley? or what tale had they to tell, all the time that the sculptured slabs so long lay buried beneath the rubbish-mounds of Assyria? At Jerusalem the search for Solomonic or Herodian architectural remains aims at discovering chisel-written chronicles of Solomon or Herod. It is the same in Greece, in Italy, everywhere; just the same in our own England, until the Renaissance of classic art struck a fatal blow at historical truth in all art, so that the decorative arts in architecture in England—it cannot be called English architecture—sunk into a condition far worse than that of suspended animation, since, instead of being living witnesses to truth, they retained life only that they might become monuments of falsehood. And yet, slow as we still are to recognise even now the only true nobility, the nobility of historic truth, in our application of the decorative arts to our own public buildings, we delight to expatiate on our faculty for recognising that very same noble quality in the remains of decorative art that linger in the great architectural relics of bygone times. Their inherent truthfulness to their own times, and the wonderful consistency with which that ever-cloquent truthfulness pervades the still existing public buildings in our early Gothic architecture, is to us their peculiar charm, as indeed it is their own crowning glory. Still, we copy those old buildings as the builders of the olden time built them; and thus we delude ourselves into fancying that we have been reviving the grand old style, and making it our own. We might just as well transcribe a chapter from Matthew Paris as well transcribe a chapter from Froissart, and call one a record of some stirring episode in the Peninsular

War, and entitle the other a narrative of one of the latest "manœuvres" on Dartmoor. It is quite time to distinguish between copying old works, and grasping the principles of an early art and breathing the spirit of early artists; quite time to make our national architecture our own architecture, and to prove it to be our own by exhibiting it under suitable fresh conditions, by bringing it practically into action through the original impulse of our own thoughts, and by such an application to it of the decorative arts in our public buildings (and, in their degree, in other buildings also) as may cause it both to become and to appear truly historical of our own era and of ourselves. In point of fact, in dealing with Gothic art in our public buildings we have no really difficult task before us—no difficult task, that is to say, when once we shall have mastered the true principles of the style itself. So elastic is the style, so plastic and comprehensive, that it will readily adapt itself, almost of its own accord, to every fresh or modified structural requirement; and, in like manner, it always is ready to avail itself, with a gracious gratitude, of every improvement in material or appliance. In our application of the decorative arts to our public buildings also there exist no serious difficulties, unless we make them for ourselves by persisting in mediævalising. We have only to keep in mind that we are *not* mediæval architects, *not* mediæval decorative artists, and that we do *not* plan or design or build or decorate for mediæval people, or for mediæval uses, or with mediæval associations and sympathies, and we shall speedily find ourselves not far from becoming masters of an architectural style that is national in its traditions, and in all its expressions historically true to our own times. In our application of the decorative arts to our public buildings (assuming their architecture to be our own historical Gothic), if with a deep sympathetic and loving feeling for the strict historical accuracy both in our choice of subjects and in our treatment of them, we assuredly shall be no less surprised than delighted at the facility with which, instead of crouching at the feet of the early Gothic architects as servile copyists, or at best as humble imitators, we take rank side by side with the noblest of them as brethren and equals.

Such brotherhood and equality, however, by no means implies, because at length we may have become wise enough to know that a modern mediævalism is no less a degradation than a positive contradiction, that as teachers, well qualified to give us lessons in Art of infinite value, we are not to regard the great architects of the Middle Ages as our masters. With especial advantage to ourselves may we study what they teach us in their application of the decorative arts to their public buildings—study, observe, with careful, penetrating, and thoughtful observation—a very different thing indeed from copying or reproducing. The first impression, probably, that will be produced by such study will be derived from the fact that those early masters never left any of their decorative architectural work incomplete; if they introduced a canopied niche, it always received its proper statue; if now we admire the statueless niches on the west front of York, or on the screen at St. Albans, or at the entrance of Westminster Hall, let us reflect on what they would be were each niche simply a dignified receptacle for a fine statue, each statue forming a part in an historic series. Again, the early architects never were monotonous: if they had occasion to repeat the same object, and even to repeat it under the same general conditions, they always modified the subordinate treatment and the subsidiary details—witness the heraldic insignia of Richard I., repeated eighty-three times in the string below the windows in Westminster Hall, the device always the same and always true to its own proper type, and yet no single example in the entire series without its own distinctive and characteristic individuality. The same remarks are equally applicable to the splendid heraldic sculpture in King's College Chapel, Cambridge. In addition to the human figure, the introduction into architectural decoration of organic forms in a pre-eminent degree gives to it life, and superadds a charm to be derived

from no other source. The early Gothic masters understood this well. As it has been well said, "How it is that animal and vegetable forms have come to be used in architectural ornamentation is sufficiently apparent. Ornament is used to relieve flatness and monotony of wall-surface, and to afford the eye a pleasure by attracting and interesting it. And how could a blank surface be more naturally decorated than by tracing on it, or by sculpturing out of it, forms which nature herself employs with similar effect? Animal and vegetable forms have been brought by the hand of the Creator out of the material of the blank earth to adorn it; and man, copying his Creator, vivifies the dead stone by producing the semblance of the organic out of the inorganic material." But the early Gothic masters were also influenced by other feelings and aims, and especially in their introduction of animal-forms into the ornamentation of their edifices, and in their treatment of those forms. The living animals which surrounded them not only delighted them with their æsthetic beauty and grace, and occupied a very considerable share of their habitual attention as the companions of their lives, but they also saw in those same animals creatures surpassing man in many qualities by him shared with them, as in sagacity, in quickness of perception, in speed, in strength, in endurance, and sometimes in instinctive power rising into foresight; and hence, idealising the actual truths of natural history, those early artists saw in the qualities and in the character, really or fancifully to be attributed to the animal world, the only means, and also the most perfect means, for giving expression to their own thoughts and feelings under the all-powerful and enduring forms of symbolism, allegory, and even of satire. Thus, in the most perfect and most instructive early architectural art, animal-forms are freely and habitually introduced, as well because of their real or imputed significance and suggestiveness, as on account of the familiarity of their presence and the beauty of their outline. Once fairly established in the boundless realm of symbolism, it was easy enough, and indeed natural, for the early artists to associate fabulous with real animals, and to blend together fantastic compound forms, half human and half animal; to imagine strange birds and monstrous reptiles, and not unfrequently to combine both animal and vegetable forms under the wildest and most *bizarre* conditions. "The decoration of religious and civil edifices," says M. Viollet le Duc, "presents an infinite variety of fantastic animals during the period of the Middle Ages;" he adds, that these grotesque creatures, "though derived from nature, have both their own characteristics and a most striking reality: theirs is a natural history of their own, of which all the individuals might be classed in species; all of them, however, being stamped with a sentiment and observation of nature which is truly remarkable."

In this "sentiment of the observation of nature" we may lovingly follow those old masters in our own architectural sculptures; and, at the same time, we may scrupulously avoid their every extravagance. We no longer need, nor, with our civilisation, would it be possible for us to accept and adopt, that early symbolism. Still, one thing remains to us from the past, which we claim, and claim rightly, as at once an hereditary and a present possession, that enables us to compete fearlessly with the greatest of the early masters in our own decorative work in our public buildings. This one thing is historical architectural heraldry. Its resources, for the express purpose of adorning Gothic public buildings, are absolutely endless and inexhaustible; and yet, at present, they can scarcely be considered to have been recognised by our Gothic architects. We are not alluding merely to shields of arms singly or in groups, nor proposing only a more general introduction of heraldic insignia into our architectural ornamentation under the ordinary conditions of heraldic blazonry. Far from this; it is the pervading presence and the commanding influence of the spirit of true historical heraldry, always adjusting itself to the conditions and requirements of our architecture, that we desire to see animating and inspiring the architectural adornment of our public buildings. Thus this

adornment would be both symbolical and historical—its history truthful and effectively told, and its richly suggestive symbolism in perfect keeping with modern taste and feeling. The animals that constitute supporters in the case of almost every family of historic prominence, together with those to be derived in endless succession and variety from crests and badges, and constantly from the charges of shields, in skilful hands, guided by the feeling of true architects and true sculptors and true heralds, would readily accomplish for our public buildings at least as much as the early Gothic masters were able to achieve through their but too often wild and more than grotesque symbolism. It is scarcely necessary to observe that the occasional presence of achievements or shields of arms, if treated as works of genuine heraldic art, and the intermixture of flowers and leafage, and various devices all of them more or less heraldic, and therefore all of them in some degree endowed with a meaning, with animal-forms, in decorative architectural sculpture, really leave nothing to be desired. In like manner, it is sufficient merely to advert to the fact that heraldry, so rich in colour, invariably guides the architectural decorator to the introduction and display of colour in the most harmonious, pleasing, and effective manner. The character and the degree of that conventionalism in the treatment of heraldic animals, which their appearance in architectural decorative art must be admitted occasionally to require, may be judiciously and rightly determined by such "observation of nature" as the eminent French architect tells us ruled the mediæval sculptors even in their most fantastic moments, when they drew, as if they were living animals, the strangest creations of their own imaginations. True heraldic art and true Art are synonymous terms; and, therefore, when conventionalism may be felt to be necessary in delineating any heraldic animals for architectural decoration, natural forms may be somewhat exaggerated, and natural expression somewhat intensified, but natural truth never may be violated. Without here attempting to carry farther our present effort to vindicate the supreme worthiness and value of the heraldic element as the vital principle in our own historical decorative art in architecture, we may briefly refer to the great public building now about to be erected as an example of an exceptionally grand field for the display of historical heraldry in architectural adornment. By means of such decorative art as an architect may acquire through alliance with a herald, the New Law Courts may be a history in stone without a rival; and thus also this national edifice, may be—what otherwise it cannot possibly be—its own graphic and significant autobiography.

For external architectural decoration, in addition to the granites, variously coloured marbles and other natural substances, enamelled *fayence* and *terra-cotta*, and moulded brick-earth, claim highly honourable recognition. With these last-named substances, as vehicles for beautiful and diversified adornment in our public buildings, are still in a comparatively early stage of their development; and, in order to their advance to their proper position, and to qualify them to realise their truly great capabilities, they claim at once to be set free from even the semblance of any inherent alliance with classic or quasi-classic design. Decorative lead-work, again, doubtless has a part of primary importance to play in architectural decoration. In the use of all decorative art in architecture, the greatest masters of the best historic periods teach us moderation as well as consistency and expressiveness. If it does not actually accomplish its own ruin, ornamentation, when overdone, shatters its own effectiveness. Better far is it to have too little of ornamentation than too much. The unadorned dignity of plain wall-surface gives emphasis to noble ornament which has been introduced with a sparing hand, and enhances both its beauty and its impressiveness. In all minor details also the true decorative artist will thoughtfully carry out his great principle of harmonious and expressive consistency—a principle that extends to every subordinate accessory and adventitious ornament.

C. B.

THE BRITISH ARTISAN AT THE VIENNA EXHIBITION.

A VERY wise head—the lucky possessor of which having had considerable experience in the management of International Exhibitions, eighteen years ago—predicted that in after exhibitions, exhibitors other than those of the country in which the display was held, would in future send fewer costly productions, and confine themselves to articles of manufacture, the use of which was universal. The Vienna Exhibition may be said to verify this prediction—the practical and useful decidedly preponderate. It is brimful of instruction. The English visitor, animated by a desire to note general progress, or the British workman who desires to gather knowledge of his own speciality, will be amply rewarded. Either the one or the other, if indured with ordinary powers of observation, will not fail to note that the experience gained in other exhibitions by the employers and employed, with the spread of industrial education, is doing its work in other countries; the result in various departments of industry is that foreign manufactures are rapidly advancing in the direction of those of England, *i.e.* in practical usefulness, substantiality, and finish. And he will at the same time observe in his own country's productions, a decided advance has been made Art-ward by many of the firms exhibiting, in the important industries of metal, glass, pottery, &c. He will in all probability regret that England, to which is due the honour of originating International Exhibitions, is so imperfectly represented by the number of its exhibitors; but he will recognise in its exhibits all the best features of English industry, fewer of its bad, and progress in the direction advocated by the *Art-Journal* throughout the thirty-three years of its existence. He will learn, in this the greatest of all the great exhibitions of industry, how difficult it is to find what he, in all probability, is in search of, not because such are absent, but simply because the groups in which they are to be found are placed so far apart in the vast edifice, in the machine-hall, or in other buildings erected in the grounds. In no exhibition yet held is the pursuit of knowledge under difficulties better illustrated, or self-help more essential. A complete catalogue of the exhibition was not to be had, for the Austrian was not on sale at the period of our visit. When procured, it was found to be imperfect, the only resource being that of the English division with its plans of the buildings, park, &c. By means of these, carefully studied, combined with patient industry and search, what is wanted may be discovered after much travel, a considerable amount of fatigue, and by the exercise of great self-denial. Apart, however, from the contents of the Exhibition, or rather series of exhibitions included in that of Vienna, there are features to which it is worth while to call attention; for example, the vast and wondrous internal cupola (it has, however, only a flat roof, externally a rotunda), twice the diameter of that which Michael Angelo "hung in air," in then Italy's capital, Rome; in height and diameter, two "St. Peter's" could be stowed within that of the Vienna Exhibition. "Hanging in air" is simply a figure of speech, for much solid masonry helps to support the dome of St. Peter's; on the contrary, that at Vienna is simply supported by comparatively slender rods of iron, bedded at their base in concrete. These rods descend down sham hollow pillars of brick, which take no part in sustaining the roof or cupola. This wondrous dome, "to which Diana's temple was a cell"—the mightiest, the most overpowering in conveying the effect of vastness and immensity "since the world began"—owes its existence to the constructive skill of an English engineer, John Scott Russell; to whom is also due the application of sheet zinc for the production of the external bold, effective, light and shadow-producing cornices that surround the dome, and which serve as well as if they had been constructed of brick and plaster; while, by their lightness, they are not calculated to endanger the safety of the hurriedly-built walls of the structure, and they produce all the desired effect, the sweeps and contours being well preserved. The result proves how, when ornamentation is required to serve only a temporary purpose, it can be pro-

duced at the minimum of labour and cost. We should fail to convey an idea of the vastness of the building, of which the dome alluded to forms the centre, did we not state that in length it extends to five-eighths of an English mile, in width to one-eighth of a mile; but it is totally inadequate to accommodate one half of the contributions in manufactures received from the twenty-four nations who have responded to the invitations of Austria to participate in its industrial banquet at Vienna. A building totally separate and distinct, half a mile in length by fifty yards in width, is filled with the results of the inventive powers of many nations, the triumphs of engineering skill, and machinery in motion and at rest. There are halls devoted exclusively to the appliances which facilitate the operations of the agriculturist and husbandman. There are additional buildings of vast dimensions to accommodate special industries, or those of individual manufacturers and companies; there are buildings to illustrate the architecture of various nations; others, the dwellings of those whom civilisation has not reached, standing within the park; and the Art of many nations has its home in a vast building which in extent is equal in exhibiting space to more than the half of that in the principal Exhibition-building.

Another objectionable feature is equally apparent in the Vienna, as it has been in other, International Exhibitions—*viz.*, as to selling to *concessionnaires* the right not only to photograph, but to hinder reporters who make pencil memoranda sketch-notes. To record the innumerable instances in which such memoranda were torn up by officials, or examples in which the makers of such memoranda were dragged up to the Bureau of the Police in the building, is not our intention. That such was the case is within our own knowledge. It is a fact that *concessionnaires* in photography only copy such works as are of a highly ornamental character, many really very useful examples are compelled to be passed over unnoticed thus, from which useful lessons may be gathered. The fullest use should be made of an International Exhibition; any restriction which is calculated to hinder this defeats the manifest purpose of the display. If a nation can afford to hold an exhibition, it can surely do without the miserable pittance arising from the source named; at all events, the *concessionnaire* should not be allowed to exercise the right of carrying out the "dog in the manger" principle, as has been the case in the present and past exhibitions of an international character.

It may be remarked as regards the Vienna Exhibition, that the experience gained by previous International Exhibitions accessible to all nations who chose to refer to the reports concerning those already held, appears to have been set at naught. The arrangement of goods adopted in the English Exhibition of 1851, and that of France in 1855, was proved to be unsatisfactory and defective; it was again repeated in the Exhibition (English) of 1862; *i.e.* in all these the principle of display adopted was the geographical. The most satisfactorily arranged exhibition yet held was the French International Exhibition of 1867, in which the exhibits were displayed in Classes, on a series of concentric tables, or stalls; its complete success being only marred by the principle adopted not being worked out completely. Any visitor, however, to that display must have been convinced (if he had visited previous exhibitions) with how much ease he was enabled to examine similar kinds of goods, or articles, and make comparisons. The worst possible kind of arrangement is the geographical; it is calculated, in order to give prominence to the industry of the country in which the exhibition is held, unnecessarily to increase the examples, without reference to use instructively, comparatively, or as to their quality. Just in proportion to the ease with which such lessons may be taught, is the value of exhibitions. The gigantic scale of the Paris Exhibition of 1867 called forth the following recommendation from the Executive Commissioners of England, Austria, Prussia, Russia, Italy, and the United States, in reference to future international exhibitions:—"The usefulness of international exhibitions does not depend upon their size, but on their selectness and quality; there-

fore the tendency to increase the size of each succeeding exhibition should be discouraged." And "to promote the comparison of objects, the general principle of the arrangement should be rather by 'Classes' than by 'Nationalities.'" These recommendations have been entirely ignored in the present Vienna Exhibition, it being at least four times the extent of the Paris Exhibition of 1867, while its arrangement is that of "nationalities," not "classes." And thus the mightiest display of the labour of all nations ever yet held, fails to teach those lessons as completely as it might, which an exhibition one-fourth its size, well arranged, would have done. To the mere visitor this is unimportant; to him who is desirous to examine groups of industry of a special character, the task is one of excessive physical exertion, to say the least of it.

The progress made Art-ward in its higher development was very much more apparent between the English Exhibition of 1862 and the French of 1867, than it has been between the last-named and that now open in Vienna. This may be accounted for, in all probability, by the consideration that Art, having taken a somewhat different direction, is more apparent on what is consumed by the many than purchased by the few: the former is the object which exhibitions of an international kind were intended to produce. *Tour de force* examples do not show the true state of a national industry; it is because the absence of these is more apparent than in any previous exhibition, that that at Vienna is to be valued. It also serves to confirm the impressions gained in previous International Exhibitions as to the strong and weak points of Austrian, German, and other continental industries; how and what these countries can do, and are doing, through cheaper labour, aided by industrial training.

In no previous international exhibition has so good an opportunity presented itself of gaining a true knowledge of the ornament of Eastern nations, "old ere our antiquity began;" of those of Japan, China, Persia, and Mid-Asia. Already, however, the best of these examples have met recognition; their purchasers being manufacturers; and probably with the intention of culling suggestions and hints to the advantage of modern industries nearer home. So far as form and colour are concerned, no doubt can be entertained as to the utility of such purchases.

The overwhelming display of Austria in things ornamental will be best understood by referring to its specialities understood by the title "Articles de Vienna;" chiefly toilet-accessories, trinkets, fans richly gilt, well-made gloves, jewellery and other cases in Russian leather, writing-table appendages, its carvings in meerschaum, amber, and ivory. In the display of meerschaum as pipes, there are not fewer than one hundred and ten exhibitors; the artistic skill with which the fragile material is worked into subjects, groups, &c., indicates that Austrian artisans are well trained in the direction of Art, united to industry; the most artistic example shown was produced by an artisan who is paid 30 florins per week, £3 English money.

Former exhibitions conveyed to us but a faint idea of Austrian glass-ware; here, on her own ground, the displays overpowering and brilliant; her "metal" improves in purity, and by skilful cutting—engraving, gilding, and enamelling—added by peasant-workmen dwelling in villages near the great glass-manufacturing centres of Prague, &c., with their engraving-wheels and enamel colours and mufles erected in their cottages, produce these marvels of decoration, being paid at the rate of from 8s. to 16s. per week. Other displays of glass in the Exhibition pale before that of Austria, the English display excepted; though limited in extent, it is of rare excellence in its crystalline purity and exquisitely engraved decoration: what is shown is limited to toilette and table-glass. One example, a vase purchased by Sir Richard Wallace, engraved in the style of the Renaissance workers in rock-crystal, has no parallel in the Exhibition: it is peerless and alone.*

* Exhibited by Messrs. Copeland (see *ART JOURNAL*, page 153). For the decoration of his Vase, *i.e.* the engraving, Paul Oppitz, a Bohemian or Pole, received a Co-operative Medal, but as a "gilder." The blundering in distinctions for which the awards of "Co-operative" Medals were given, as set forth in the

The perfectly unique in glass, in its special application for decorative architectural purposes, must be sought for in the display by Salvati, of Venice; he illustrates how imperishable pictorial representation in mosaic can be produced at an astonishingly low cost, unaccompanied by the cumbersome framework of timber in which the Russian examples of a similar kind are enveloped, shown in former and in the present exhibition. Glass-workers anxious to extend their knowledge as to the variety of "metals," their curious combinations, colours, and ingenious manipulations (specialties for which Venetian glass has long been celebrated), would do well to study the examples of the already named justly-celebrated modern Venetian worker in glass.

Those among us who have entered that noblest of churches, St. Mark's, at Venice, will not have failed to observe that its marble mosaic floor has become worn by the feet of many generations of worshippers till it is as irregular and wavy as the surface of the Adriatic, which all but washes the foundations; that many of the devices in the pavement have been nearly rendered indistinct by the pieces of *tesserae* becoming disconnected—

"Decay's effacing fingers
Have swept the lines where beauty lingers."

It is gratifying to learn that to Salvati is confided the honour of its restoration. It is impossible to do more than allude to the unique examples of the "glass-blowers' Art in this display; unequalled in beauty, originality of conception, perfection in execution, and in beauty most diverse. The wonder is increased when it is considered these are formed of glass—ductile when hot, brittle when cold; that the varied forms of bowl and stem, flowers, vase and handle and covers, bird and insect, with which the various objects are decorated, are not only produced but attached in Glass House by the "blower." It was at one time popular in England to treat similar examples with contempt; our progress in the manufacture of glass, however, has increased our respect and admiration of such works. We have assimilated our productions thereto so far as now to recognise that the glass which comes from the hands of the skilful blower is better left untouched by the cutter, and that "cut" glass is now rather the exception than the rule, as selected by English purchasers of taste. This change may be traced to the influence of Venetian examples, in which the principle alluded to is clearly set forth. No visitor will fail to note the advance made in purity of "metal" by Austrian and German exhibitors. Little more than three hundred years ago England had no glass manufacture; two hundred years back, so inferior was its clear glass in purity, that Howell writes to Mr. T. Lucy in Venice to procure "My Lady Millar" a complete cupboard of the best crystal glasses Murano can afford. In the element of purity English flint has now no equal; but this superiority has been detected and acknowledged by the nations named, who are making rapid progress, as shown in the exhibits of Count Harrich-Lobmeyr in Austria, and that of Wentzel, of Breslau, Prussia; unfortunately no French glass was exhibited, ornamental or table. In the Russian glass advance was very apparent by which to note progress, this very largely arising from the introduction of French, German, and Bohemian workmen. In the decoration of examples in glass of the highest ornamental cha-

London Gazette of 26th August, 1873, is amusing. Morel-Ladeuill is recognised as a "draughtsman and modeller;" his celebrity is founded on his skill and exquisite *Reposé* working; he is a *Reposer*. Mons. Willms gets recognition as a chiseller, to which he makes no pretension whatever, any more than Mons. Ladeuill does to "draughtsman" or "modeller." (Works by both will be seen on the stall of Messrs. Elkington.) The engraver of the "Copeland Vase" (Paul Oppitz) is medalled as a "gilder." We are not aware that he "gilds" at all; but the vase alluded to shows he is an exquisite engraver on glass. The above, however, is a trifling matter; recognition has been honestly worked for and righteously gained. These blunders are thrown into shade altogether, when we see that manufacturers whose works involve the highest principles of Art in their production, engineers whose machines demonstrate in their operation the triumphs of genius and scientific skill, placed on *just the same pedestal* as a firm engaged in the manufacture of—HATS!!!

"Here shall thy triumph, genius, cease," &c.

acter by the engraving process, it must be admitted there is every reason for believing that Austria, in its principality of Bohemia, has the command of that speciality of labour; the best example of that style of ornamentation in the Exhibition being the work of a Bohemian glass engraver (Paul Oppitz). Clever ornamentation by the enamel process of painting was also very general in the Austrian glass. The gilding was, however, much overdone; and one style of decoration with coloured pastes (stuck on with cement) was carried to the extent of an abuse, detrimental to the objects so decorated. Gigantic vases, which might impose on non-practical visitors as being of one piece only, but which others better acquainted with the art of glass-working would readily detect, were exhibited, built up of several parts; where handles were attached they were so by means of metallic screws, the bodies of vases being drilled for the reception of these screws. The process of decorating by means of "etching" ornament on glass was not very prominent in either the Austrian or German departments. And the clever use of leaf gold for glass decoration—so skilfully practised, by the Venetian decorators of glass—often associated with enamelling, was confined to Venetian exhibitors of beads, and exceptionally only seen on the larger examples of Salvati. It may be added that many examples in the Austrian and German exhibits illustrate the use made of wood moulds in their formation; a means which English manufacturers have been slow to adopt. This Exhibition also served to dispel the illusion long entertained as to the Chinese not making glass, but melting up for their use only the "cullet," or broken glass-objects, imported from other nations into China. Various Mandarin buttons were shown of opaque coloured glass, almost in variety equal to Venetian examples. A "flint" tea-service of good colour was also exhibited fairly cut. The merits of the limited examples exhibited had been recognised by their bearing on a card "Sold to Lobmeyr of Vienna." If the glass of Portugal conveyed no lessons, it was useful as to gaining knowledge of the forms of glass-ware adopted for use in that country. That of Roumania showed vessels of ancient classical forms, for carrying water or wine, with well-formed, well-placed handles; and of the limited display of Greece, if nothing more could be detected, it at least demonstrated an attempt to "revive" an industry that nation successfully cultivated in the far distant past, and an attempt to re-create an industrial population.

Within the precincts of the Exhibition at Vienna there is not any collective display of pottery, china, or porcelain, which at all approaches that sent by the manufacturers of England in quality of material, variety of glaze, good modelling, decorative enrichment by enamel painting, and uniformly good finish. We can do nothing more than merely indicate the numerous examples of a commercial character desired by all civilised nations,—the envy of the potters of every country, save England, where they are produced. We can but allude to the increased merit in the production of majolica; the skill with which the (until now unpurchasable) Henri Deux ware has been reproduced, the exquisite treatment of subjects executed on porcelain in the style of Limoges enamels, new glazes of an infinite variety of hues as iridescent as the pearl-shell; to the exquisite execution of flower-decoration, as exemplified on the stalls of Minton, Copeland, Wedgewood, the Royal Porcelain Works, Worcester, &c., &c. In each and all of the works of the exhibitors named examples will be found unrivalled; foreign exhibitors, whether represented by State-supported establishments or by individual exhibitors, neither show varieties of wares equal in number nor exceptional examples so good as those of our own country. English ordinary earthenware has ever since the days of Wedgewood been held in high and deserved estimation by continental nations; on the present occasion its supremacy is rendered very much more apparent by contrasting it with similar exhibits from other countries.

The show of Austrian jewelry is wonderful in extent. Keeping out of sight the excep-

tionally valuable examples of jewelry with which the Exhibition is replete, it is instructive to examine and compare the various national exhibits of jewelry of an ordinary every-day sale character; to observe the examples of the "machine-made," in yards of ready perforated thin gold "strips," the die-struck "bezels" and "rosettes," exhibited in proximity to the finished products, which do not elevate our ideas of the skill of the modern jeweller. The taste of Austria may be questioned in its speciality of coating a very great proportion of its jewelry with opaque white enamel, hatched or pecked out with black enamel, only the smallest proportion of the gold setting being exposed. Such contrasts unfavourably with Italian jewelry, in which die-work is not obtruded, and the gold is hand-worked; with the filigree examples from Genoa; or the contents of the collection of the German jewellers of Pforzheimer; more satisfactory still is the jewelry of Denmark, by far the most interesting as to honest work, design, finish, and execution. Swiss jewelry has special characteristics of its own, equally with that of France. The Austrians and Germans use more freely gold of various colours united in one object, as "green, red, dead-yellow, and nearly white," a more liberal use of enamels and other processes than is common on English jewelry for ordinary sale. The workmanship of English jewelry is very much superior, attention being paid to its being finished in every part; its only defect arises from—to a certain class of purchasers—a want of the element a great proportion of foreign jewelry has, plenty of show for the money. The display of English jewelry was limited to three exhibitors—Hancock's, of London, whose exhibits were of so costly a character as not to embrace ordinary jewelry; Thomas, of London, and Aitchison, of Edinburgh, whose collections were of an ordinary character, well-made articles, but presenting no special feature in design, &c.

(To be continued.)

SELECTED PICTURES.

COMING FROM CHURCH.

J. F. Portaeis, Painter. A. Danse, Engraver.

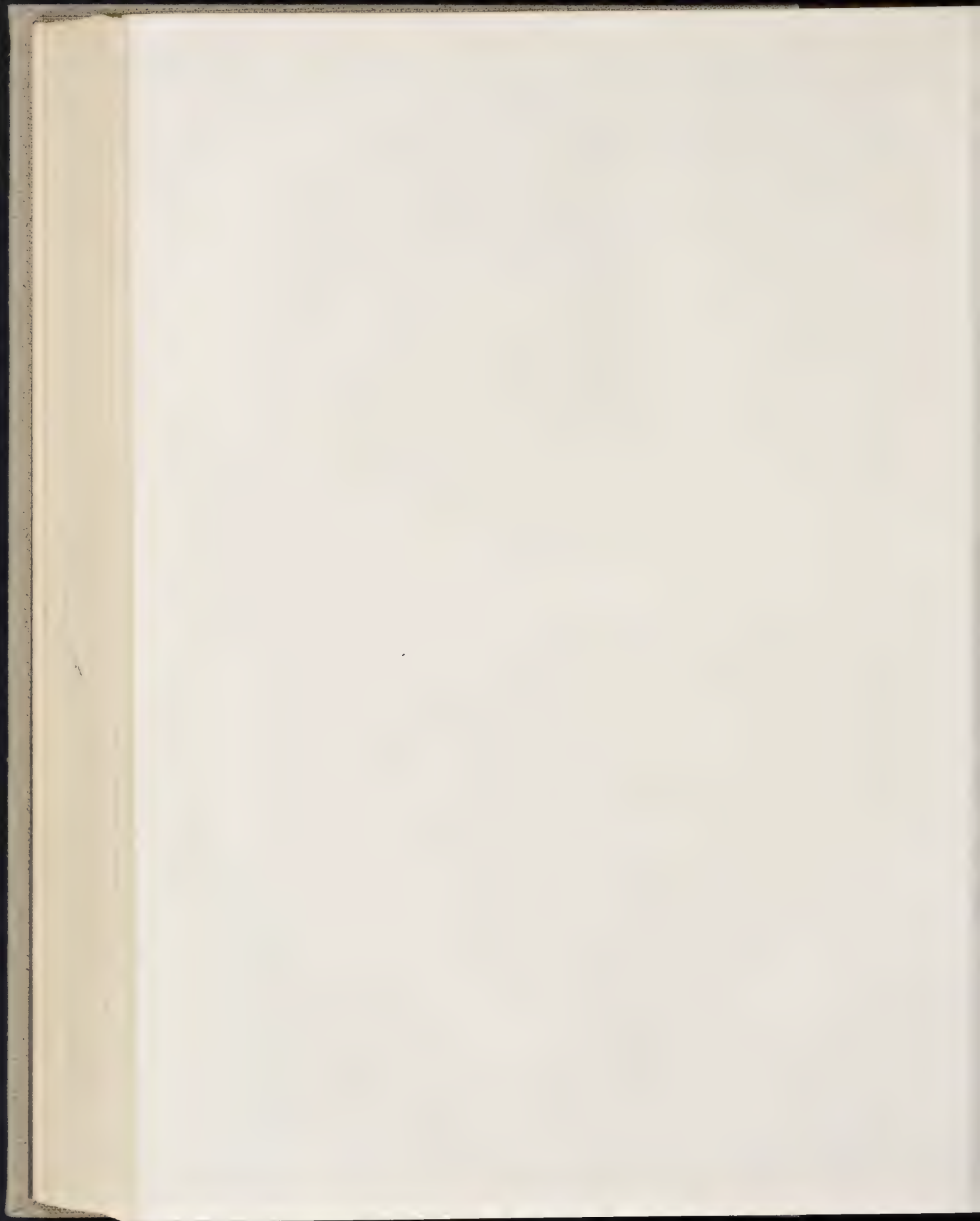
NONE of the modern Belgian painters show greater variety of subject, and few, if any, greater power of delineation, than does M. Portaeis. An artist of very extensive travels, of discriminating observation, of refined taste, with a clear perception of what will make up into a good picture, his pencil wanders over a wide and rich domain, producing that which is as attractive as it is diverse in character.

In his 'Coming from Church,' his thoughts have come back from foreign travel to his own land in days long past away. These twain are returning from the altar at which the priest has made them one—at least it may be presumed this is the artist's meaning, though the lady's finger shows not the signet of wedlock: both are certainly impressed with the gravity of the situation, and seem already to realise the fact that marriage is no light undertaking, but a very serious affair. Yet there is something very sweet and satisfied in the expression of the maiden's face, set, as it is, in a framework of rich lace, embroidery, and flowers: her costume altogether is graceful, and picturesque, and costly; she must be a daughter of some opulent burgher of Antwerp or Ghent, who has won the heart of the manly-looking companion at her side. He, in due time, will assuredly rise to the post of burgo-master among his fellow-citizens: his face has great intelligence and a character of perseverance. The picture, though showing nothing more than a pair of ideal portraits, is one that cannot fail to commend itself by the manner in which the figures are placed on the canvas, and the interest excited by their personal appearance.





Portrait of a man and a woman in 17th-century attire.



MARINE CONTRIBUTIONS
TO ART.

BY P. L. SIMMONDS.

No. V.—AMBER AND THE AMBER
FISHERIES.

HAVING dealt with tortoise-shell, mother-of-pearl, pearls, and coral, we come now to consider a product of a somewhat amphibious character, and which, unlike those already treated of, is vegetable in its origin. Still it is largely dredged and fished for on the sea-shores, and as the greater part is obtained from the sea, it properly comes under our heading of "Marine Contributions to Art."

Amber is a resinous exudation from an extinct species of conifer called by Goppert *Pinites succinifer*. The source of amber was long uncertain; by some it was considered a carbonaceous mineral.

Professor Zaddach shows that the trees which yielded the amber must have grown upon the greensand beds of the cretaceous period, flourishing luxuriantly on the marshy coast which then surrounded the great continent of Northern Europe. Probably the temperature was then much higher than it is now; and this even at that epoch extended to the now frost-bound arctic regions, a fact which has been proved by the remarkable plant-remains of temperate climes which have been recently discovered there. The amber flora of the Baltic area under review contains northern forms associated with plants of more temperate zones; and thus camphor-trees (*Cinnamomum*) occur with willows, birches, beech and numerous oaks. A species of *Thuya*, very similar to the American *Thuya occidentalis*, is the most abundant tree amongst the conifers; next in abundance *Widdringtonia*, a great variety of pines and firs, including the amber-pine: thousands of these, it is supposed by the professor, might have perished, and while the wood decayed, the resin with which the stem and branches were loaded might have been accumulated in large quantities, in bogs and lakes, in the soil of the forest. If the coast at that time was gradually sinking, the sea would cover the land, and in due course carry away the amber and masses of vegetable debris into the ocean, where it was deposited amidst the marine animals which inhabit it. But in higher districts the amber-pines would still flourish, and so amber still continue to be washed into the sea and deposited in the later formed greensand and still later overlying formation of the brown coal.

Most of it is obtained from the shores of the Baltic, from Königsberg to Dantzig. It is also found on the coasts of Denmark and Sweden, in Poland, Russia, Switzerland, France and England, in Asia, in North America, in the greensand formation of New Jersey, and in Martha's Vineyard. With it are found fragments of lignite, and it frequently contains insects of extinct species embedded in its substance; it is also marked with the impression of branches and bark. It is sometimes thrown up in great quantities after storms. It contains a volatile oil, two resins (soluble in alcohol and ether), succinic acid, and an insoluble bituminous substance.

For ages amber has been valued for ornamental purposes, such as necklaces, bracelets, brooches, crosses, ear-drops, silver links and the like. It was also formerly much used for inlaying cabinets and ladies' jewel-cases, and a large picture-frame inlaid with it was shown at the Naples Maritime Exhibition. The cloudy or milk-white amber, not that which is clear, is held in the highest esteem. The light green variety and that which is of one perfectly uniform colour throughout, are exceptions to this rule. The beauty and hardness of amber have caused it to be long esteemed by smokers for mouth-pieces of pipes and tubes for cigar-holders. In the fine and extensive collection of pipes, &c., belonging to W. Bragge, Esq., shown this year at the London Exhibition, there are some very large amber mouth-pieces for hookahs, both clouded and clear; also in the case of Mr. F. Kapp, of 62, Dean Street, Soho. In Turkey, as much as £300 has been given for a very fine mouth-piece. I recently saw at the shop of Messrs. Phillips

Brothers, Cockspur Street, a very fine pair of twin, or similar mouth-pieces, and a magnificent one richly set in gold and gems, measuring six inches long by two wide, of semi-opaque amber.

The Turks first adopted amber for the mouth-pieces, in the belief that no infectious disease could be communicated through it; the Germans now prefer it for its rich colour and its soft, waxy feeling in the mouth. Its value differs greatly, according to its tint and opacity, and herein a novice would be easily deceived. The bright yellow transparent amber is least valuable, however it may catch the eye. Dark, nearly opaque yellow has a much higher value, and the best of all is the opaque lemon-coloured. Mr. J. J. Jeans, the British Vice-Consul at Catania, showed at the Dublin International Exhibition in 1865 an amber necklace, consisting of twenty-one large flattened beads and twenty-two small ones. The ornament was of considerable mineralogical interest, the amber being found on the banks of the Simeto, a little river watering the plain of Catania. The specimen showed various colours of this rare substance—bright red, wine-red, reddish yellow, and bluish.

According to certain accounts, one of the Shah of Persia's most esteemed talismans or amulets is a cube of amber reported to have fallen from heaven in Mahomet's time. It is worn round his neck, and is supposed to render him invulnerable. The small and waste pieces of amber form the base of an excellent varnish and the source of succinic acid. The trade in amber to this country would appear to be largely on the increase. In the five years ending 1853 our imports of rough amber averaged about 43 cwts., in 1867 they reached 60 cwts., and in 1870 had risen to 320 cwts. Besides this, we import a considerable quantity of manufactured amber in beads, mouth-pieces, &c. The average annual value of the amber, as declared in the last six years, is about £2,400, but this is far below its real value. Amber beads, again, are mixed with the general item "Beads" in the official returns.

Amber often contains insects, flies, ants, spiders, &c., embedded in the resin, some of which are so delicately formed that they could not have been thus enclosed except in a fluid mass, such as a volatile oil or natural balsam. Mr. T. Wallis, of Long Acre, has one of the largest and most interesting collections of these "flies in amber" I remember to have seen. They occur also frequently in the courbaril resin of South America, in Indian dammar and anime, and in copal from Accra, West Africa.

The amber-dredging establishment at Schwarzwort, on the Curish Haff (near to Memel), produces about 80,000 to 90,000 lbs. of amber every year, and is still in the hands of a Königsberg firm, which keeps its transactions very secret. Four steam-dredges are employed for the collection of the amber, as well as a considerable number of dredges worked by hand. The amber is found almost uniformly in separate nodules, with lignite, disseminated in the sand, at a depth of from 10 ft. to 12 ft. The dredging is carried on day and night, by "shifts" of eight hours each. About four hundred persons are employed at this work, and their wages are, on the average, 2s. 2d. per shift, and for six days' work 51,184 lbs. The sand, after being dredged up, is sent on shore, where it is washed, in order to find the amber.

The method of obtaining amber from its ocean place of deposit in other places is much on the principle of the ordinary submarine diving-dress. A woollen garment covers the entire body of the diver. This is again encompassed by an india-rubber dress, made in one piece, but differing in shape from the old-fashioned diving-dress, and allowing the diver to lie at full length. The helmet, also, is of a novel construction. Firmly fastened to it, and resting on the shoulders, is a small air-chest, made of sheet-iron. This last is connected with the air-pump in the boat above by an india-rubber tubing, 40 ft. long, and with the diver's lungs by another india-rubber tube, the mouth-piece of which is held by the diver between his teeth; the whole apparatus being scientifically arranged so as to admit a sufficient supply of pure air from above, and means of exit for the expired breath.

The helmet is provided with three openings, covered with glass and protected by wire, for the use of the eyes and mouth. When this contrivance has been screwed on to the person of the diver, a rope tied round his waist, and half a hundred-weight of lead attached to his feet, shoulders, and helmet, he is ready for his plunge. Down, fathoms deep, he descends into the amber world. He stays there, may be, for five hours at a time, hooking, dragging, tearing the amber from its bed with his heavy two-pronged fork. Often it resists his utmost efforts. However cold the weather may be, these men of iron strength will come up from their submarine labours streaming with perspiration. The overseer stands in the boat to receive the amber from their pockets. In case he should wish to ascend before the usual time, the diver has to close his mouth and breathe five or six times through his nostrils, by this means filling the apparatus with air, which will bring him to the surface without other assistance. The diving-boats are manned by eight men each—two divers, two pairs of men who work the air-pumps alternately, with their eyes fixed on a dial-plate, by which the supply of air is nicely indicated, one man to hold the safety-rope attached round the diver's body, and haul him at the slightest sign from below, and the overseer.

At the Vienna Exhibition this year some interesting diving-apparatus was shown, as used on the eastern coast of Prussia, for obtaining amber. This apparatus, which received a gold medal at the Moscow Exhibition of last year, is constructed on the system of MM. Rouquayrol-Denayroux, some alterations and improvements having, however, been introduced, so as to give greater safety. The air is transmitted to the diver through long india-rubber tubes, by means of an easily transportable air-pump, with two cylinders. These tubes, which are strengthened by spiral wires, conduct the air to a regulator carried on the diver's back. The completely air and water-tight dress of the diver is connected by an india-rubber ring with a copper helmet, or, also, with a mask, the helmet and mask being provided with strongly-grated windows. The helmet is used for works under water in which the head of the diver has to be kept upright (repairing ships, for instance), whilst the mask is adopted for researches and examinations on the sea-bottom.

A great advantage of this arrangement is that the diver has always a certain reserve quantity of air in the regulator, so that a falling off in the supply of air is not connected with immediate danger or disadvantages for him. The supply of air to the diver is regulated by a peculiarly constructed valve, by means of which the pressure, under which the air is supplied, corresponds always with the depth of the water in which the diver is acting.

The air coming from the diver is not allowed to mix with the fresh supply of air, but escapes to the surface through a side-port closed by an india-rubber valve. The diver is able to increase or diminish his specific weight by simply altering the volume of air between his dress and body, and, in this manner, it is in his power to ascend or descend as he likes.

Amber constitutes an important article of trade on the Dantzig coast, and it is exported, both in pieces and worked, to Austria, France, and the East. This trade is completely in the hands of a few families. The principal deposit is found on the coast of Samland, from Pillau to Gross Hübnicken. In this space of three miles the extraction of amber is farmed by the Government. The annual yield is about 200,000 lbs. The produce is classed into six qualities, according to the size and quality of the pieces.

The largest piece known is 13½ in. long by 8½ in. wide, and 3 in. to 6 in. thick. It weighs 13½ lbs., and is in the Berlin Museum. At the Great Exhibition of 1851, two pieces were shown, for beauty and size, from Königsberg, weighing respectively 4½ lbs. and 6 lbs. In 1854 a bed of yellow amber of considerable extent was discovered at Prague, in sinking a well, and pieces weighing 2 lbs. and 3 lbs. were extracted.

The trade in this article is annually increasing in importance, and as a very large part of all the amber appearing in the various markets of the

world is supplied by the province of Prussia, including the neighbouring district of Memel, it may be interesting to give a short account of its appearance in that part of Germany.

Mr. Ward, the British vice-consul at Memel, in a recent official report, furnishes some full details as to the trade.

In the western portion of the province of Prussia amber is found, not only on the sea-shore, but also in the mountainous ranges of the interior. Excepting, however, in rare cases of its appearance in so-called "nests," amber is only to be met with in isolated pieces in the latter localities, so that the profit arising from the amber diggings amongst the hills is but a very moderate one, and may be estimated at about double the amount paid by the proprietors for the wages of the diggers. In East Prussia, however, and especially in that part called the Samland, amber is more abundant, and during the prevalence of certain winds, is frequently thrown upon the shore by the sea in large quantities; it is collected there as well as fished for in the surf, as also dug out of the sand hillocks running along the sea-coast. In these sand hillocks regular beds of amber are found enclosed in a soil of blue clay, which is to be met with at an average depth of about a hundred feet, in a thickness of twenty-five to thirty feet. It is stated that out of some diggings established in those parts, 4,500 lbs. of amber were raised in the course of four months of the year 1869. Diggings of this kind exist at present in various spots of the Samland, more especially at Wanzen, Sassan, Groskubren, Kleinkubren, Kraxtellen, Kreislacken, and Hubnicken. Besides these works there are other establishments at Brusterort, where amber is obtained by divers from the bottom of the sea, and at Schwarzort, near Memel, where it is raised by dredging for it at the bottom of the Curish Haff. Its importance and size have of late years increased considerably, and at present about 80,000 lbs. of amber are annually obtained by it.

The total amount of amber obtained during the year 1869 was about 150,000 lbs., the value of which may be taken at about £82,500. The quantity collected (by fishing for it) in the sea and upon the shore, is about equal to that raised by the digging and dredging works. According to the opinion of competent persons, the produce of the diggings could be increased considerably by working them upon a regular mining system. Apart from the fact that no certain knowledge has hitherto been arrived at as to the actual extent of the amber-fields in the blue clay, and these fields exist most probably, not only in the vicinity of the sea-coast, but also in the interior of the Samland, and even beyond that district and the frontiers of Eastern Prussia, it is most likely that below the stratum of clay to which the diggings are at present confined there are other strata in which amber would be met with. This supposition is based upon the circumstance that considerable quantities of amber have been found amongst the soil washed away by the sea, during heavy gales, from shore portions of the coastal sand-hills which lie below the layer of blue clay first alluded to.

The prices of the principal kinds of amber are stated by an official report to be about as follows, viz.:-

1 lb. of	pieces for pipe mouthpieces	s.	d.
18	"	66	0
40	"	45	0
60	"	30	0
100	"	19	6
200	"	12	0
30	"	9	0
60	"	30	0
100	"	18	0
100	"	12	0

The prices of larger (so-called cabinet) pieces are subject to great fluctuations, and are fixed by the increase or decrease of demand from the East; and the prices of the commoner kinds seldom vary more than about ten per cent.

The chief seat of the retail amber trade is Dantzig; the wholesale trade is at present in the hands of only two or three firms in the province of Prussia. The working of the Prussian amber into mouthpieces, beads, &c., is likewise carried on chiefly at Dantzig, but also in all large cities; of late a manufactory of

amber wares has been established at Polangen, a small Russian town near Memel, and it is intended to open similar works at Königsberg, Moscow, and at New York.

Amber is exported from this part of Prussia, chiefly to Vienna, London, Paris, Moscow, and New York, in all of which cities the Prussian merchants keep agents, who are supplied with stocks of this article, assorted according to the requirements of the place. Great progress has lately been made with regard to the sorting of the various kinds of amber. There are now no less than fifty distinct kinds, differing in size, colour, hardness, and clearness. It is owing partly to this circumstance, and partly to the growing extent of the demand, that an increase in the sale of amber continues to take place. The demand from South Germany, Russia, the Danubian principalities, and the East in general, as compared with the comparatively limited amount hitherto obtainable, will, it is thought, prevent any increase of production from acting prejudicially on the profitability of the trade in this article. Considering, moreover, the almost entire absence of mineral products in this part of Prussia, and the importance of opening additional channels of employment for the inhabitants, the Königsberg Chamber of Commerce strongly recommends the introduction of the system above alluded to, by which the amber diggings might be extended, and worked upon a regular mining principle.

Amber is found in beds of lignite in various countries, more particularly on the Adriatic, on the Sicilian shore, and in Prussia in the neighbourhood of the sea-coast.

In Oriental commerce it is carried into India from Japan, the Philippines, and Madagascar. A considerable quantity of false amber, or copal, is imported into Canton annually, the imports averaging about 187 cwts. per quarter. The greater portion comes from the eastern coast of Africa. Its value in China was formerly very great for incense and for making ornaments. Transparent yellow pieces are considered the best by the Chinese; but the colour ranges from black and yellow through red and white. The price in the East, as here, varies according to size and quality.

In Prussia amber is divided into two classes, *Fliesen* and the *Erd Bernstein*; the former being found in water and the latter in mines. The "erd Bernstein" amber is the most valuable, being hard and of a uniform colour.

Amber is manufactured at Trinley, a village within two miles of the coast, and distant ten miles from Ipswich. It is there made into crosses, bracelets, and other personal ornaments, and one family has been engaged in it for the last thirty years. The amber is procured by poor persons, who pick it up after wintry storms on the coast between Landguard Fort and Aldborough. Mr. J. Wiggins, of Ipswich, has a piece four ounces in weight, procured from this source, and has also purchased many pounds of it at various times.

The late Mr. D. Alexander's famous piece, said to be the largest in England, is believed to have been picked up in the same locality. Her Majesty the Queen has, I believe, a very fine large piece of amber.

Amber is found in the mountains of Sibicio, situated in the valley of Bugeo, Roumania. This amber is of a brown colour, with a great variety of shades, passing from orange yellow or red to black, with green tints. It is extracted in small quantities, and large pieces are rare. It is used for different objects of marquetry, the mouthpieces of pipes, beads for necklaces, and other small articles of luxury. The dust, or refuse, is used, when burned, to perfume rooms, the scent being very fragrant.

There are many imitations of this beautiful resin, but none are so hard and enduring as the genuine article. The uninformed are, however, frequently deceived and taken in by pieces of amini, copal, or gum kowrie. A case was shown in the Queensland Court, at the London Exhibition of 1872, by a Mr. G. Hoon, in which were numerous polished specimens of kowrie and copal resins, imitating amber beads, crosses, and other ornaments.

TROJAN ART-TREASURES.

THE wonderful discoveries among the long-hidden treasures of the ancient Greeks made by Signor Castellani have found rivals, and rivals exactly where they would have been most desired, though perhaps least expected, in the recent results of the laborious and persevering excavations and researches of Doctor Heinrich Schliemann on the now unquestionably identified site of ancient Troy. It may be indeed considered a characteristic feature of our own era, that the prevailing spirit of ardent enterprise and penetrating inquiry should so often have succeeded in bringing to light that historic testimony, buried for centuries deep beneath the surface of the earth, which their arts alone could bear to the true civilisation of races who flourished and passed away at a greater or less remote antiquity. To their treatment of gold, the imperishable metal, by the artists of early times we are indebted for almost the entire range of our present knowledge of the degree of civilisation to which both our own Anglo-Saxon predecessors in the occupancy of this island and their Scandinavian contemporaries on the mainland had attained. Beneath the heaped-up accumulations of earth and ruins at Jerusalem search is being made, in the anxious hope of accomplishing discoveries that in more senses than one may take rank as parallels with what Layard and his successors have achieved at Nineveh. And now, in historical and artistic interest second only to contemporaneous Art-written chronicles of Israel and Assyria, we have brought before us the announcement of discoveries that establish an archaeological parallel between the arts of the Homeric Trojans and Greeks, so extraordinary that it might well appear to be incredible, were it not well known to be true.

After having for several years been engaged in carrying on excavations on the site of ancient Troy, without any other than what may be considered general results, Dr. Schliemann at length had his reward in suddenly lighting upon "an object in copper of large size and remarkable form" (it proved to be a circular buckle with a boss), which excited his "attention the more because he observed gold behind it." Here again, as in the discoveries of Castellani in Græcia Magna, gold, for the most part, is the vehicle for preserving uninjured the productions of Trojan Art. The German doctor had already arrived at the conclusion that he was at work with his excavators over "what must have been the palace of Priam, north-west from the Scaean Gate" of the city, when he came upon "a bed of reddish cinders, as hard as a rock, mixed with calcined *débris*," the whole being beneath the foundation of a massive fortress-wall, the erection of which apparently may be assigned to an early period after the destruction of Troy. Of that destruction by sword and fire, of which Æneas told the thrilling tale to the Carthaginian queen, who, like another Desdemona, to listen did but too "seriously incline," those "reddish cinders" were both relics and witnesses. They covered what once had been a wooden treasure-chest (the wood had perished, but the copper key was still there), into which, in the hope of saving them, as it would seem, from the sudden onslaught of the victorious Greeks, some of the family of Priam himself, in the midst of the dread panic of that awful night, threw in, just as they have been found, "heaped up pell-mell," discs, vases, tazas, bottles, and cups of pure silver; also vases, cups, and tazas in considerable numbers, with two magnificent tiaras, an equally splendid diadem, four superb ear-pendants most artistically wrought, six bracelets of peculiar form and exquisite workmanship, fifty-six earrings, remarkable as productions of the goldsmith's art, and "thousands of little rings, leaves, studs, buttons, and double buttons," and other ornamental and useful objects, *all of them of the purest gold* (what would not Castellani have given to have found them, as fresh examples in that art in which he is *facile princeps*), except some of the vases, in which the gold has an alloy of silver. One vase of pure gold, singular in its form, and executed with admirable taste and skill, Dr. Schliemann

notes to have been cast, and to have had its two handles, which are not solid, subsequently attached to it—circumstances, as he truly remarks, of great importance and interest in the history of Art: other golden vases and cups were wrought with the hammer. The forms and designs, in every instance, are described to be no less original than beautiful and effective—neither Greek, nor Roman, nor Egyptian, nor Assyrian, and indeed “without the least artistic resemblance” to similar objects produced by artists of those races, but essentially Trojan.

With these treasures in the precious metals were associated numerous objects in copper, including, besides vases of various forms and sizes, spear-heads, battle-axes, daggers, a fragment of a sword, a knife, &c. These Trojan spear-heads, unlike those of the Greeks, have sockets for receiving the head of the shaft, and they retain the pin which secured the junction. The action of the fire had partially melted some of the silver and copper relics, so that several of them adhered together. The copper, on analysis, has proved to be free from any alloy, and to have been forged in order to give it greater tenacity.

Thus, masters as they seem to have been of the art and mystery of loot, the Greek captors and destroyers of Ilium, and with it of the ancient Dardan power and glory, unconsciously left behind them some priceless treasures, in addition to those *reliquæ Danaum* that the “dutiful” son of old Anchises succeeded in carrying off with him, to remain on the scene of the conflagration and amidst its ruins for some thirty centuries, until at last they too might be permitted to take their part in illustrating “the tale of Troy divine.” In due time we shall know all particulars concerning these Trojan Art-treasures, some of which it is devoutly to be hoped may find their way to places of honour beside the Castellani Greek collections in our national Museum; for, if there we may see and study precisely such golden jewelry as adorned the fair persons of Antigone and Iphigenia.

THE

INTERNATIONAL EXHIBITION
AT PHILADELPHIA IN 1876.

TAKING time by the forelock, America has already practically begun preparations for the Exhibition to be held in 1876. Space has been selected in the City Park of Philadelphia; trees are being planted to add to the beauty of the external grounds surrounding the building, and committees are already formed to superintend the various sections into which the exhibition will be divided. In order to simplify the arrangement, the classes are reduced in number to ten, as follows:—1st, Raw materials—minerals, vegetables, &c.; 2nd, Materials and manufactures used for food or in the Arts; 3rd, Textile and felted fabrics; 4th, Furniture; 5th, Tools, &c.; 6th, Machines, locomotives; 7th, Appliances for facilitating the diffusion of knowledge; 8th, Engineering and architecture; 9th, Plastic and the graphic arts; 10th, Objects illustrating efforts made for improving the physical, &c., condition of man. The most satisfactory feature of the programme of the American Exhibition is the announcement that it will not be arranged as former International Exhibitions held in England have been, nor as now open at Vienna, but in the manner of that of Paris in 1867; that is to say, each of the ten classes into which the Exhibition will be divided will have its own zone, or space, for the display, from whatever country contributions are sent; thus all the cutlery will be found in one zone, the glass in another, the textiles in a third, the raw material in a fourth, and so on. Contrast this simple arrangement with the “geographical,” as at Vienna; in the former case, all that has to be done is simply to follow the course of the zone, and everything worth seeing in the class is seen. In a geographically arranged exhibition (as at Vienna), to compare its ordinary metal goods with those of England (of a similar class) involved a walk of half a mile, in traversing

which the attention was diverted by the diverse objects that presented themselves *en route*: on the contrary, by the *class* arrangement (if well carried out, as it can be at Philadelphia in 1876), there will be no need to leave the same class of objects if the direction of the zone is followed. By such an arrangement the task of examination is much facilitated, and comparisons are more easily made between exhibits of the same kind from different countries. The few, very few, exceptional difficulties which presented themselves in the Paris Exhibition there is ample time to avoid in that to be held at Philadelphia: its managers have only to determine the size of their building (that of Paris was large enough—we do not include the buildings outside in the Champ de Mars); the Vienna is at least large enough (too large); we do not either here include the legion of buildings outside within its Prater Park. Given then the size of the structure (which it may be supposed is determined on), let the committee apportion out or divide the building, or imaginary building, and allot a space to each country. On receiving this allotment, the commission connected with the country to which the allotment has been made should receive applications from intending exhibitors, and with determination weed out such applicants as will not do honour to the country by their exhibits; even those who would, should have their space, if necessary, diminished; a rigorous and careful examination of articles to be sent by a committee of inspection should be made; “no favour shown.” Articles would thus only be forwarded, were such a course followed, as would well represent the manufactures of the country from which they are sent. Had such a means of proceeding been adopted in previous exhibitions of an international kind, useless, badly-made, or unnecessary examples would have been excluded, and superfluities avoided, which only perplex visitors and seriously interfere with the examination of useful objects or examples: the aggregate space granted by the Philadelphia committee would thus not be exceeded. There is ample time to do all this; if well done, the coming exhibition in Philadelphia will be more perfect than all that have preceded it; and the Americans will have the credit of making it most complete, compact, and instructive.

It is also to be hoped; that the constitution of the jury, or juries, will be better looked after than has been done in previous exhibitions, the labours of jurors paid for, and therefore more to be depended upon than has been the case heretofore. Awards to be valuable, or worth anything, should proceed from a thorough knowledge of all the elements which enter into the construction and material, &c., of what is adjudicated upon. At Vienna, as on previous occasions of the kind, the force of juries was again gone through, and diplomas and medals have been distributed broadcast. We ourselves are quite cognisant of half-a-dozen medals for “merit” being received; as regards the comparative value of the several exhibits rewarded, in a critical point of view no comparison was possible, the works of a couple of the exhibitors recognised being very far ahead of the other four: injustice was thus inflicted where the recognition of merit is the true end desired. Jurors spend their time in recognising what everybody at all interested in such matters knew years ago; a deal of time is wasted by them, and the *débris* of the jury make the “wind up.” Owing to the composition of the juries, a glib-tongued juror with a little knowledge, a very little, can talk over very readily the *dilettante* element which up to the present time has largely entered into the composition of juries. It is to be hoped, therefore, that the constitution of the Philadelphia juries will be duly considered, the labour of jurors paid for, their attendance compelled because paid for, and the selection made from among really practical men. The head of a large establishment does not necessarily imply knowledge of the quality of the articles manufactured therein. Up to the present time the constitution and working of juries in International Exhibitions have been only a failure. If juries are to be perpetuated, the sooner they assume the character of a grave deliberative body, impressed with the important duty they have to perform, the better.

COOK'S
TOURS AND EXCURSIONS.

“A PICTURE is finished when the artist has done with it,” is one of the many “sayings,” some of them felicitously truthful and pointed, that have been attributed to Constable. But, if this was his definition of the completion of a picture, the great painter must have designedly restricted his thoughts to what he would necessarily have felt to be his own professional association with its production; since, to say nothing of those by no means unimportant conditions in what may be called the career of a picture, consistent framing—a good position, and harmonious surrounding—the real work that a picture has to accomplish, its effect, that is, upon the minds and hearts of men, then only commences when the artist shall have done with it. Pictures have to be seen, looked at, studied, thought about, or painters might as well transfer them, when they have done with them, from their easels to places for safe keeping, with their faces turned towards a wall. Pictures, therefore, require that means for access to them should exist and be obtainable. And all this, as a matter of course, is equally true of every work of Art, which, for some cause or other, cannot, or will not, make itself ubiquitous—if it is to do its work, if it is to produce its full effect, and to accomplish the aim and purpose of its own existence, and so to attain to a really high and perfect finish, it must be made accessible, and accessible as easily as possible, and to as large numbers of visitors and students as possible. The very same words also are applicable with, at least, equal propriety and force, to the works of Nature. All her wondrously varied scenes, all her infinitely diversified glories and beauties, have been spread forth over the earth, that each and all might take a part in ministering no less to the intellectual happiness and refinement of mankind than to their physical comfort and well-being. And, once more, if “the noblest study of mankind is man,” like both nature and Art, man must be visited that he may be studied. The grand civiliser, indeed, is Fellowship, the powerful peace-maker also, the gracious nurse of culture, the wise and beneficent teacher, whose lessons all may study with never-failing delight, and the certainty of manifold advantage.

Any systematic plans and arrangements which might prove of signal advantage in affording to large numbers of the community very greatly increased facilities for visiting and studying distant collections of works of Art exclusively, would rightly and justly claim both honourable recognition and grateful commendation in the pages of the *Art-Journal*; and, in like manner, we feel it to be our true province, as unquestionably it is a duty to us eminently pleasing to perform, to record our high sense of the invaluable services already rendered by one particular establishment, not only for familiarising thousands and tens of thousands of persons with the great foreign Fine-Art collections, but also for enabling these veritable armies of travellers to explore distant lands, and to form a personal knowledge of the different races and nations of their fellow-creatures with an ease, a comfort, and a thoroughness, combined with the strictest economy of both time and money, that are truly amazing. Nor is it by any means only for what they have done in the past, and at the present are in the act of doing, in this matter of travelling made at once easy and thoroughly satisfactory, that we feel sincerely grateful to Mr. Thomas Cook and his son, and to their great establishment now rapidly extending itself literally over the world. It is, indeed, true that what the Messrs. Cook now are able to do, and are actually doing, may be fairly reckoned among the marvels of the age; but still, even now, with all their numerous arrangements in full operation for tourist-parties round the world, or for excursions between London and Paris, it is positively certain that the Messrs. Cook's work is very far from having reached its widest range, or attained to the full measure of its success. The great things already done give positive promise of far greater things

that await the doing of them; and yet, to get up "Bradshaw" would be mere child's-play to mastering the last issue of "Cook's Continental Time-tables" and "Excursionist," without including his special "Route-Books" for Canada and the United States. Like other institutions of the first importance, Cook's tourist and excursion plans have grown up from small beginnings, and with their growth they have simultaneously developed both the soundness of their principles, and the unbounded extent as well of their resources as of their applicability. At first, aiming only at applying something of system to excursions in his own country, and to tourists' trips in Scotland and Ireland, Mr. Cook was enabled gradually to acquire that practical experience in working out his own views, and in determining the most efficacious means for both satisfying and gratifying tourists and travellers on a comparatively small scale, which empowered him, fortified with equally successful and suggestive experiments, to consider whether what had more than realised his expectations within the compass of the seas of Britain, might be applied with similar good fortune on the mainland of Europe, on the other side of the Atlantic, in parts of both Asia and Africa, and eventually to the entire circuit of the earth itself. And the results have proved that his principles were equally sound when brought into play within a limited circle, or when bounded only by the circle of the terrestrial globe's circumference.

The true key to the triumphant success of Mr. Cook's system may be said to be its combination of completeness with unobtrusiveness. *Ars est celare artem*—that is perfect Art, which keeps the existence of all Art out of sight. So also that is perfect tourist-administration, of which the good effects are felt without the administrative agencies being ostentatiously displayed. All tourists and travellers must have some plans, and must form some arrangements, as an army must have a programme of a campaign, with good maps, surveys, and other details. Mr. Cook has plans and arrangements ready at hand, which possess the peculiar advantages of having been proved to be the very best that can be made; and he also is ready, through his tried and accredited agents, or in person, or ably represented by his son, to take just that part in carrying out for his parties their plans and arrangements which, were it to devolve upon themselves, might seriously affect their comfort, and must interfere in no slight degree with their personal independence, their freedom of action, and both the rapidity and the security of their movements. Mr. Cook bears to his tourist and travelling parties a relation corresponding with that now borne by the "Control Department" to an army, only he always accomplishes what he has undertaken, and what those who trust to him have a right to expect at his hands. It is scarcely necessary to add that, with a view merely to his own reputation and consequently for his own direct personal benefit, Mr. Cook retains in his employment in connection with his parties only those persons, whatever may be their duties, trustworthy and thoroughly efficient; while, from the nature and extent of his operations, he is able to secure, under the most favourable conditions, all that travellers may have to seek from railways, steamers, hotels, and so forth. As a matter of course, all these things benefit Mr. Cook himself exactly in the degree in which he brings them into action in such a manner as may prove most beneficial to his travelling parties and tourists. Having referred to railways, &c., it would be an unpardonable omission not to record, as alike honourable to all, the harmonious relations that have uniformly existed between Mr. Cook and the directors of the great railway companies.

It will be understood, that the principle on which these plans are based implies that the Messrs. Cook's parties, however large or however small their numbers, should be "personally conducted,"—conducted either by one of the Messrs. Cook in person, or by one of their special representatives. Still, this principle is permitted to be held in abeyance in cases in which individuals or very small parties prefer

complete independence, so far as to dispense with any conductor, while still seeking and obtaining from the Messrs. Cook a participation in every other advantage and convenience which their perfect and comprehensive organization enables them to offer. Thus, the Messrs. Cook take upon themselves all the trouble that every tourist and traveller must be but too glad not to have resting on his own shoulders; and yet they leave quite enough of that personal independence and self-reliance, which constitute no unimportant elements in the enjoyment of foreign travel.

Those of our readers who may be disposed to familiarise themselves with all the tours, "personally conducted," undertaken, and in actual progress on Messrs. Cook's system, and under their direction, we refer to the surprising columns of the *Excursionist*, published periodically, and to be obtained everywhere, post free, in consideration of the sum of threepence. As a specimen of what this has been accomplished during the past summer, on one route only, we are content to give the following concise details which speak for themselves:—On May 10th, a special party, consisting of thirty-three ladies and gentlemen, left the United States for Europe on board the splendid steamship *Victoria*, personally conducted by a representative of the Messrs. Cook. On June 4th, a masonic excursion, the numbers being also thirty-three, set out; in their turn to be followed by other special parties, their numbers of ladies and gentlemen varying from eleven to forty-seven, on June 14th, 21st, and 25th, and July 12th, with an educational party, consisting of public school teachers, and with them, including representatives of the American press, in number 148, which also crossed the Atlantic on board the *Victoria*. "In all," accordingly, say the Messrs. Cook, in the last American issue of their *Excursionist*, "325 ladies and gentlemen have gone from the United States to Europe in the space of two months, pleasantly and economically, in our personally conducted parties. This number, however, does not include single travellers or private family-parties, who, at the same period, may have gone with Cook's tickets." The writers add, that they "feel assured over 1,000 people will testify to the excellence of their arrangements for European travelling during this first season of the opening of their American office." This office, conducted by Mr. Jenkins, now a partner in the firm with Messrs. Cook and Son, promises fair to do the best of good service in drawing closer the bonds of brotherhood between the great English-speaking nation on the other side of the Atlantic and ourselves.

We conclude with the "Daily Itinerary" of the party which left New York on the 13th of last month (September) by the *Victoria*. Leave New York, Sep. 13; expect to be at Glasgow, Sep. 24; Edinburgh, Sept. 27; London, Oct. 1; Paris, Oct. 7; Geneva, Oct. 4; Vienna, Oct. 1; Lucerne and Zurich, Oct. 24; Venice, Oct. 24; Trieste, Oct. 30; Milan, Nov. 2; Turin, Nov. 3; Genoa, Nov. 5; Florence, Nov. 7; Rome, Nov. 11; Naples, Nov. 16; Messina, Nov. 21; Gibraltar, Nov. 28; Cadiz, Nov. 30; and due at New York Dec. 24, with Mr. Jenkins in person. A section of this party will change the route at Rome, and from thence, *via* Corfu, Alexandria, and Jaffa, will reach Jerusalem Dec. 1, returning *via* Alexandria, Brindisi, Naples, and Pompeii, sailing from Europe for New York Dec. 17, where they may be expected to arrive Jan. 17, 1874. It is stated that this tour "may be extended;" and to give point to that statement, it is added that the party intending to go "round the world" left London August 30. So it is that, *auspice Teuero*, that is, "personally conducted by Mr. Cook," we now can accomplish in a single month somewhat more than our fathers in their young days would have dreamed of accomplishing, even if they were exceptionally lucky, in a twelvemonth, and at the cost of shillings where they would have paid pounds.

In the Messrs. Cook's new offices in Fleet Street, is a spacious and comfortable reading-room, abundantly provided with Transatlantic periodicals of every kind, which is open free for all American sojourners in London.

A NEW "PORTLAND VASE."

THE "Portland Vase," about which so much has been said and written, is unique; an epitome of the glass-maker's art, a capital example of "flashing," and of clever artistic manipulation on the part of the glass-engraver who executed its ornamentation, and so carefully cut away the opaque white coating to relieve the groups of the figures representing the Marriage of Peleus and Thetis, with the accompanying Cupid, Neptune, &c., &c., and the working out, against the deep blue background, of the detail into such exquisite cameo-like representations as distinguishes the famous work.

Our attention has recently been called to a flint-glass vase, two-handled, amphoral-like in form, fifteen inches in height, "sculptured," or engraved, by Mr. John Northwood, of Wordsley, near Stourbridge, Worcestershire, on which the labour of nine years of leisure-time has been expended. The work has been a labour of love; the feeling under which the artist worked must have been elevated and elevating. The artist is one of those exceptional examples who is not too proud to acknowledge that all his Art-knowledge was gathered from the local School of Art. In the vase alluded to the greatest amount of labour has been expended on the upper or superior part of the body, for the decoration of which the groups of equestrian figures which adorn the friezes of the Parthenon (famously known as the Elgin Marbles) have been copied and executed in *relievo* with the most painstaking care, the spirit of the original work well conveyed, and the action of the "horse and his rider" is reproduced with the greatest fidelity; the gradations of relief are well preserved, the details of features, fingers, garment-folds, and fetlocks, even down to the protruding veins of the horses being preserved with due attention to truth. The band on which these figures are introduced is two and a quarter inches in depth; the relief of the figures varies from a full eighth of an inch to a "line" in elevation from the ground or *dado* from which they project. On this portion of the vase the artist has expended a very great proportion of the time named. It should be borne in mind these figures are executed in *relievo*; they are cameo. Engraving in *intaglio*, or sunk, is a very much more simple operation.

But there remains yet to be described the very charming, delicately-beautiful ornamentation of the entire surface of the vase (except that portion occupied by the horizontal band, with the figures from the Parthenon frieze, already described). Anything more exquisite than the decoration of the surface it is very difficult to conceive—every inch of it is covered with the most minute ornamentation, introduced in horizontal bands; "dogs-tooth" is succeeded by the graceful conventional honeysuckle; then ivy leaves, an arabesque scroll with conventional foliage; on the base is introduced the symbolical ornament which to the old Greek told of the Ægean Sea. The neck of the vase is similarly decorated with bands of ornament, in which the "key" border is prominent; ascending lines distinguish the neck, the tulip-formed mouth of the vase has its ornamentation; the snake-like handles have also theirs. The whole vase is covered with ornament. So much time having been consumed by the artist who produced it, it is almost to be regretted that a flashed vase had not been operated upon instead of a flint. Doubtless the artist's familiar knowledge of the advantages to be derived from the use of acid largely assisted him. But the admirable definition of the ornamentation, by the outline so carefully filled up, "roughing," or partially obscuring, the brilliancy of the surface of the glass within the boundary of the outlines of leaves, &c., entitles Mr. Northwood to the utmost credit. Etching on glass is by many considered a merely mechanical operation; in the hands of the artist of this vase it is elevated into the region of Art. We congratulate Mr. J. B. Stone, of the Union Glass-Works, Birmingham, on the liberality and good taste which induced him to become the possessor of so exquisite an example of the modern glass-worker's art.

THE
ANCIENT STONE CROSSES OF ENGLAND.*

BY ALFRED RIMMER.

IN writing anything like a history of the "crosses" of England, it has been found almost necessary to adapt the subject to a series of essays, as beyond a certain limit classification would become empirical; though, indeed, the next chapter, on the Queen Eleanor Crosses, will deal entirely with one portion of the subject. Could road-side crosses have remained to the present day, they would have been cherished objects in almost every village of England; and to blame wholesale the spirit that led to their destruction, would be not to make quite sufficient allowances for the terrible times from which all Europe was scarcely emerging. After the destruction of the religious houses by Henry VIII. there had been a vigorous attempt to re-establish the Roman Catholic religion in England, and the Inquisition was strengthened by royal favour. So far, however, was the Reformed religion from being put down, that it seemed to flourish in spite of it, and France, through four stormy reigns and the invasion of many foreign armies, was shaken to its very centre. Spain was at this time, perhaps, the most powerful country on the Continent of Europe, and resolved to put down the Reformation, even in the most incipient aspects, and that by the Inquisition. Here it may be well to consider what the Inquisition was. There was nothing new in the idea of an inquisition; it was established

And then the executions took place, in the picturesque language of Scott, while the abbot and chapter hurried up the winding stair. "But the Spanish Inquisition"—here I quote the words of Schiller—"came from the west of Europe, and was of a different origin and form; the last Moorish throne in Granada had fallen in the fifteenth century, but the Gospel was still new, and in the confused



Cross in Bisley Churchyard, Gloucester.



Lydney Cross, Gloucester.

in France, Italy, Germany, and Portugal, and also in England. We all remember how, in "Marmion"—

"The blind old abbot rose
To speak the chapter's doom;"

and after hearing all that could be said, his

"doom was given:
Raising his sightless balls to heaven,
Sister, let thy sorrows cease;
Sinful brother, part in peace."

* Continued from page 235.

nature of heterogeneous laws the religions had become mixed. It is true the sword of persecution had driven many thousand families to Africa, but a far larger portion, detained by the love of climate and home, purchased remission from this dreadful necessity by a show of conversion." And indeed, while the Mohammedan could offer up his prayers in private towards Mecca, and the Jew could still pray with his face towards Jerusalem, Granada was not subdued, and Jews and Moslems were lost to the throne of Rome. So now it was decided to extirpate the roots of their creeds, their manners, and their language; and the Inquisition, called the "Spanish" Inquisition, was established. It has received this name in order to distinguish it from all other inquisitions by its wickedness and cruelty; indeed, we may search all the annals of history for its prototype, and happily we shall search in vain. The moment a suspected party, who would be, in fact, any one that even doubted the impeccability of the Pope, was pointed out, he never saw the light again. Yes he did, he saw the faggots that were to burn him, and he was led in mock procession under the bright skies of Spain to his execution; bells were jangled out of time and tune; priests sang a solemn hymn; and with yellow vestments, painted all over with black devils, with a gagged mouth, without sometimes knowing the name of his accuser, or even his particular crime, he was led to his execution. This Inquisition spread soon through Portugal, Italy, Germany, and France, and even India was not long free from its tremendous arm. England, of course, was particularly obnoxious to it, and in order to its establishment on these uncongenial shores, the Spanish Armada was equipped and sent. Indeed, when the order went abroad from parliament for the destruction of crosses as pertaining to the Romish Church, it should be remembered that many men were yet alive when galley after galley went to the bottom of the English Channel with its racks and its screws on board. Of course all this cannot excuse the destruction of crosses by the Puritans; who, indeed, in their turn, were equally illogical,

and in the most important things as bigoted as the parties they oppressed.

The "Percy Ballads" contain an excellent satire upon the destruction of the Charing Cross. The edition published in 1794 says, in the introduction to this ballad, that Charing Cross "was



White Friars' Cross, Hereford.

one of those beautiful obelisks erected by Edward I., who built such an one wherever the hearse of his beloved Eleanor rested on its way from Lincolnshire to Westminster. But neither its ornamental situation, the beauty of its structure, nor the noble design of its erection, could preserve it from the merciless zeal of the time." And then it proceeds to show how even the quiet people of those times looked upon its senseless destruction:—

"Undone, undone the lawyers are,
They wander about the towne,
Nor can they find the way to Westminster
Now Charing Cross is downe;
At the end of the Strand they make a stand,
Swearing they are at a loss,
And chafing say, that's not the way,
They must go by Charing Cross."

There seems to have been an inscription on it, from another part of this clever satire; for the writer protests that it could not have had any treasonable designs, as it never was heard to speak one word against the parliament. He says—

"For neither man, nor woman, nor child,
Will say, I'm confident,
They ever heard it speak one word
Against the parliament.
An informer swore it letters bore,
Or else it had been freed,
I'll take in troth my Bible oath
It could neither write nor read."

Lydney Cross, in Gloucestershire, is situated not far from Aylburton, mentioned in the last paper; and it must have somewhat resembled it, though it stands on a higher flight of steps, and is more imposingly situated at the end of the road leading into the village. What the original form may have been it is not easy now to say, but the base, as given, is very favourably suited for the sustentation of a good cross; it was probably brooched into an octagon on the next stage, and finished with tabernacle-work. Lydney was granted to Sir William Wintour, who did such

good service in the time of the Armada, and he built a house there, which was destroyed during the civil wars, at the same time that the cross was dismantled; and the manor afterwards was purchased by the Bathurst family, who built Lydney House in one of the most beautiful parks in Great Britain.

Another Gloucester cross which forms a subject of this paper is Bisley, which is unlike any in England. It is called by so careful a writer as Britton, a preaching-cross; but this cannot be the case. Indeed, it is not certain, from his notice of it, that he had seen it; he appears rather to mention it as a specimen of crosses in general, which was a subject he promised when time permitted—which, alas! it never did—to take up. Bisley Cross has all the appearance of having been erected over a well in the churchyard; but whether or not it may have been, there is no trace of a spring now. Perhaps, however, this may have dried up, as such is not uncommonly the case in that stratum; and this is the more probable, as one of the late Mr. Lyson's plates shows it crowned by a sort of font; now, however, its occupation is gone. Bisley Cross is the most ancient—excepting those at Sandbach—of which we shall have occasion to speak. It must have been built, according to its mouldings and its general appearance, about the year 1170. It stands on a circular basement, upon which are six upright shafts forming a hexagon, these again support three cusped arches with Early English mouldings, and are terminated by bold Early English heads; fillets run up each angle and stop very singularly in a bevel, about half-way up; this hexagon supports again six smaller arches with very deep mouldings. The general appearance of the work resembles Peterborough and other early pointed specimens.

White Cross, near Hereford, stands about a mile from the city, and the upper part is new, though built probably quite in the style



Clearwell Cross, Gloucestershire.

of the old. There was formerly a market held here. It was built at the time of a great plague in Hereford, by Bishop Charlton, but there are no traces left of the plague-stone, which contained the hollow for vinegar, in which the money was placed. This cross is a very valuable and beautiful specimen of a road-side cross, and must have resembled Lydney when the latter was perfect, only that it is richer and more elegant in workmanship.

Clearwell Cross, in Gloucester, is generally attributed to the fourteenth century; it is on a square base, which rests on large square steps, as shown in the woodcut, and is a very characteristic specimen of the ordinary road-side cross of that district; in other parts of England different forms prevailed, and the light tabernacle



Tottenham Cross.

work is common. The general form of these crosses may be described as tall shafts (monoliths) resting on a base like that at Lydney, or Clearwell, or Hereford, generally square, but occasionally hexagonal, and diminished by brooches; on this shaft was carved the cross, in many instances, but in others a wrought-iron cross was substituted, which was fixed on iron hooks driven into the monolith, and these hooks, in a number of instances, remain. Tottenham Cross, again, is a type of a totally different kind, and is here introduced as a contrast. The present structure is comparatively modern—or at least it is the old cross cased round. The ancient cross is familiar to us from old-fashioned prints, where the earlier Georgian dresses are apparent, and so also are mail-coaches; it belongs to the type of solid crosses, like miniature spires. These seem to prevail more along the eastern counties, and of them the Eleanor examples are pre-eminent among all others in the kingdom for their astonishing grace and beauty. Greatly inferior as this cross is in every way to the Eleanor crosses, it still is a pleasant object by the road-side. As before said, there are other forms of crosses peculiar to other localities, and, as a contrast to each of these last named, is the cross with a tabernacle-head like the "Chester Cross," originally engraved in this series—not that even these are confined to any strictly laid-down limits; thus there is one at St. Donato, Cornwall, one at Cricklade, Wiltshire, one at Henley-in-Arden, Warwickshire, and there are more at other places. It is a pleasing fact to be able to announce that a beautiful tabernacle-head to a cross has been discovered in the middle of Cheshire, which will form the subject of an illustration in a future chapter.

The last cross we shall notice in this paper is a very curious one at Oakham. Britton mentions four oak market-crosses as standing at the beginning of this century; and doubtless in counties where oak-trees were plentiful they were once numerous; but to this one at Oakham he has not alluded. It is an interesting and extremely picturesque object. It stands on eight square blocks of stone, on which are as many upright oak posts; a beam goes from each and rests on the head of its neighbour, being supported by small struts; and in the middle is a very solid pier,

with two steps or seats for the market-people. There is another oak market-cross in the same town, but it is square; and, though apparently of the same age, is far inferior to it in the phase of picturesqueness. Oakham is an exceedingly interesting county town, and is not visited to anything like the extent which it deserves. It formerly belonged to the Earls Ferrar, who exacted tribute from all barons passing through; and this was commuted afterwards into the payment of a horseshoe (the arms of the family); some of these are hung up yet in the Town Hall, and are of enormous size. The Town Hall was formerly a part of the family mansion. If this cross be considered only a variety of such as Chichester and Malmesbury, we shall then have taken a brief survey of all kinds of crosses in England. The numbers left are still considerable; and a return to their excellent forms for churchyard memorials is greatly to be desired.

Inscriptions on crosses were formerly common, and alluded either to the piety of the founder, for whom the prayers of passers-by were invoked, or reminded them of their duty. The old cross at Wavertree village, near Liverpool, is pulled down, but the well and the inscription remain:—

"QUI NON DAT QVOD HARET
DUMON INTRA RIDET,"

which has been translated in "Bain's Lancashire" into the following almost literal couplet:—

"He who does not here bestow,
The devil laughs at him below;"

and, indeed, other remains show almost equally broad hints for the contributions of the faithful. The Eleanor crosses, however,



Oakham Market Cross.

which will form the subject of our next chapter, were only put up for the prayers of passers-by for the rest of the soul of the queen.

Sir Walter Scott, in his last canto of "Marmion," thus speaks of the inscription where the Lady Clare went for water to bathe the head of Marmion after his wound:—

"B-hold his mark . . .
A little fountain cell . . .
Where water clear as diamond spark
In a stone basin fell . . .
Below some half-worn letters say,
Drink, weary pilgrim, drink and pray
For the kind soul of Sybil Grey,
Who built this cross and well."

JOCHEBED.

FROM THE GROUP OF SCULPTURE BY
FRANKLIN SIMMONS.

WHEN writing very recently on the death of Hiram Powers, we noted the progress which the art of sculpture has, within the last few years, made among Americans, and we mentioned a few names among them that have become distinguished in association with their works. There was one of these, however, which ought to have been included in the list, though it did not occur to us at the moment of writing, and that is Franklin Simmons, the sculptor of Jochebed, who is a native of New England. His natural love of the Fine Arts led him in early life to devote all his spare time from school-studies to drawing and painting, and, somewhat later, to modelling. As soon as he left college Mr. Simmons had acquired sufficient skill in the latter art to accept some commissions offered him for portrait-busts; these proved so successful that he removed to Washington, where, during the years of the unhappy civil war, he found ample employment as a sculptor in the execution of busts of the more prominent commanders and statesmen, as well as in the production of several statues in marble and bronze for public monuments.

The completion of these works enabled Mr. Simmons to carry out a long-cherished desire of visiting Italy, to take advantage of the great opportunities there afforded for study and improvement. Accordingly, about six years ago, he left America, and established himself in Rome, where he has since resided, and has there executed a statue of Roger Williams for the Capitol, Washington, and several important ideal works, among which is the group of Jochebed, now the property of Mr. W. S. Appleton, of Boston, United States.

It appears evident that the sculptor intended to represent the mother of Moses in a state of mental apprehension as to the safety of her infant consequent on Pharaoh's decree respecting the male offspring of the Hebrew women; for he had "charged all his people, saying, Every son that is born ye shall cast into the river, and every daughter ye shall save alive." Possibly she may be watching Miriam preparing the little basket of rushes, some of which lie at the feet of the mother, and with a feeling of deep anxiety as to the success of the plan that is to save the future great leader and lawgiver of the tribes of Israel, yet searching, as it were, into the hidden years to come for that promised deliverance which she believes must yet appear. Clearly Jochebed is seen before the safety of her son was secured, and not after it was restored to her arms to "nurse it" for Pharaoh's daughter. The general expression of the principal figure is the union of mental activity with external repose: this is well contrasted with the restless playfulness of the smiling boy Moses.

The design of Jochebed's figure would almost amount to grandeur were not its simplicity lessened in a degree by the exuberance of the drapery; or, rather, by its being "cut up" into numberless folds. This is a fault common with American sculptors, who, perchance, imagine that they thereby enrich their compositions. The great sculptors of Greece knew better, and abjured all ornamentation of such kind.

Mr. Simmons, who is still a young man, is at present engaged on a monument commemorative of the officers and men who fell in the late war; and also on an ideal statue, entitled 'The Promised Land.'

ART IN CONTINENTAL STATES.

ANTWERP.—The Museum had a narrow escape from destruction by fire during the heavy thunderstorm that passed over this city in August: the lightning struck a large warehouse contiguous to the Museum, and consumed it.

BERLIN.—The colossal monument, commemorative of the success of the Germans in their recent war with France, has been inaugurated with much pomp and military display. It is a work of considerable architectural pretension on a small scale. On a square substructure of granite, ornamented with *bassi-relievi*, stands a kind of temple, circular in form, and having the roof supported by sixteen columns, all being also of granite. From the centre rises the principal column, in the interior of which is an iron staircase leading to the gallery outside the top. The shaft of this column is ornamented with three rows of cannon taken from the French during the war, which are gilded, and connected with each other by garlands of leaves—crowned with wreaths of laurel: the capital of this column is decorated with eagles. On the summit of the temple stands a statue of Victory by the sculptor Drake: the figure is raising a laurel-wreath with the left hand, and carries a banner in the right. The height of the whole work is 195 Rhenish feet.

FLORENCE.—It is proposed to celebrate, on May 5th, 1875, the fourth centenary of the birth of Michel Angelo, and in the following manner, as reported somewhat recently in the *Architect*. The committee appointed to arrange the programme has resolved to publish a splendid edition of the complete correspondence of the great artist, with his biography and all the known documents referring to his life and works. The loan of works and drawings by him is invited, and also of drawings having any reference to his life and works, in order that they may be reproduced by photo-lithography, and bound up into a volume. It is resolved further to cause a medal to be struck upon the occasion, and to affix commemorative tablets on the house in which Michel Angelo was born, at Caprese, and that in which he lived for many years at Settignano, and finally to set up his statue of David in the tribune, surrounded by casts of his principal works. The municipal authorities of Florence are to be asked to cause a grand monument to be raised in that city in his honour.

HAVRE.—The ladies of this city are about to testify their gratitude to the immunity from Prussian occupation which the inhabitants enjoyed, by the erection of a sculptured group of the Virgin and Infant Jesus; the latter, with extended arms and open hands, appears to be checking the advance of the invaders. The group, for which about £1,200 has been subscribed, is the work of M. Troc-Robert: it will be placed in the centre of the principal road by which the Prussians would have entered the city if they had reached it.

MELBOURNE.—We have received the report of the awards made at the third annual competitive exhibition of the students of the several Schools of Art and Design in this locality in connection with the "Commission for Promoting Technological and Industrial Instruction in Victoria." There appear to be nineteen of these schools in existence, at Melbourne, Ballarat, Geelong, Richmond, and other places, with an aggregate number of pupils amounting to about 1,420: the course of instruction followed seems to be very similar to that adopted in our own schools, and prizes are given for proficiency in the respective classes of Figure, Ornamental, Landscape, Mechanical Drawing, Architectural Drawing, Drawing from Nature or the Round, and Perspective and Isometrical Projection. The Artisans' School of Design, Trades' Hall, Melbourne, which has the highest number of students on its roll, 228, was awarded 27 prizes; West Ballarat, with 158 students, carried off 19 prizes; East Ballarat, 95 pupils, 9 prizes; Richmond, 141 pupils, 14 prizes; South Melbourne, 156 pupils, 7 prizes; and South Richmond, 44 pupils, 8 prizes.

PARIS.—The death of Antoine Chintreuil, one of the best landscape-painters of France, occurred on the 7th of August: he was a pupil of Corot. The *Moniteur des Arts* says, through a corre-

spondent, that, with the exception of his master and Daubigny, he had no rival in his department of Art. Chintreuil was fifty-nine years old when he died, of a long-standing pulmonary disorder. —The Municipal Council has given commissions to several painters and sculptors for works to adorn some of the principal churches of the city; and also to repair the pictures, &c., in certain churches which sustained injury during the recent siege of Paris. —The *Moniteur des Arts* states that the Gallery of Antiques in the Louvre has recently received an accession of sixty statuettes in terra-cotta, brought from Tanara, in Bocotia, by M. M. A. Dumont and F. E. Chaplain. They, for the most part, represent women and their children, some standing, and others seated.

ART IN SCOTLAND AND THE PROVINCES.

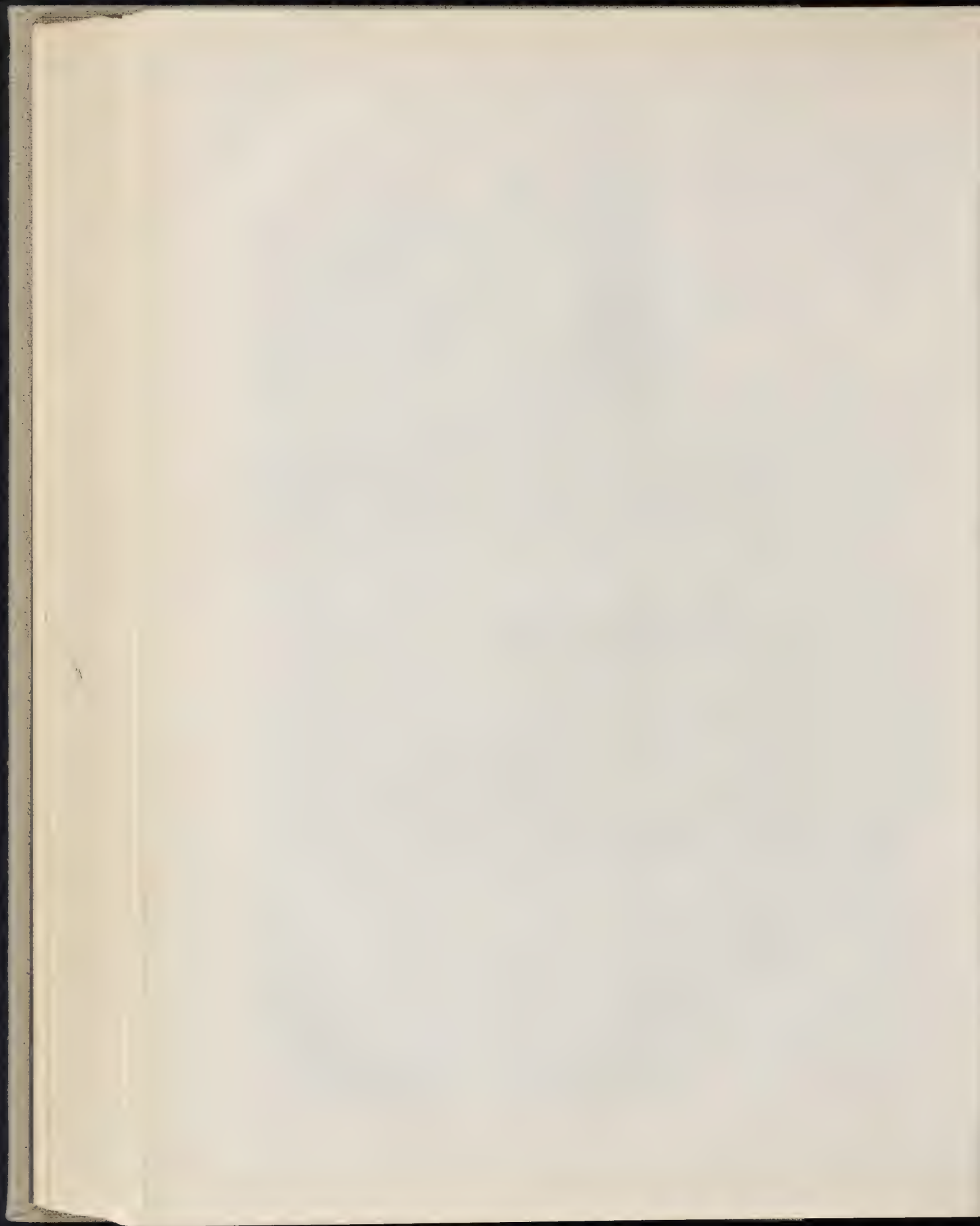
ANGLESEA.—A statue of Nelson, modelled by Admiral Lord Clarence Paget, has been erected on a rock in the Menai Straits, immediately below Plas Llanfair, his lordship's mansion. It stands 19 feet in height, on a pedestal 20 feet high, and is chiefly intended as a beacon for seamen, there being several dangerous rocks in the immediate vicinity. There was a great gathering of the nobility and gentry of the northern portion of the Principality at the ceremony of unveiling, and at the subsequent luncheon given by the noble sculptor.

CAMBRIDGE.—The statue of the late Dr. Whewell, by Mr. Woolner, has been placed in the ante-chapel of Trinity College, near that of Lord Macaulay.

LIVERPOOL.—The recent exhibition of the works of the late Mr. W. Davis, and the sales effected, chiefly through the medium of an Art-Union, have realised nearly £1,100, to which a sum of £400 has been added from donations and other sources. —It is reported that the project for erecting a Fine-Art Gallery has been abandoned, in consequence of the opposition of the ratepayers. At a somewhat recent meeting of the Town Council it was stated that a collection of pictures, valued at £20,000, would be presented to the town as soon as there was a building suited to receive them. —We hear that Messrs. Agnew and Sons have offered to the Corporation a set of the Turner proof-engravings purchased by them at the sale of the Turner estate.

SCARBOROUGH.—An exhibition, consisting of 330 works in oil and water-colour painting, was opened here last month. It contains pictures by the following well-known artists, among others:—J. G. Naish, G. Chester, F. Walton, G. F. Teniswood, H. Moore, J. H. S. Mann, &c. SOUTHAMPTON.—The Department of Science and Art has made the awards to the students attending Mr. Baker's school at the Philharmonic Hall. The successful pupils are, with very few exceptions, ladies; the eight principal prizes, six out of eleven prizes of a second class, and the whole of the six local prizes, have been carried off by female students. Three of the first-class awards were given for original designs, the highest branch of Art-education recognised by the Department. This result must be most gratifying to Mr. Baker, and appears amply to justify his decision to establish a school on his own account, so to speak, after being compelled to disassociate himself from that attached to the Hartley Institution. —It is proposed to hold an Art-exhibition in this Institution so soon as arrangements can be made for carrying it out. The programme, as at present announced by the committee, is that the exhibition shall be permanent, and consist of paintings, sculpture, wood-carving, and the various Art-processes, thus divided:—1st. A loan exhibition of paintings, sculpture, and wood-carving. 2nd. Paintings, sculpture, and wood-carving by artists who desire to exhibit either before sending to any other gallery, or after such works have been exhibited. 3rd. Paintings, &c., by artists on sale or return. And 4th. An exhibition of certain Art-processes to be obtained by direct application to Art-manufacturers and the general public."







VENETIAN PAINTERS.

VII.

GIORGIONE.



HE name of Giorgione, and the reference at the end of Part VI. to his "idyllic conception of human life," shows us that we have suddenly reached the highest development of the art in Venice. This development is, we must remember, in a specific direction; and the more acquainted we become with the works of the school before and after the short warm day of Giorgione's life, the more we are inclined to attribute to him a determining and directing influence. And yet at the present time there is no master so seldom seen; in Venice, especially, all the other leading painters are largely represented—prolific they must have been above ordinary men—while Giorgione is not to be found. This is partly owing to his having died young, but much more because he left the church work for easel-pictures, Christian mythology for luxurious poetic fancies, and also because the salt air of the Adriatic in winter has utterly destroyed what he did in fresco.

Still more surprising it is that these easel-pictures, so important in their contemporary effect on his brother-artists, and very quickly on all Italian painting, are now generally worse than uncertain, discredited having been thrown on the authenticity of nearly all of them, even the most Giorgionesque; as, for example, the famous 'Concert, or Fête Champêtre,' in the Louvre, and the 'Madonna, with the Donor and Attendants,' in the same gallery. The most lovely, voluptuous, and we must say, innocent of masterly paintings, 'The Concert,' in the Louvre, being called in question, we cannot wonder that those in Bath House, and elsewhere in England, including the 'Death of Peter Martire,' in our National Gallery, do not stand the test. Crowe and Cavalcaselle fill many pages with the enumeration of the works they call in question, while those pronounced genuine by them are few in comparison.

We have said the development carried forward by Giorgione was in a specific direction, and had a considerable influence in secularizing the art. The most Christian of all Christian cities, Venice, we have already seen, was essentially modern and romantic, altogether different from Rome, which was by tradition and the inheritance of actual remains essentially classic and pagan. The oriental and Greek influence had no power to modify the Venetian love of *festa* days and clerical shows, its taste for legends and miracles, but it assisted in the development of the love of colour and rejection of sculpture. We find the antique marbles never were collected or even appreciated in Venice, and even to this day no museum exists there. When sculpture penetrated into the city in the shape of monumental commemorations of the deceased, it appeared in a shape the farthest possible from the classic authorities everywhere else predominant. The earliest bronze equestrian statues of modern times were, those of Erasmo da Narni, erected by desire of the Signoria in Padua, and of Bartolommeo Colleoni before the Church of Giovanni e Paolo, both of them in a spirit entirely naturalistic.

Thus the renaissance was not seen in Venice as a devotion to form, nor did it revolutionize architecture as elsewhere. It attached itself to the romantic element in the national character as a poetic, splendid, and luxurious fancy, and Giorgione in his later practice is the master in whose works we have been accustomed to find this in its loveliest shape. I confess it is to me very hard, indeed, to be called upon to resign my belief in 'The Concert' in the Louvre, in the picture called 'The Golden Age' in Lord Dudley's collection, and in many others that have been hitherto representative of the master. "The Concert," say Crowe and Cavalcaselle, "suggests rather an imitator of Del Piombo," and this, although neither Sebastian del Piombo, nor any known imitator, ever did anything at all like it. And these writers admit that the picture has a supreme charm, giving us the richest colour and gravest depth of tone, expended on representing a paradise in which the air is balmy and the trees evergreen; where life is a pastime and music the only labour; where the women are nymphs immaculate, sitting nakedly on the cool grass, and drink of cool

fountains, but with undiminished warmth of blood and richness of *morbidezza*, and the men are above all ill or care; shepherds in plumed and slashed velvet; men whose names are in the Libro d'Oro, yet who care for none of these things, but live away from the highway of life as if they had crossed the Black River, and were now safe even from the Fates. "There is no conscious indelicacy, yet we stand on the verge of the lascivious," say these critics; "we cannot say that Giorgione would not have painted such a scene"—yet they decide that he did not, principally, as far as we can see, because there is a neglect of *finesse*, and the execution has too much *impasto* and sombre glow of tone. I should have said the only one of these peculiarities recalling Sebastian del Piombo was the last, and that the picture possibly received it at the time when brown varnish was freely applied by all who had the care of Italian pictures.

This decision, entirely on technical grounds, is, no doubt, generally right; but still the conception of a picture, its spirit and motive, are at last the important matters, and determine its position, not only in the art, but to the world, intellectually and morally. 'The Concert' in the Pitti, to which the critics mentioned compare that in the Louvre, a comparison that leads them to decide against the latter, is a less extraordinary invention, and does not suggest any enchanted land or other state of life. That in Paris, again, suggests the same hand and the same mind as several other works that have always been regarded as distinctively Giorgione's—Lord Dudley's 'Golden Age,' for example. In Paris it has been always held in the very highest esteem by both artists and literary men. This, indeed, may not be saying very much in its favour in a country where a questionable *motif* would serve to make a picture celebrated; but elsewhere, and by a living poet and artist, it has been commemorated in a sonnet we cannot help quoting here, although the reader may remember it, ending,—

the shadowed grass
Is cool against her naked side. Let be : —
Say nothing now unto her lest she weep,
Nor name this ever. Be it as it was, —
Life touching life with immortality.

Regarding 'The Golden Age,' and another Giorgione picture (or *quasi*-Giorgione, as we must now be doubly careful), when exhibited in 1871 in Burlington House, the writer said, bearing in mind that one of the most important characteristics of the master is the importance of the landscape portion of his canvas:—"This 'Golden Age' is in a land of twilight, 'a land in which it seemeth always afternoon'—warm as the south should be, but with a fresh coolness in the grey sky; a brown shepherd lies on the dark green, and a little less brown shepherdess, leaning on his naked limbs without fault, looks frankly at his dreaming but strong face. She holds the double flute in her hands, and he also has a flute: the music has ceased thousands of years ago, and here it still sounds from Giorgione's canvas. At the other side of the picture is a bunch of naked children, 'Cupids immortal,' two have gone to sleep together, but with the third the day is not yet done; he climbs on the bodies of the others without hurting or waking them. But even Giorgione could not stop here without his *moral*, or pretence of one. In the middle distance is a hermit or philosopher—let us suppose him both—with a skull in his hand, which he intently examines; an incident prodigiously common in German design, but here sadly marring the unity and spoiling the poetry of the picture."

The other Giorgione then exhibited was lent by the Hon. W. Cowper-Temple, and represented 'An Italian Villa, with groups of figures,' a panel of extraordinary size. This picture nearly embodies the ideal of a *pleasance* in the romance poetry of the period. A marble colonnade forms a *pergola*, but how the vine grows it is difficult to say. Rose trellis surrounds the enclosure, trees are cut into tiers and roundels, and animals abound, deer and rabbits, and a goat, and the joys of the chase are introduced in the shape of a hound extemporising a hunt on its own responsi-

* We must remark here, and admit the fact as an argument against the authenticity of the picture as Giorgione's work, that it was etched by V. LeFebvre, among his Venetian subjects, about two centuries ago, with the name of Titian assigned to it. 'Titianus Vecellius Cad. Invent et Pxit.' The entire subject is exactly the same except that the shepherd is older in character, and there is no hermit in the middle distance.

bility; gentlemen stand idly talking; and, above all, fair and dark Venetian damsels look at you in a row behind a marble barrier, with flowers in their hands. A picture filled with the materials of enjoyment, not a 'Golden Age,' but neither has it any *moral*—a most interesting illustration of Giorgione's sensuous character.

Besides these, the picture called 'La Richiesta,' from Bath House, was in the same exhibition. This work, no doubt, Messrs. Crowe and Cavalcaselle will decide to be no Giorgione, so closely resembling as it does the colour and *impasto* of the 'Herodia' by Titian in the same collection. 'La Richiesta' represents two half figures, a woman and a man. What the "request" is, it is not safe to say; and yet how much there is expressed in both the faces—confidence doubted and not to be trusted; solicitude and uncertainty; and a little merciless residuum at the bottom of the man's thought. They are well understood by each other, too, and the request is not of a deadly import. The 'Herodia,' which has been sometimes called Giorgione also, is half-figure as well, and the manner of painting, especially on the sleeves of both female figures, which are exactly the same green, is identical; not only is the green the same, but the high lights of a yellowish-white *impasto*, filled with glazing colour.

This difficulty of distinguishing the pictures of Giorgione from those of his fellow pupil and imitator, Titian, who survived him fifty years and painted forty times as much, is as ancient as their own day. Vasari admits this difficulty, and says that Vecelli followed Giorgione in the mechanism of his work, so that he himself would have called a certain portrait he had seen of one of the Barbarigo family by the name of Giorgione, had he not observed the signature of Titian on the ground. Some part of the frescoes on the German mart, the *Forduco de' Tedeschi*, he actually attributes wrongly to Giorgione, which rather indicates a similarity in design than in execution; and in the notice of the picture of 'Christ carrying His Cross,' at San Rocco, a picture, he assures us, that had performed miracles, he made a similar mistake, which he afterwards corrects. It is remarkable that this painting is distinguished by some of the very qualities considered tests in rejecting 'The Concert' in the Louvre, and other excellent inventions—the broken tones and blended transitions, the nice selection of tints, and, above all, his *spare impast*. This difficulty of Vasari and these executive peculiarities might make critics hesitate even when they hunt in couples. The examples of the master acknowledged genuine by Crowe and Cavalcaselle in England are few: the unfinished 'Judgment of Solomon' at Kingston Lacy, seen by the public lately at Burlington House; those belonging to Mr. Beaumont; and one at Leigh Court, Sir William Miles, Bart., which has been called by the name of Giovanni Bellini. Of the two in our National Gallery, that of the 'Death of the Dominican Agent of the Inquisition, Peter Martire,' they pronounce not genuine; the other, 'A Knight in Armour,' is undoubted: it is a study for a figure in an altar-piece, in the church of his native place, Castelfranco.

This altar-piece, representing the Virgin and Child between St. Francis and St. Liberale (the Knight in Armour) is considered the leading work always acknowledged to be by the hand of Giorgione. It is, however, only another of the thousand and one votive subjects the visitor is at last utterly sick of, however well done. No paint and no skill, even no beauty of the Madonna type, after two or three hundred such pictures have with difficulty been examined, can arrest the weary eye of the spectator; the feeling is rather one of angry disgust at the prevailing proof of the slavery of the painter of the fifteenth and sixteenth centuries. With little variety in feeling, the Mother and Child, called the Virgin and Infant Christ, with an apocryphal patron saint on either side—in the early time, a surly old saint with a hatchet sticking in his head, or a handsomer young one, naked, with a number of arrows in his thin legs; or later, less repulsive but quite as conventional—and the small, low-browed, richly-clad donor on his knees below, affect one with unspeakable nausea. We feel that the artist was employed like any mechanic workman, that his studio was a *bottega*, and we hope he got well paid, but at the same time entertain a painful misgiving he did not. With Giorgione we

escape this superstitious tyranny; he was, properly understood, the first who threw off the service of the Church and the sentiment of religious mythology. By the middle of the sixteenth century this taste had become weak, and low-browed donors were becoming sceptical; but altar-pieces of a more scriptural and historical kind employed artists, or classic mythology took the place of Christian; but in Venice, and in the hand of Giorgione, splendid humanity, beauty and luxury, and a possible happiness belonging to this world and to poetry, appeared upon the canvas—not sensual yet sensuous—the splendour of colour and women not below but above the moral law, a fable of things perfect. Had he been asked what he meant here or there, he would have answered that he meant nothing but to express what was lovable. In this picture the saints on either side, St. Francis and St. Liberale, have been said to be portraits of himself and his brother, and on the back of the panel were formerly the words, in his writing:—

"Vieni o Cecilia,"	Come, O Cecilia;
"Vieni t' affretta,"	Come, hasten thee;
"Il tuo t' aspetta"	He is expecting thee—
"Giorgio * * *"	Giorgio.

By which we learn that he had found some consolation in the midst of his hired labour, possibly with the model who sat for the Virgin.

Another altar-piece which has always been admired by writers, old and new, and treated as an undoubted work of the master, is that of which an engraving was given in our August number, 'The Entombment by Angels,' in the Monte di Pietà at Treviso. Treating of this picture, so original in its motive that it shows a mind emancipating itself from the conventional work of the old church painters, Messrs. Crowe and Cavalcaselle are in their element, finding it to have not only no Giorgionesque excellences whatever, but to be below Pordenone. They find this noble and unique work to represent the colossal torso and Herculean limbs of a giant in the hands of angels whose muscular strength and fleshy growth make them juvenile athletes.

This picture is on canvas, the figures the size of life, and the tone of the whole surface is clear and bright.

The history of Giorgione (Giorgio Barbarella) is a remarkable one. At that time, when citizens and serfs were alike becoming unwilling to take the field as soldiers, bodies of hardy mercenaries, fools and knaves, and outlaws of all sorts, were hired by leaders who made contracts of service with any state desiring their aid. Such was Erasmo da Narni, whose statue by Donatello still decorates Padua; and such was Tuzio Costanzo, reported the best lance in Italy at the end of the fifteenth century. Tuzio made his fortune in the command of one hundred and fifty free companions, and carried his fortune home to Castelfranco, not only because it was his native place, but because Queen Cornara, of Cyprus, had been forced to retire there. The abode which this *condottiere* bought, or built, was a square fortress, with high rectangular towers, in a wild country under the Alps, only partly cultivated, and partly still covered with primitive wood. There Giorgio was born, the year uncertain, probably 1477, although Vasari says 1478; and there he grew so tall and strong he was called Giorgione, and it is said imbibed that love of landscape-nature that distinguished his pictures, in which very frequently the figures are but secondary. As far as that goes, however, we must remember the backgrounds of many pictures by the Bellini are quite as important, or more so; that, indeed, the great value assumed by landscape, or by architecture, was a development of the time.

The family of the Barbarelli was patrician, but Giorgio appears to have been unacknowledged till his celebrity distinguished him. Vasari says he was brought up in Venice, and it is very certain that the date of his first appearance there is wholly unknown; that from the earliest manhood he took "no small delight in love passages and in the sound of the lute," and became the favourite at the festivals and assemblies of the most distinguished personages. Very early, it is said, he was accustomed to the patrician class in Venice, and when still very young he had the privilege of sittings from Gonsalvo of Cordova, the Doge Agostino Barbarigo, Leonardo Loredano, Queen Cornara, and many others. To this

early intercourse he owed the "peculiar breath of distinction we find in all his impersonations," and that fine subtlety and delicacy so different from the glitter of mere wealth.

Giorgione's master was Giovanni Bellini, who has been accused of jealousy; and, at the same time, it is certain the master was considerably influenced by his pupil, who was extraordinarily precocious, and began painting votive Madonnas and portraits before he was twenty. The mystery that overclouds Giorgione's works begins from the earliest time, the pictures mentioned by the father of Art-history including a number now unknown, and passing over, or attributing to other masters, such as are recognised to be his; 'The Tempest,' in particular, wherein Saints Marc, Nicholas, and George, miraculously still the waves and preserve the city, now in the Academy at Venice. This picture he does not mention in his life of Giorgione, but dwells upon it at length in that of Jacopo Palma, to whom he attributes it.

Unfortunately at this time it happened various works of open air decorative painting came in his way, and occupied his time. He found much pleasure in fresco-painting, and gave himself up to it, covering the entire façade of the Soranzo Palace, on the Piazza di San Paolo. Historical events and fanciful stories were here lavished, particularly a picture of 'Spring,' which appeared for a brief season to delight the world of Venice, and, besides this, an oil-painting executed on the plaster. Vasari says the picture of 'Spring' appeared to him to be one of the master's best works; but, he adds, how much it is to be regretted that Giorgione painted in fresco at all, because in his day (not above half a century after they were done, remember), while the oil-painting on plaster had endured the action of rain, sun, and wind, preserving its freshness unimpaired, the frescoes were going fast to decay. "For my part," he adds, "I am persuaded that there is nothing which so grievously injures fresco-painting as the south wind, and this more decidedly when the walls are in the neighbourhood of the sea, for then the south winds always bring with them a saline humidity exceedingly obnoxious to the coloured surface." In our day every bit of fresco is gone in Venice, absolutely gone; nor do I remember any interior painting in that manner. A warning to us in England, where the wet wind blows with a persistency unknown in Venice, and where we have still a childish longing to try this medium.

His next and greatest fresco work was on the German Exchange, the Fondaca de' Tedeschi, rebuilt after the fire in 1504. It is curious to consider that Giorgione may have been actually working here when Dürer was in Venice, and when he wrote to Nürnberg that there were many artists in Venice he delighted to meet, "well-brought-up gentlemen, excellent lute players;" this last accomplishment being exactly what Giorgione most valued himself upon. Vasari's account of the designs on this building is very amusing: the Signoria had caused it to be rebuilt with increased convenience and magnificence; and Giorgione, whose fame had constantly extended, was consulted, and commissioned to paint the façade towards the canal according to his own fancy, only first giving proof of his ability. The painter set hard to work accordingly, and thought only of executing beautiful and fanciful things, calculated to display his art and to astonish with splendour, but entirely careless of consecutive order, or the depicting of history, or the portraiture of great events or great men, either ancient or modern. "I, for my part, confess I have never been able to understand what they mean, nor, with all the inquiries I have made, have I found any one who could explain them in the least. Here is a man, there a woman, in various action, an angel perhaps beside one, or a lion's head; but the angel may be Cupid, so little does one see their explanation. Over the door which leads to the store-rooms for the wares a seated figure of a woman is depicted; she has the head of a dead giant at her feet, as is the custom in representations of Judith; and this head she is raising with a sword, while speaking at the same time to a figure in the German habit, who is standing still further beneath her."

In Zanetti's twenty-four etchings, "Varie Pitture a Fresco," published first in 1760, all the scanty remains of this work, and of Titian's on the same building, are given; half-figures on shattered plaster, like the remains of antique marbles in a museum. They are certainly lovely, this last-described Judith being one, not

indeed Giorgione's, but Titian's. Between 1506 and the following summer he finished the front to the canal, and his labours were valued by arbitration apparently, the judges being Carpaccio, Lazzaro Bastiani, and Vittore di Matteo, who gave in an estimate of 150 ducats. Not only did Vasari make the mistake of supposing Titian's Judith to be part of Giorgione's fresco, but, after both had finished their respective portions, when a controversy arose as to which had succeeded best, some of Giorgione's friends, it is said, actually congratulated him on Titian's work. This mortally offended him in his pride as an artist; and if we are to believe that Titian, who was then only about twenty-seven years of age, and not a precocious genius like Giorgione, the elder by three years or four, had actually and determinedly imitated him, he might well be offended.

The rivals were not to remain so long. Four years after this, when Giorgione was the most coveted friend and flattered man in Venice, he died suddenly of the plague. The exact circumstances of his death are by no means clear; in the year 1511, assigned as that of his death, there is no historical record of the plague visiting Venice, and yet all authorities concur in saying he died of the plague. Vasari's account is, that he was in love with a lady who returned his affection, so that "they were immeasurably devoted to each other," and that she took the plague, and consequently Giorgione, who knew not she had it. Ridolfi, a century after, reports quite another history, saying that he died in fact of chagrin at the desertion of this lady. At all events, his death took place in that year, and the Barbarelli had his remains conveyed to the family grave in San Liberale, at Castelfranco, where an inscription was placed to his memory by the representatives of the family long years after.

PALMA THE ELDER.

Our knowledge of Giorgione and of his pictures is so uncertain, as we have seen, that the latest writers on painting in North Italy have, with their great industry, been able to throw doubts on the greater number of his reputed works, and to give us a painful feeling of uncertainty as to his traditional character of an original and poetic inventor. But there is one fact regarding him still sufficiently clear and satisfactory, and that is his influence on the artists succeeding him—an influence resulting from his new and independent point of view and charm of tone. Titian we are ready to consider the greatest master, and a larger nature, with all his powers more equally balanced: but had Giorgione lived, the history of Venetian Art would have been different. As it is, Titian has been called his disciple, and Sebastian del Piombo, Giovanni da Udine, and Francesco Torbido, of Verona, came out of his studio; while his influence on Paris Bordone and Jacopo Palma the elder, was immense.

The influence of one contemporary on another, however, is not very easily determined, as there is always, and under any circumstances, a unity of character about contemporary works of all kinds, in the Arts or in letters, produced in the neighbourhood of each other. It is much more noteworthy when the productions of the greater master have been, almost from the year in which they were done, attributed to his successor and follower, as in the case of 'The Tempest,' now in the Academy, wherein Saint Marc, assisted by Nicholas and George, save the city of Venice.

If a painter leaves only one or two pictures of the most perfect kind, Vasari says in beginning his account of Palma, artists and judges are compelled to speak of him as a master, and to celebrate his praise. "This is what we are ourselves about to do in this notice of the Venetian Palma," who, he says, was not of the highest excellence; yet before ending his notice he accumulates testimony from his own very admirable works that he deserves to be considered, if not in the first rank, then a foremost man in the second. Besides, the number of works he left was very considerable, and are now to be seen, scattered over Europe, or still remaining in Venice. In this country there are many, although in our National Gallery we have no example of his art; and those pictures attributed to him in Hampton Court are either copies or not his at all: the same perhaps may be said of those in the national collections in Edinburgh and Dublin.

Of Iacomo Palma himself we know but little. He was born near Bergamo, at a village called Lerina, or Lerinalto, in the valley of the Brembano, but when has not been placed on record; and extreme carelessness has been exhibited by his critics and biographers. Vasari calls him a Venetian, and says he died at the age of forty-eight; yet the portrait in the second edition of the "Lives of Artists" is that of a man much older. Respecting these portraits I may here say a few words, at the risk of breaking the thread of my narrative. The first edition of Vasari's valuable and delightful work appeared in 1550, without any portraits; the second in 1563, with many heads of the painters, drawn with decision and character within renaissance borders claimed by the author himself, who says he and his scholars drew them, and that they were cut on the wood by Messer Cristofano (Coriolanus, of Venice, known to collectors by certain large *chiaroscuro* cuts in wood); but Sandrart, writing in the next century, affirmed, on some authority of his own finding, that they were drawn by Johannes de Calcar. This Johannes de Calcar was an excellent portrait-painter, and may be seen in the Louvre, where an admirable half-length of a Venetian gentleman appears. The assertion of Sandrart might afford an explanation of the discrepancy between the evident age of the portrait and the period of forty-eight assigned to his life by Vasari; but it is next to certain that Calcar died even before the first edition of the lives appeared. Returning to our proper subject, the date of Palma's birth, he was said by nearly every writer regarding him to have been born in 1500. Further than that, Lanzi tells us that one investigator postponed his birth till 1540, because of Ridolfi's report that Palma completed a picture by Titian at the time of that master's death in 1576; and still retaining Vasari's statement of forty-eight years as the term of his life, made the year of his death 1588.

Born about 1480 is M. Charles Blanc's statement; and as his will has been brought to light, dated July 28, 1528, and other papers showing he died immediately after, this date must be near the truth. He was, therefore, nearly the same age with Giorgione when he arrived in Venice, and found that precocious genius worthy of being his master; and if not actually the pupil of Giorgione, Palma became his imitator in some respects. He is, however, essentially eclectic, an able and skilful painter, receiving influences from all the men then established, Bellini, Carpaccio, and others, in design and treatment, and from Giorgione in the treatment of the female head and form.

The leading pictures by Palma the elder are altar-pieces, and, unhappily, as far as any description may be of use, of the old subject and type, the Mother and Child, flanked by saints. It is true he tried to treat the subject in a free manner, as in the picture in the Belvédère, at Vienna, where the holy personages are sitting simply on

the ground; or in that at Dresden, in which the Virgin presses the Child to her bosom and cheek, at the same time receiving a scroll from the Baptist; but any naturalization of the old mythic subject deprives it of its value, and at last arrives at scepticism. A much grander work than either of these is that he did for the altar of the Bombardieri, the central figure of which is the St. Barbara we have engraved, given some time ago in this Journal. St. Barbara was the patroness of the Artillerists of the republic, who came to worship her at her chapel in the St. Maria Formosa, making vows on going to the wars, and fulfilling them by gifts and offerings after their successful return.

In our engraving the saint is seen only to the knees, but in the picture she stands full figure on a pedestal, on either side of which are seen the mouths of cannon. St. Anthony and St. Sebastian are also here, but St. Barbara is the central and all-important picture, and in her we may see how great a step has been taken in the quarter of a century since Carpaccio painted his St. Ursula. The turret, symbol of St. Barbara, is converted into a real castle-wall against the sky behind; her crown of martyrdom is a natural queen's crown; she holds her little palm daintily, and her beauty is that of a grandiose, robust, serene woman, full of the enjoyment of life. It is very possible that the model was his daughter Violante, a noted beauty of the day, admired and beloved by Titian in his advanced years, painted by him, and by Paris Bordone also. The style of beauty of St. Barbara is that admired in Venice at that day; so that the resemblance existing between various portraits of Violante, or said to be her, and this noble picture may be an accident. Besides these altar-pieces, he painted many portraits of the highest excellence; indeed these, it appears to me, are much the most interesting work he did. It does not appear he was ever employed by the Signoria.

Palma Giovine, Palma the younger, whose pictures are more generally seen, was the grand-nephew of Palma Vecchio, but was not born till his elder relative had passed away. The inventory of the property left by the elder Palma, still existing, contains forty-four unfinished pictures, not one of which may now exist, or, if they do, have been completed by other hands.

Our engraving this month is 'The Adoration of the Magi,' by Bonifacio. The picture is in the *Accademia di Belle Arti*, at Venice, and one distinguished by the finest quality of colour; not so eminent, indeed, as 'The Rich Man and Lazarus,' which may be considered the leading work by the master in that great collection of Venetian Art, but only second to it, both in importance and in excellence. It came to the Academy, "Dell' ufficio della Cassa del Consiglio dei Dieci."

W. B. SCOTT.

OBITUARY.

THOMAS HEAPHY.

WE briefly announced in our last number the death of this painter, the eldest son of the late artist of the same name, a popular water-colour painter, one of the oldest members of the Water-Colour Society, from which he seceded, and connected himself with the Society of British Artists. He died in 1835, leaving considerable property, which, however, was alienated from the children by his first wife, through his marriage with a second.

His son Thomas was one of those who shared this ill-fortune: he commenced life as a portrait-painter, and continued to follow this branch of Art for many years with success, many distinguished persons being among his sitters. The introduction of photography, however, was found to interfere greatly with his practice, and he turned his attention, about twenty-three years ago, to subjects of another kind, though he occasionally painted and exhibited portraits. In 1850 he sent to the Royal Academy 'The Infant Pan educated by the Wood-Nymphs—the Dancing Lesson'; this was followed, in 1853, by 'The Parting of Catherine and Bianca,' a scene from the *Taming of the Shrew*; ten years afterwards by 'Kepler in Venice'; in 1864 by 'Palissy the Potter taken by his townspeople for a Coiner'; the following year by 'Lord Burleigh showing his Peasant-bride her new Home'; last year by 'Lizzie Farran, afterwards Countess of Derby, waiting at the Prison-bars with her Father's Breakfast'; and 'Queen Mary Stuart at Tutbury Castle.' In 1865 Mr. Heaphy exhibited at the British Institution 'The Unexpected Inheritance.' Most of these pictures have not escaped our favourable notice when writing about the works in the exhibitions.

Irrespective of his qualifications as an artist, Mr. Heaphy was a man of very general information, and possessed considerable literary ability as a critic. A series of illustrated papers, from his pen and pencil, on 'The Antiquity of the Likeness of our Blessed Lord,' appeared in the *Art-Journal* for 1861: we have also been indebted to him in times past for other contributions.

During the last few years of his life, extreme deafness and very much bodily suffering kept him almost constantly in retirement, though still working for his large family; a widow and eleven children are left to deplore his irreparable loss. His death has also deprived a large circle of friends and acquaintances of a genial and well-informed companion.

JOSEPH S. WYON.

This well-known medallist died in the month of August, at the comparatively early age of thirty-seven. He inherited his profession, so to speak, for his father and grandfather each held the post of Chief Engraver of her Majesty's Seals, an appointment also conferred upon the deceased artist. The principal works executed by him are a medal of James Watt, now adopted as the annual prize-medal of the Institute of Civil Engineers; the Great Seal of England, now in use; a medal struck by order of the Corporation of London, commemorative of the first entrance into the City of the Princess of Wales, then the Princess Alexandra; a medal, also commissioned by the Corporation, to commemorate the visit of the Sultan; the Great Seal of the Dominion of Canada; a medal struck by order of the Canadian Government, commemorative of the confederation of her four provinces, &c.

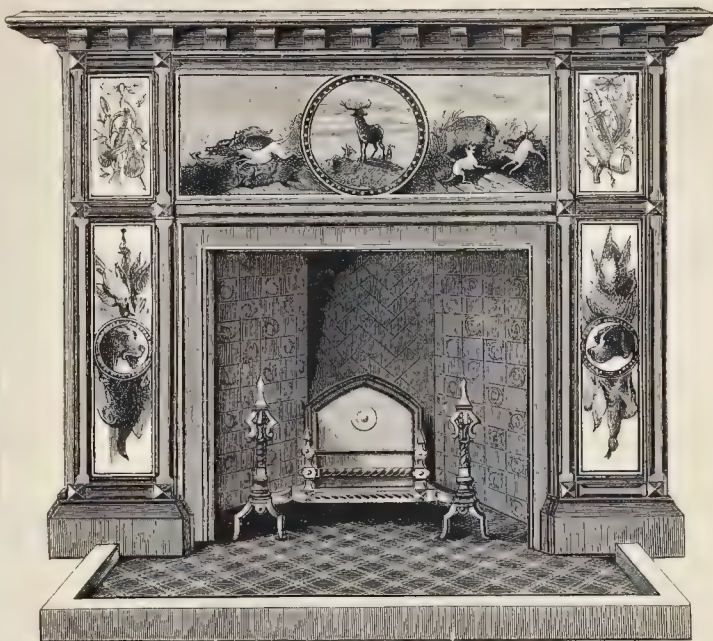




THE
UNIVERSAL EXHIBITION
AT VIENNA.

WE concluded our last article with a description of a "gandin" in the sombre ware of Palissy, and commence our present with a striking contrast in the iris-hued porcelain of M. J. Brianchon *ainé*, of the Rue de Lafayette, who styles himself "Inventeur Breveté" of "porcelaines nacrées," "faïences nacrées," and "crystaux nacrés;" and while not disputing his right to the latter (which, however, he does not exhibit), although Dame Nature has done some pretty things in that line with buried crystal treasures, we do deny his claim to the exclusive merit of the mother-of-pearl glaze as applied to porcelain—that having been a speciality of the Belleek Porcelain Works upwards of ten years back. So much for the seniority, now for the results. M. Brianchon's works are charming; he has improved and beautified, but he has *not* invented. There is a centre-piece with mauve edges fading off within like the interior of a "King Conch;" there are *tête-à-tête déjeuners* appropriately called Hebe, that make one long for a Hebe to pour out the soothing souchong in this land of unmitigated coffee. Were we rich, we should present our Hebe with the set of Imperial yellow, the shape of the cups being as novel as pretty, though still inclined to the celadon; and most charming of all his display, a set of shells for a toilette service, a large conch forming the jug, a large scallop the basin, and various smaller univalves the remainder of the service; this, with its contrasts of green and mauve and its mother-of-pearl sheen, is a toilette service for a fairy. Having emerged into the practical, we find in the porcelain of Hache and Pepin Lehalleur, *frères*, alike good taste, good forms, good colour, and novelty, notably in round dishes for Turkey, which, from their quaint yet pretty shapes, the richness of colour shown in the light and darker mauves, the contrast of the dead gold rose that forms a handle, and the *piquante arabesquerie* that lights up the whole, we should be glad to see introduced further west. Some exquisite specimens are there also in turquoise, *bleu du roi* and *vert pomme*. Two fountains, one in mauve and gold with forest scene and nymphs, the other green and gold, enclosing a charming scene of a Norman fishing-village, are alike works of art and utility; and a tazza, pelicans in *bisque* supporting a cup in silver *mât*, is unique; while a *tête-à-tête*, with delicate flowers carelessly scattered over a plain white, a tea-

service of lilac with Cupid medallions, and a dessert-service, exquisitely painted, by hand, with groups of fruit, prove that to be good it is not always necessary to be dear, and



Tiles: Minton, Hollins & Co.



Tiles: Minton, Hollins & Co.

that price is not always a test of either quality or taste. M. Rousseau, also practical, contri-



"Porcelain Vase: Copeland."



Carpet: John Brinton & Co., Kidderminster.

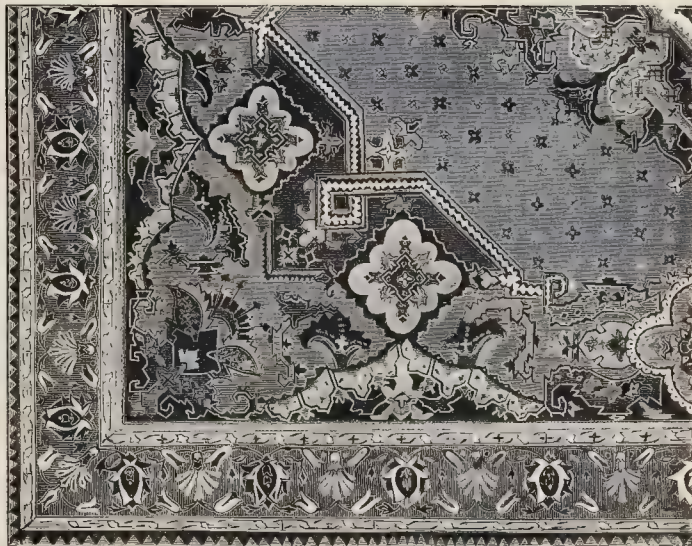
butes largely; but of all his collection we prefer a dessert-service of cream colour, decorated with marvellous ingenuity and variety, displaying alike birds, beasts, fishes, fruits, and flowers, and enabling one in that pleasant time "across the walnuts and the wine," to study Buffon and Linnæus to admirable advantage by a most royal road to knowledge. Returning again to the purely ornamental, our steps are arrested before the quaint kiosk which M. Collinot, of Boulogne-sur-Mer, has raised in Persian style as a shrine for his wares. Here, indeed, everything is *bizarre*, quaint, and curious. Vases of every variety, differing alike in size, shape, and colour, some with yellow ground, the handles formed by dragons, the enamel being admirable; others with glaze of that peculiar turquoise of a greenish tone that the French affect, some of Cambridge blue covered with fruits and flowers. The larger specimens seem to us more fitted for a conservatory, where they would at once be relieved by the surrounding greenery, and serve as contrasts of bright specks of colour, rather than for drawing-room decoration, as their gorgeousness of hue would kill any but the most pronounced upholstery. Some of the pilgrim bottles, however—notably a double one in blue and yellow—manifest much fancy; as indeed we may say does the entire display, only it strikes us, as a rule, fancy pushed to an extreme. But for genuine Oriental decoration we must pass to the collection of M. Léon Parvillée, the well-known architect, and writer on Moresque and Turkish architecture. This gentleman, who may be remembered as the designer of the Mosque and Sultan's pavilion in the Paris Exhibition of '67, has since done even more notable work in restoring the tomb of Mahmoud II. at Broussa, that conqueror of Byzantium, who, mounted on his war-horse, thundered forth from the high-altar of Saint Sophia, "There is no God but God, and Mahomet is His prophet." The collection is one that requires positive study, for every piece—we may here say all are enamels on pottery—is not only marked by an originality of design, but differs in every respect from its neighbour. Even to one unused to Turkish forms and design there is a *vraisemblance* about these works of Art that marks them as genuine, and removes them from the general category of Oriental decoration; indeed, they may be said to be the result of a life-study, one by no means wasted, as the spectator must acknowledge. Varying with endless change, yet all are based on two simple rules: one, that the entire design is reducible to a series of triangles; the other, that for colour there must be two tints, one marking the pattern, the other forming the ornament. For the tints used, but one—the white—is opaque, all the other colours being vitreous, so that the general effect is not that of mere porcelain enamelling, but of a brilliant and successful series of metallic enamels, so bright are the varied tones, and so rich is the *ensemble*. Although from the beauty of his works and the labour and

thought necessarily bestowed on them, M. Parvillée must needs intend them to be retained for decorative purposes, yet amidst the collection of *plaques* we find several objects of utility—moderator lamps, trays, a very exquisite table; and for the East a “*satel*” for the bath, with exquisite tracery *au jour*, and two “*Aftabé Lagans*,” or ewers, for use at meal-times, to be filled with warm water scented with citron or rose. In fine, we should, though strictly speaking not in the region of porcelain, be inclined to select the collection of M. Léon Parvillée as the most unique display even France has to offer at Vienna in the present year. And now, with a few words for some charming specimens of flowers produced in porcelain by the firms of Woodcock (a very English name for a Parisian) and of Deteremmermann—notably some pinks and a bouquet of white roses, purchased by the Comtesse de Chambord, by the former, and a charming bouquet of varied flowers, including even mignonette, displayed by the latter—we must proceed further afield to Italy, Spain, and Portugal.

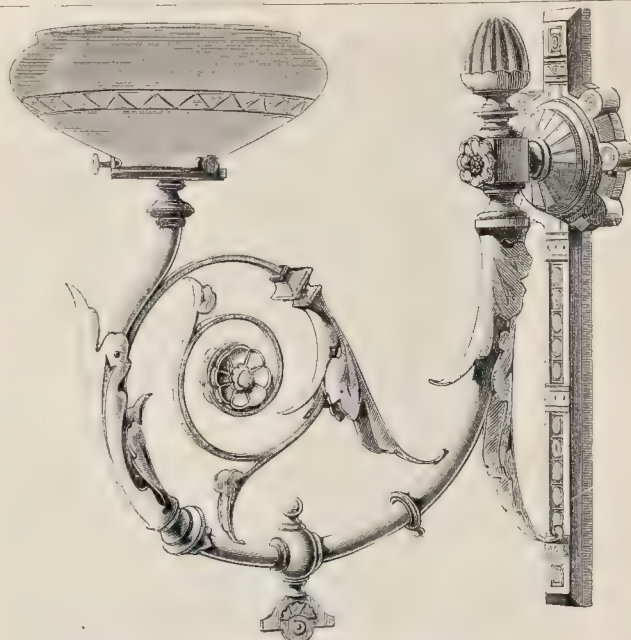
The Peninsula does not, truth to say, make a gallant show. Considerable taste is displayed in the arrangement of the court allotted to Portugal, but the subject-matter of our article is leagues behind all the other Ceramic specimens, Spain naturally excepted. Not content with such works as the masters of the art in both England and France have brought to such rare perfection, they exhibit monster jars and gigantic specimens; thus running before they can walk, reading before they know the very fictile alphabet; and the result naturally is the “high vaulting that o'erleaps its *selle* and falls on t'other side.” Taking Portugal, Ferreira Pinto y Filhos, of Lisbon, contribute an extensive assortment of porcelain, both for use and decoration,—at least what they propose to be decoration; but size is not necessarily greatness, as the very exhibition of which they form a part is alike a warning and an example; and it would be well if in future specimens it was thoroughly ascertained that the biscuit had not shrunk or warped before proceeding to the subsequent operations of enamelling and painting. The want of taste displayed in the pair of vases of emerald green might be supposed to have reached its climax, till you are arrested by a kindred pair of red; while the execution is on a par with the design, the enamel being coarse, the gilding inferior, and the groups of flowers which form the ornaments such as would not even gain “honorary mention” at the half-yearly examination of a college for young ladies. From this universal verdict we are happy to except a pair of *cruches*, or water-jars, alike elegant in shape and chaste in decoration, the pale celadon and gold of one being really charming. And now for the land of functionaries and fighting. The firm of Pukman y Compania, of Seville, are the principal, in fact almost the only offenders, the specimens from Granada evidently deriving as little inspiration from



Tiles: Minton Taylor & Co.



Carpet: Tomkinson & Adam, Kildermister.



Wall Lamp: Ratcliff & Tyler, Birmingham.



Tab'c-top, inlaid: Thomas Jacob, London.

the vicinity of the Alhambra as their Seville rival from the kindred Alcazar. The vases suffer from the same defects as those of Portugal, size and inferiority, while the arrangement of colour is garish in the extreme, green, mauve, and yellow staring in unmitigated severity; a Mo-resque jar of quaint, though by no means ungraceful shape, with arabesques in yellow and blue, and decorations in gold, seeming to us the only really artistic production; from the height at which it was placed it was impossible to judge of the execution,—let us, however, give full merit for the effect.

But if the porcelain is bad the pottery is admirable, some specimens from the Balearic Islands luxuriating in design, while two water-bottles with double shells—the outer one elaborately pierced—are both good in design and excellent in workmanship, taking in the latter the handicraftship, and what we may term the cooking. Here the workman evidently knew his material and its capabilities, and availed himself of them to the very fullest; but the porcelain manufacture is one of those *cosas de España* which we fear will not arrive at perfection either *mañana*, or that still more distant date the day after to-morrow.

It is pleasant, turning to the Italian peninsula, to find that the old home of majolica does not forget bygone glories, but in reviving industries associated with her artistic fame has put her poetry into practice. The collection sent from one of the most important private manufactories in the world, that of the Marchese Ginori of Doccia, near Florence, is naturally very imposing; and as the history of Art industry is ever interesting, we shall briefly sum up the origin and progress of the establishment in question. Founded by the Marchese Carlo Ginori, in 1735, with the intention of creating an artistic colony in Doccia and reviving alike a famous art and prominent Italian industry, the early experiments were so costly as to draw from the Marquis the exclamation, "*Voi camminate sull' oro!*" And, notwithstanding the fact that he

sent out a vessel to China expressly to procure a supply of "kaolin" and "petuntse," the failures were as numerous as in Beau Brummel's historic cravats.

At length perseverance triumphed; and, without State aid, the Fabric Ginori arrived at such a respectable age as to acquire the pet name of *Ginori Antichi*. The main object was firstly to revive the main feature of majolica—whether that of Faenza, Urbino, Castel Durante, or Gubbio; but with increased success came enlarged views, and the porcelain of Capo-di-Monte, uprooted from its native Naples, found its home in the congenial "kaolin" of Doccia.

Without entering into details of so large a gathering, we may note some mural heads, white on blue ground, modelled after the famous ware of Luca della Robbia; around these are examples of majolica of all the schools, including that of Maestro Giorgio. Specially noteworthy are the four mural plaques representing the forest scenery of Europe, Asia, Africa, and America, in which all the perfections of the old ware are united to the more perfect finish of the present day, and a vase of an immense size, elegant in design and powerful in drawing, representing a "stampede" from a burning forest in America, the wild horses, bisons, snakes, and other denizens of the wood being represented with rare truth, while the tea-service of Capo-di-Monte is an admirable copy of that rarest of royal wares. The prizes gained at Paris in '55 and '67, and at London in '62, were well merited—not only for the Art-feeling displayed in all that emanates from the Doccia factory, but for the heart-feeling—providing alike for the workmen in health and illness, in amusement and trouble; so that it is not surprising, working with a will, that the artisans, following their head, have made Doccia a success.

Taking Denmark, *en route* to Sweden, we must confess to a little disappointment at the rather meagre display furnished by the Royal Factory of Copenhagen; the dinner-service, modelled on the lines of our old Worcester, being quaint, but to modern taste a little *rococo*, and a tea and dessert-service *en suite* with Cupids supporting the royal arms, very pretty, a dainty conceit; but *noblesse oblige*, and a royal factory should show royal work; but the firm of Bing and Grönbahl have, if not surpassed, at least equalled their kingly rival. A dinner-set in imitation of old Chelsea, though conventional to a degree, yet displayed much delicate work in the *finesse* of the gold tracery, as did a *tête-à-tête* set in blue, cream, and gold, with charming views of royal residences and well-known spots, such as "Thy wild and stormy steep, Elsi-



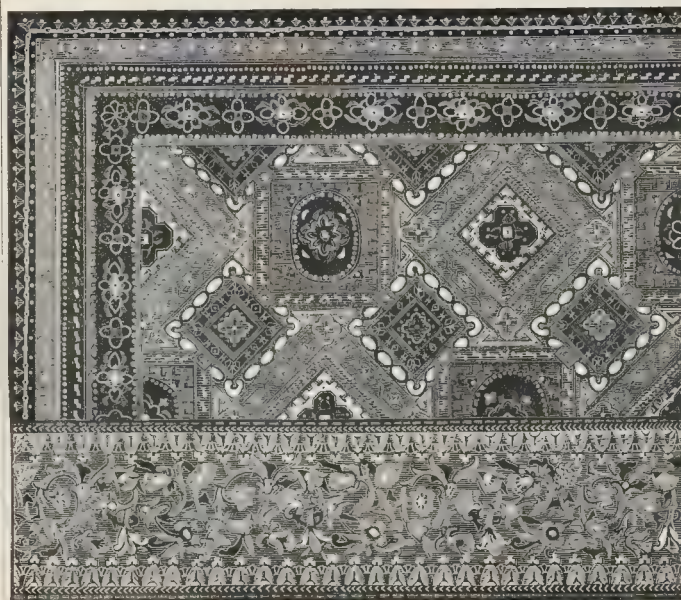
Lace Curtain Judy & Co., Nottingham.



Carpet: James Humphries & Son, Golden Square.



Porcelain—Japanese adaptations: Royal Works, Worcester.



Carpet: Tomkinson & Adam, Kidderminster.

nore," with the grave of the prince-philosopher who had such method in his madness. In fact, in the latter, the perfection of the painting is microscopic, landscapes bearing the strongest lenses, and the clusters of roses and green leaves with which they were set being Eastern in their minuteness. But the shapes are not new, and it struck us that the true artistic method is firstly to design well, after that the decoration; but to reverse the process is decidedly an æsthetic error. The Parian also is as far behind that of Messrs. Copeland as theirs is inferior to the magnificent display made by the Gustafsberg factory, near Stockholm. This glorious show of Parian is decidedly one of the Ceramic features of the Exhibition. The warmth of ivory is given to the "slip," and whether in busts, figures, or groups, they are the very perfection of the material, surpassing all other specimens exhibited; that of the "Königl Porzellan Manufactur zu Berlin," notwithstanding the gorgeousness of its surroundings, as necessary to Parian as a becoming bonnet to a pretty face, by no means approaching its Swedish rival, being alike cold in colour and hard in outline. Busts of the late good King Charles XV. and the present wearer of the crown, Oscar II., and his queen, having an expression rare even in marble; while for the subjects the manufacturers have not gone far afield, but in selecting from Scandinavian artists have displayed at once patriotism and sound judgment. All our readers will remember as one of the successes of our Exhibition of 1862 a group in zinc, 'The Death-Struggle,' and those who wish to preserve their memory of it can do so in an exquisite statuette, full of all the vigour of the original, by Beltespenner, for the small sum of £8, including the pedestal with its Runic stone, and weeping maiden who mourns that deadly contest. There are also 'Venus and the Apple,' 'The Three Graces and Love,' 'Jason and the Golden Fleece,' and 'Mercury,' by Thorwaldsen; an exquisite 'Love and Psyche,' by Sergel; 'Neapolitan Fishermen,' by Värnstrom; and that *pièce de résistance* of all Parian, Danneker's 'Ariadne,' while in porcelain proper, a tea-service with wild convolvuli displays, the very perfection of flower-painting, to be owned without a blush by either William Hunt or Miss Mutrie—and that is no scant praise.

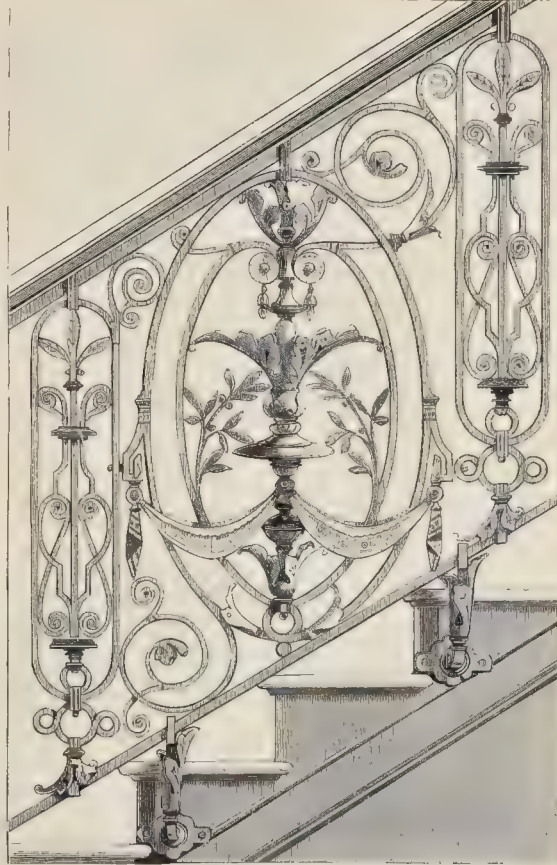
Nor is the manufacture of Rörstrand, of Stockholm, one whit behindhand; a *tête-à-tête* in black, grey, and gold is exquisite alike in design and novelty of decoration: indeed, there is such a variety of *tête-à-tête* services throughout the entire Exhibition, that if all are purchased and turned to proper account by their fair owners, the year '74 will boast of more marriages in high life than any year since the first nuptial contract in a garden whose position is not accurately defined yet, even by Mr. Stanford. In vases, are some in purple, with delicate gold *arabesque* and grey enamel, and embellished with wild flowers and grasses which seem perfection, until you

note another pair with black ground, also with grasses and cereals, or some in purple, inlaid with jewels. All these are, however, surpassed by a vase having white flowers in Parian, which need but colour to grow. Grouped on a black ground,—this is the gem of the collection, both for effect and novelty, and one we are happy to note specially, because a suggestion of such a contrast made by us to the representative of an eminent English house was met with the reply that such a conjunction was impossible in the manufacture, and even if possible, the effect would be bad: that gentleman, when he said impossible, was evidently ignorant of Napoleon's *mot*—let him visit the Swedish court and learn.

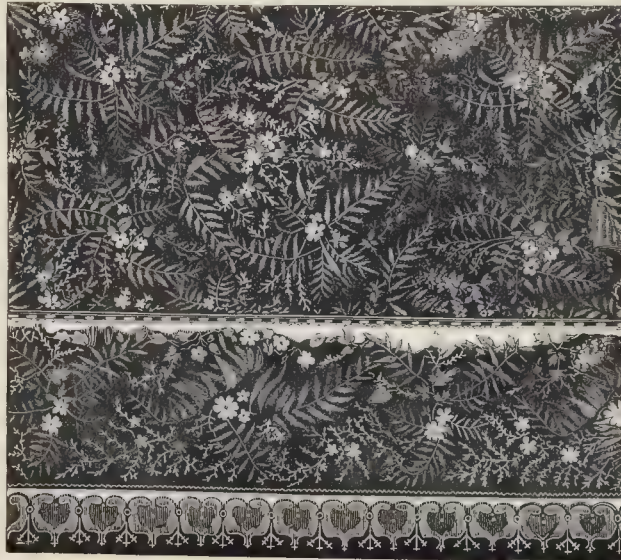
A *plaque*, too, in purple and grey, forms a fitting companion to the vases already mentioned. The Dresden imitations, also, are good; in fact, there is little that the firm of Rörstrand has attempted and failed in, save their Palissy ware, which is not for one moment to be compared with the French display of Leullier *fils* and Bing. However, the superb candelabra pendants to a magnificent stove in faience make ample amends for any shortcomings, the glazing of the stove being luxurious in colour, and a delicate irony lurking in the design; all the arts and sciences being represented on the body by their symbols, while underneath the little boy with the bow might be held to imply that even philosophers are not always sage, and that "the wisest man the world e'er saw, he dearly loved the lasses."

A superb trophy is that shown by the royal factory at Berlin, with its crimson velvet, gilt lances, and cloth of gold blazoned, on one side with the unpretending shield of Saxony, on the other with the two Druids, the many eagles, black and red, the "requisitioned" white horse of Hanover, and all the heraldic glories of the Hohenzollerns. At first sight this production is superb; the *coup d'œil* is effective to a degree, but enter into details and you will find a wide and woeful falling off from that Prussian trophy beneath the western dome in 1862. The forms are conventional, the colours, contrasted without taste, are deficient in brilliancy, and the drawing is thoroughly bad—an unpardonable sin in the land that can boast of a Cornelius.

The principal object in the foreground is a large vase, ornamented with two allegorical subjects; the one facing the spectator being evidently designed after the fashion of those loyal subjects which, on illumination nights, delight all spectators; the other representing Germania with the shield of the Empire crowned with a helmet, on which sits a "gruesome fowl," doubtless intended for that king of birds, the black eagle. Around Germania are a Borussia bearing the yellow flag and *schwarz adler*, a soldier with *pickel haube*, and a sailor belonging to the one ironclad constituting the German navy. The redeeming quality in this specimen of bad taste is the magnificent gilding of the massy handles, a proof that the great secret of old is still well preserved.



Illustrated: Ratchiff & Tyler, Birmingham.



Carpet: Gower Woodward & Co., Kidderminster.



Lamps, &c.: Winfield & Co., Birmingham.



Table Cover: Widnell & Co., Lasswade, Edinburgh.

THE ENGRAVINGS.

OUR engravings this month are exclusively those of British manufacturers; Germany and France have, as yet, given us no aid. There is a lack of energy among the representatives of their Press, who shrink from the cost of such illustrations as might, more effectually than mere words can do, exhibit the meritorious and instructive productions of the collection—the great gathering of the Art-industry of all Nations.

It was nearly the same when, in 1867, we issued an Illustrated Catalogue of the Paris Exhibition; while the *Art-Journal* contained several hundred engravings, the French publications produced very few, and those of Germany literally none; they borrowed largely from those that were issued in the *Art-Journal*, and were content to permit "the foreigner" to pay the cost and engross the honour of representing the International Exhibition worthily and effectually. It is, however, not improbable that before the ceremony closes we may derive some aid from our contemporaries of the Continent.

The first page (page 309) of this part contains examples of the admirable Tiles manufactured by Messrs. MINTON, HOLLINS, & Co., of Stoke-upon-Trent: one of the engravings shows their application as a stove; some of them are paintings by artists' hands: the other is a panel of the graceful window Flower-boxes, for the production of which this firm has established renown. The collection contributed to Vienna by Messrs. MINTON, HOLLINS, & Co., cannot but have proved highly attractive; for they are the best specimens of their class in ceramic art. Page 310 shows another of the beautiful works of COPELAND: Cupids of statuary porcelain supporting a vase exquisitely painted; and on the same page is an example of the carpets of Messrs. JOHN BRINTON & Co., always excellent in design and of the very highest order of manufacture. A table-top, of inlaid woods (page 312), designed and executed by Mr. THOMAS JACOB, of Haverstock Hill, is one of the most perfect and beautiful works of its class that has been produced in England, or indeed in any other country. Its merits might furnish material for a page of descriptive comment. On pages 311 and 314 is represented another of the best manufacturers of Kidderminster, Messrs. TOMKINSON and ADAM: and on page 311 also is a specimen of the Tiles of Messrs. MINTON, TAYLOR, & Co., to whom are indebted so many of the halls in private mansions and public structures, conservatories—in a word, wherever this valuable mode of adornment and utility may be made available. One of the wall-lamps for gas, of Messrs. RATCLIFF & TYLER, is found on page 312: and a balustrade by these eminent manufacturers of Birmingham on page 315—for their productions are of both classes: very admirable in design—the productions of a true artist. Messrs. JACOB & Co., of Nottingham, supply us with another of their charming Lace Curtains: also, on page 313, is an example of the Carpets of Messrs. JAMES HUMPHRIES & SONS, of Kidderminster: it is an "Egyptian ornamental design," intended for dining-rooms: the firm is among the oldest in the famous town, and has long maintained a high, honourable, and prominent position. Page 314 contains a group selected from the abundant and admirable contributions sent by the ROYAL PORCELAIN WORKS at Worcester: these are exclusively Japanese adaptations, in the production of which the admirable artist-director, W. R. BINNS, has established a renown that is acknowledged in the whole Art-world. Another carpet, the production of Messrs. GOWER WOODWARD, & Co., of Kidderminster—a composition of fern-leaves and pinnoses—is given on page 315: and the concluding page of the month's report contains a group of lamps of varied character for various purposes, productions of the long-established, extensive, and eminent firm of WINFIELD & Co., of Birmingham, and another example of the table-covers of Messrs. WIDNELL, of Lasswade; they are "velvet table-covers,"—a branch of art now in high repute and in very large use, and in which the eminent manufacturers surpass all competitors.

THE
ROYAL BIRMINGHAM SOCIETY
OF ARTISTS.

THIS most efficient of provincial societies for the encouragement of Art, opened its autumn exhibition on the 27th of August. On no previous occasion has a greater number of works of real excellence been shown. Collectors in the vicinity of Birmingham have been liberal; those at a distance have been not less so: the result is a gathering of pictures such as no provincial society of artists (we do not except Liverpool or Manchester) can approach. Among the loan-works may be enumerated, a *replica* of 'The Panic' and 'A Summer Afternoon,' cattle-pieces by H. W. B. Davis, A.R.A., and 'Summer Showers,' by Vicat Cole, A.R.A., lent by Alexander Collier, Esq.; Emile A. Hublin's 'Mendicant de Finistère,' an exquisitely beautiful work lent by Mr. F. Elkington; 'The Bonxie' and 'Fishing by Proxy' by J. C. Hook, R.A.: the former the property of Mr. A. G. Sandeman, the latter of Mr. A. Collier, who yet further supplements his liberality by lending 'The Forced Baptism of the Moors,' by E. Long, a companion to the 'Expulsion of the Gipsies,' sent to last year's autumn exhibition. A charming bit of English coast scenery, by J. T. Linnell, is lent by Mr. C. H. Wagner. To Mr. Rickards, of Manchester, the exhibition is indebted for 'May,' an exquisite picture of a girl reading, by G. F. Watts, R.A., very fine in quality and colour; the most satisfactory work of H. Dawson, 'The Tower of London,' is lent by Mr. Colls; no finer example of J. Danby has been hung than 'Morning on the Thames,' the property of Mr. Joseph Beattie, who is also the contributor of 'Condescension,' by J. Seymour Lucas. From the collection of Mr. Beattie are also two Wilkie-like interiors by George Smith, 'The Little Housewife' and 'Puss's Breakfast.' Mr. Arthur Pemberton lends pictures of the continental schools, 'Les Absens out tort,' by J. Carollus, and 'Les Deux Mères,' full of French feeling,—the textiles capitably painted,—by Firmin-Gérard. An admirable example of an artist, the late Thomas Baker, of Leamington (neglected and unappreciated in life), tells how he could paint the woods and streams of Warwickshire, in 'Near Ashow,' contributed by Mr. Charles Winn, who has also lent a clever realisation of Sheridan's 'Charles Surface,' by J. Pettie, A.R.A. J. T. Linnell's 'Felling Timber' is contributed by Mrs. Smith. And last, by far the most poetic of landscapes, 'The Graves of our Ain Folk,' by J. Smart, R.S.A., gives evidence of liberality in lending, and good taste in selection, on the part of its proprietor, Mr. Horace Woodward. Far, far from the dwellings of men, amid mountains sterile, frowning precipices, morasses, and moss-hags, is the graveyard, a solitary "bit of green" amid the waste howling wilderness. Rolling mists are creeping up the mountainsides; all is solemn and sad, save where between the cleft of the mountains a beam of sunlight breaks up the gloom and gilds the hallowed spot with its moss-grown memorials, where

"The peasant rests him from his toil,
And dying, bids his bones be laid
Where erst his simple fathers pray'd."

Most of the above works having already passed the ordeal of criticism in our pages, when exhibited in other galleries, any further remarks on their merits would now be superfluous.

The confidence reposed in the Royal Birmingham Society of Artists, by artists generally, is vouched for by such noble works being sent for exhibition as John Brett's 'A North-west Gale off the Longships' Lighthouse,' the water admirably painted; 'Penelope' (very weary at her task), by Valentine Prinsep; 'The Gambler's Victim,' by J. Pettie, A.R.A.; 'The First Snow,' by C. E. Johnson; 'The Standard Bearer,' by J. A. Houston, R.S.A. (exceedingly useful for the purpose of contrasting how very much better painted is the steel armour of the 'Condottieri,' by Leighton,—purchased by the Birmingham Picture-Gallery Fund, and now hanging in the Art-gallery; Chierici's 'Mask' and 'Bath,' with their minute execution, clever texture-painting, so thoroughly literal, and very

realistic; Haynes Williams' 'Preparing for the Rehearsal'; 'The Arrest of Anne Boleyn,' by D. W. Wynfield; C. J. Lewis's clever bit of out-of-door rendering of early summer,—hawthorn, hyacinth, primrose, and other wild flowers, all blooming, being culled by healthy little boys and busy little maidens—one of the best works he has yet sent to any Birmingham exhibition. There are figure and *genre* pictures by H. O. Neil, A.R.A., J. J. Hill, W. Warren, A. Tadema, A. J. Woolmer, A. Hughes, C. Baxter, H. C. Selous, &c. &c.; landscapes and sea-pieces by H. and H. J. Dawson, J. Finnie, H. Moore, E. A. Pettitt, H. H. Lines, P. M. Feeney, J. Sayer, Peter Deakin, E. Hayes, R.H.A., &c., &c. Among the works of lady-contributors some are by Mrs. W. Oliver, Constance Phillott, Adelaide Burgess, E. M. Osborn, &c., &c. These, with other contributions of artists at a distance, may be said to comprise the extraneous aid received by the Society. Of such works, besides those already mentioned, may be pointed out—'Gleaners,' by J. Sant, R.A.; 'A Scene from the "Antiquary,"' by C. Rossiter; 'The False Knight,' V. Bromley; 'The Church Militant,' and 'Drawing Lots for the Marriage-Portion,' both by G. E. Hicks; 'Tintoretto Painting his Dead Daughter,' by H. O'Neil, A.R.A., &c. &c.

The local members of the Society, artists and amateurs, contribute to the exhibition upwards of two hundred works. Mr. F. H. Henshaw, for the first time, does not exhibit; but C. T. Burt shows well with how much beauty he can invest an uninteresting landscape by means of pleasant colour, light, shadow, and fleeting vapour; his 'Cross Roads' is worthy of his pencil. It is because we like a "many-sided" artist, and because R. S. Chattock in his 'Black Country' etchings shows us he can "draw," that we are so glad to see him again varying his artistic pursuits by reverting to his old love, water-colour painting; delightful are his 'Whitby,' 'Ogwen,' and 'Harlech Castle,' in the last the herd of cattle wandering about the sandy foreground, feet fetlock-deep in the yielding ground on which they tread, tells of true artistic power and close observation. If H. S. Baker has not exhibited another 'Penmaen Pool,' he has given examples of honest work in 'The Severn, near Bewdley,' 'Bewdley,' 'Bye-path in the Lledr Valley,' &c. Harry Baker's best work, 'Beneath these rugged Elms,' is exceedingly good; its effect, as a whole, a little marred by the too bright rusty effects seen on the iron railings right and left in the picture, a lack of a darker shadow in the middle distance on the roadway path before it reaches the foreground, and a similarity of tone on the trunk of the more distant large overshadowing trees. His fatal facility of touch in foliage is seen in other works exhibited by him, the branches of trees are bent and crooked, and twisted; one tint of colour does not express all the peculiarities, characteristics, &c., of branch-forms, nor does one kind of touch express all kinds of foliage. With the true "stuff" in him, this artist would do well to avoid degenerating into mannerism, and not be misled by injudicious praise; practically he has his fortune in his hands,—success or failure. If J. Steeple would throw a little more light into his large pictures, as in the 'Storm Cloud,' 'Pont-y-Garth,' it would tell to his advantage. Why not occasionally give a sunbeam? Steal a hint from 'The Graves of our ain Folk,' and, by the way, "do" the heather better. He is strongest where he imagines himself weakest, as is seen in 'Clovelly Bay,' one or two large pictures painted in the same scale of colour, and under a similar aspect, would add to his well-earned fame. That Edwin Taylor can do something better than perpetrate mere "pretinences," he has shown by his really natural-like 'Mountain Rill, Westmoreland,' altogether exceptional to his usual style, examples of which he exhibits with the above-named, the best landscape he has yet painted. W. H. Vernon may again be reminded of want of texture, wooliness, indistinctness, lack of atmosphere; his best works are those in which the elements making up his picture are as few as possible; for example, 'On the Sands, Barmouth.' And he has paid the penalty of his slovenly handling, colour, &c., by the hanging of his most ambitious work, 'In the

Woods at Arthogs,' where it cannot be seen. F. H. Howard Harris, confining himself to landscapes, demonstrates he can do good, earnest work; among his other productions, 'Village near Whitby' is not the least successful example. C. R. Aston, who made great progress some time ago, is at a standstill, and tires by his monotonous repetition of land and seascape, seen under one almost unvarying aspect; his skies are ever blue, his greens ever uniform in tone; his rocks thoroughly conventional in their stratification. 'The Horse Rock' and 'Mullion Cove,' both in Cornwall, with three other works he exhibits, afford illustrations of the defects named, and the necessity for variation in treatment. How much more agreeable John Burgess' works are when he eschews the obtrusion of details by his usual method of execution; his 'Clock-Tower, Auxerre,' may be compared, to its advantage, with 'St. Requier, Normandy,' and 'The Château at Blois.' Of C. W. Radcliffe's contributions, five in number, his best is 'Cornfield on the Coast,' his 'Near Bridgenorth' may be referred to for a total absence or defiance of true local colour in the fir-trees, wood-palings, &c., introduced. Landscapes are also shown by A. E. Everitt, P. H. Ellis, H. Pope, F. Green, W. H. and E. Hall, L. and A. R. Carpenter, W. P. Cartwright, &c., which, however, do not merit special allusion or notice.

The local representative of the *genre* school is J. Pratt, who exhibits five works; the sitters for the subjects of his pictures must have been of the most docile character. In our last notice of this Society, counsel was given him by which he, evidently, has not profited. No great interest appears to be felt (if expression on human features means anything) about the 'Missing Boat' by the two sailors on the look out; the 'Plimsoll Question' does not seem to have evoked a very great mental response on the part of the reader about the benevolent scheme set forth by the humane M.P. for Derby. F. Hinkley has misnamed the young female he calls a 'Highland Lassie,' the peachy hue of the skin demolishes its title: the breezes of the "north country" ne'er fanned the cheek of the painter's model. With his power of execution and knowledge of colour, this artist should do better, and something more worthy of himself. J. P. Fraser's 'A Passing Acquaintance' is carefully rendered, but it lacks force. J. Kyd, in 'Nail-making,' realises all the minuteness of the Dutch school. In portraiture, W. T. Roden exhibits the largest picture in the room, an equestrian portrait of Mr. W. E. Wiley on his horse "Bob." If this artist has sent the largest example of portraiture in the exhibition, he has also sent one of the best portraits, that of Mr. John Hinks; he also contributes a portrait of Alderman Osborne, presented to the Corporation by his townsmen, in recognition of his exertions made on behalf of the commencement of the Free Libraries in the town of Birmingham. As a "speaking likeness" of the individual represented, the portrait of G. F. Muntz, by H. F. Munns, leaves nothing to be desired. The portrait of W. T. Roden, by his son, W. Roden, jun., is excellent; another portrait of a gentleman, by J. Pratt, is to be commended.

In flower-painting, T. Worsley keeps the lead; in 'Roses and Azaleas,' associated with a vase and salver in metal, and other surroundings, the artist has accomplished the best work yet exhibited by him. The lady-exhibitors of the locality comprise the names of Miss Georgina Steeple, Misses Aston, Ellen Florence, and Mary Vernon, Miss Preston, &c.

As a whole, this exhibition is most satisfactory. There are as few mediocre works as can be detected in provincial exhibitions generally, while the really very inferior are singularly limited in number. The activity with which the Society is worked is demonstrated by this exhibition; and also by the announcement of a course of lectures during the winter session, by Mr. J. T. Bunce, on the Autobiographies of Artists; by Mr. J. H. Chamberlain on the Implements used by Artists, and the results; and on Anatomy in its reference to the human figure, by Mr. F. Jordan, F.R.C.S.

ROYAL MANCHESTER INSTITUTE.

THE usual annual exhibition of modern pictures was opened to private view on Monday, September 8, when a large assembly of Art-lovers were gathered together. The collection is an interesting one, distinguished mainly by contributions from local painters, a number of works by foreign artists, and a few on loan. It is now quite clear that the number of young painters at present springing up into notoriety at Manchester has become nearly great enough to constitute a school: and this, doubtless, would be the case in a short time if the wealthy Art-patrons of the neighbourhood had only the independent knowledge to judge for themselves, when purchasing pictures for their collections; indeed this, in some instances, is now being done by a few who have a due appreciation of the talent about them. Landscape-painting, with a good deal of the feeling of the French school, seems to have found favour with the rising men, and low-toned evening effects most frequently constitute their theme. While many of these efforts are very admirable, and conceived in true sympathy with good Art, we would offer a word of warning to the younger members of the brotherhood, who we incline to think are relying on the peculiar treatment observable in the works of their elders, as to effect, colour, &c., rather than believing the evidence of their own eyesight, and depending on their own judgment, when looking at nature; and if this be really the fact, most assuredly, sooner or later, they will have to regret the practice.

The Manchester Academy, as now constituted, ought to take advantage of the success of so many of its new members; it should seek for extended premises and accommodation for its classes; and if it is found necessary, we feel it would not be difficult to obtain help as to their direction, knowing as we do the Art-teaching resources of Manchester. We recognise many works from this year's exhibition in the metropolis, most of which have already been noticed by us.

The post of honour has been assigned to the fine picture by Joseph Israel, 'The Poor of the Village of Scheveningen' (74), recently exhibited in the Royal Academy. We may also refer to some loan-pictures by Corot, the French landscape-painter; they are small and apparently slight, and difficult to be understood by the unlearned in Art; at the same time the knowledge displayed is consummate.

There are many portraits, but very few at all satisfactory; in several cases life-size pictures have been painted direct from photographs, having no quality to warrant the space they occupy in a gallery devoted to the exhibition of works of Art; others are so commonplace and extravagant that they are painful to look upon. Portrait-painters have to be told again and again that obtaining a likeness is only one part of their purpose—of course it is an essential one; but the best painters of the past, in this and other countries, have always sought to exhaust the whole resources of Art in this department of their work. In short, their object was to make a picture of interest for everybody and for all time, apart from the special interest it might have for those whose portrait it was, or to whom it belonged. The beautiful portrait of the Marquis of Huntley (487), by G. F. Watts, R.A., serves to indicate how the head alone should be treated, and how all things else in the picture are subordinated to it.

Our space will permit us to do little more than deal with the principal pictures before us. 'Childhood's Days' (2), J. Aumonier, is a production of much merit, both landscape and figures being true to nature. The vigour of the foreground is, however, carried a little too far into the middle distance, and a few matters of detail require subordination.—'Meditation' (8), A. Cluysenaar, is strongly and broadly painted, but defective as to composition.—'Sirens' (7), W. B. Morris. There is much to admire in this work, as to the drawing and treatment of the female figures; the colour is a little too pretty, on the whole,

and the design needs revising. The boat and figure to the left should be in the middle-distance; the result would then be an agreeable angular composition.—'Victor and the Vanquished' (10), Basil Bradley. This is really a production of much talent; the character of the animals is wonderfully well given, and if the picture were better treated as regards the landscape portion, with due effect of light and shade and colour, it would be equal to anything of the kind we have ever seen in the English school.—'Evening' (29), R. Meyerheim. A quiet little landscape, good in effect and colour.—'A Landscape' (39), also by the same painter, is very true to nature, although, perhaps, a little hard in manner.—'On the Conway' (32), R. G. Somerset. Painted under the effect of an evening light, very quiet and full of refined and subdued feeling for nature; the work would gain greatly if the composition of lines were carried a little further.—'A Venetian Noble' (40), Robert Collinson. The picture is fair in colour and effect, but the title is an unfortunate one, as we cannot help calling to our remembrance those stately personages that used to grow under the hands of Veronese, Titian, and Tintoretto.—'In the Days of Yore' (50), Miss Julia Robinson, is truthful in effect and colour, but is a little too sketchy.—'The Companions' (57), A. Burnier: very nice in colour and light and shade.

Mr. Muckley, the principal of the Manchester School of Art, exhibits four works: 'Summer's Prime' (26)—'Unfading Flowers' would be a suitable title for this wonderful transcript from nature. All the tints of the bright originals are here, and not less the subtle semitones which are so difficult to render. Grouped with consummate skill, giving brightness by contrast—nothing seems wanting but the fragrant exhalations.—'Autumn's Wealth' (41): a rich composition of fruit, which, like the companion flower-picture, is painted with infinite care to the minutest detail, yet preserving the broad effect of the whole; the bunch of white grapes being especially felicitous.—'Spring Flowers' (171): a different arrangement, but possessing the same truthful adherence to nature; the group of Lent-lilies in the glass will repay careful observation.—'Baroness de Rothschild' (179): another flower-subject, giving prominence to a rose of this name. The form, the minuteness, and delicacy of tint, will satisfy the most critical horticulturist.

'A Coming Storm' (63), H. Clarence White. The work is full of various kinds of knowledge, discovering to the spectator how much the painter has studied from nature; and although the effect of wind is well given, we think the production requires a greater depth of feeling for the subject, with an exhaustion of the deepest hues the palette is able to furnish, for such a title as the one given to have its due embodiment on canvas.—'Mother and Child' (71), G. E. Hicks. The composition and colour are most satisfactory, the head of the mother being very sweet. The picture is conventionally treated; the lines are, perhaps, forced, especially in the arrangement of the nether limbs of the mother. The manner of Correggio has evidently been the aim of the painter.—'The Banks of the Nile' (77) is also by the same hand, and although a production of much talent, it does not impress us so favourably.—'Sunset near Munich' (91), Carl Ebert, is a very effective work.—'The Sultry Summer Day is done' (102), John Finnie: full of pleasant feeling as to colour, &c., but lacks strength in light and shade.—'A Field-Glade' (109), R. Bonheur, is a charming little work.—'On the Coast of Oran, Algeria' (110), Baron H. D. Lyoncourt, but the picture needs extension to the left.—'The Last Plague: the Death of the First Born' (114), Alma-Tadema; weird and wonderful in antiquarian research is this work, although a disagreeable one to live with; the tale is finely told.—'Now fades the glimmering Landscape on the sight' (117), T. G. Partington. Not quite so successful as his contributions of last year; but we hear that by some mistake his best work was not hung.—'Evening, Tal-y-Cafyn, North Wales' (120), J. H. Davies. The quiet colour and effect of this work is most satisfactory, and

very unusual, requiring but little to make it a fine picture; it needs a little revision as to the form of the light in the water.—'Thamar' (150), Dubufe. Although good in effect, the picture is very unreal in true character.—'Le Premier Né' (182), Adolphe Artz. Effectively and simply painted; good in character, but too cold in colour.—'Reverie' (187), A. Ludovici, is tenderly felt in all respects.—'The Plague of her Life' (195), J. D. Watson. This is a little deficient in completeness, but the character of the principal figure is excellent.—'Spring' (207), Carl Bauerle, in character, colour, and effect very good, but defective in the drawing of minor parts of the work.—'Edith' (210), a portrait, Miss A. L. Robinson; well felt, and, although only a portrait, it does not fail as a picture.—'The Dawn of Peace' (400), J. H. Walker; well painted and good in effect and colour.—'A Portrait' (411), R. B. Wallace. A head of an old lady, very simply treated. Occasionally this young painter exhibits efforts which are full of promise, and this is one of them.—'Expectation' (420), Otto Scholdever. A figure with landscape background; quite a successful little work, exhibiting much refinement of colour.—'The Countess of Cumberland' (457), H. Weigall. A portrait, largely painted: the hands are defective in drawing.—'The Village Oracle' (462), Horace H. Canty. Although rather disagreeable in colour, the picture is replete with true character.—No. 486, by the Belgian artist, Henri de Brackeleer, is an interior without a title, truthfully rendered, good in colour and effect, but required more consideration as to the general composition.—'The Making of the New Forest' (488), Richard Burchett. This picture teems with ability, and if portions of it were carried just a little farther, with due subordination of parts, so as to give focus to the principal figures, it would very greatly enhance the general quality of the whole, and a most telling work would be the result.—'Mid-day in the Forest of Sherwood' (558), A. MacCallum. A large work, powerful in effect.—'Portraits' (585), Miss A. L. Robinson. These portraits of Dr. Wilkinson's daughters remind us much of the works of Gainsborough; and, if they were more complete generally, they would form a most excellent picture.

The following is a very brief notice of the water-colour drawings—a collection which, by the way, is not satisfactory this year:—Under the Ilex-trees' (222), Walter Crane; very nice in feeling, but unpleasant in colour.—'The Tea Rose' (248), J. R. Jopling; very rich and harmonious in colour: the lower part of the figure would be better in shade.—'The Pine Forest' (274), H. C. White, is a clever drawing, and certainly the best water-colour he exhibits: the effect is moonlight.—'Waiting' (276), C. S. Lidderdale; a very pretty picture, which would be greatly improved if parts of it were subdued, and not so much made out in the distance.—'The Fallen Monarch' (283), William Small; in our judgment quite the best bit of natural painting in the room. It is treated in a broad and intelligent manner, the only fault being that it is a little too prismatic in the colouring.—'Happiness—St. Petersburg' (299), and 'Misery—the Way to Siberia' (320), are by the French artist Yvon, and although nothing more than finished sketches, are fine.—'Caught by the Tide' (309), F. G. Shields; full of unusual ability, but the treatment and colour of the water interfere with the completeness of the work.—'Conway, North Wales' (376), R. R. Richards; a nice little work, but not quite right as to the composition in the immediate foreground.—'Doves' (390), Miss A. T. Crozier; beautifully drawn are the birds, and the colour of each is also true; but the effect of the drawing as a whole is much wanting.

Other works there are quite worthy of note did our space permit a more lengthy notice than giving merely the names, which are as follows:—A. Baccani, E. Bancroft, E. H. Fahey, W. J. Bond, C. Cattermole, George Crozier, Susan Dacre, A. B. Donaldson, A. Fairfax, J. H. Hague, G. Hayes, A. Johnstone, G. McCulloch, Wm. Meredith, H. Moore, E. G. Papworth, Selim Rothwell, G. Sheffield, S. Sidley, F. A. Winkfield, Miss Ellen Ridgway.

MINOR TOPICS OF THE MONTH.

MR. ANSDALL, R.A.—We much regret to hear the health of this popular artist is of such a character that his medical attendants advise his passing the winter in the south of Europe. He had somewhat lately built himself a residence in the extreme north of Scotland, but has been recommended not to inhabit it, nor even to visit Scotland for the future.

VISITS TO PRIVATE GALLERIES.—Of these "visits" have been published in the *Art-Journal* between thirty and forty during years past; recently we have been compelled to let the series "stand over," a result of the absorption of space by the several International Exhibitions. We gave but two last year, and none this; we shall, however, resume them, during the coming year, with some degree of regularity.

SCIENCE AND ART DEPARTMENT.—The total number of persons who received instruction as students, or by means of lectures, last year in this Department, was, as the annual report states, nearly 299,000, showing an increase, as compared with the number in 1871, of 28,000, or 10 per cent. The museums and collections, under the superintendence of the Department, in London, Dublin, and Edinburgh, were last year visited by upwards of 2,922,000 persons, showing no less an increase than 1,141,000 on the number in the preceding year. The expenditure of the Department during the financial year 1872-3, exclusive of the vote for the Geological Survey, amounted to £209,117 2s. 2d.

GIBSON'S SCULPTURES.—Shortly before the prorogation of parliament Mr. Ayrton stated in the House of Commons, in reply to a question put to him by Mr. Parker, that the Royal Academy must be exonerated from all blame for not being able to exhibit the sculptures and models bequeathed to the institution by the late J. Gibson, R.A. Several years ago the Academy arranged with the Board of Works to construct galleries above Burlington House, as soon as the Academicians were in possession of the edifice; and that they have, without waiting till the various learned societies evacuated those portions of the building occupied by them for some time, constructed at great expense a suite of galleries, which it is expected will be open when the Academy opens its exhibition next year.

THE BARONESS BURDETT-COUTTS has been presented with a picture of a somewhat singular character, but one on which she must set a high value. A very large number of the working-classes of the east end of London, desirous of offering to her ladyship some mark of gratitude for her constant and benevolent efforts on their behalf, raised a subscription, to which it is said two thousand persons contributed. The amount collected was, at the Baroness's own request, expended on a picture which takes the form of a group of portraits of representative men connected with the movement. It is painted by Mr. Sydney Hodges, and the presentation was recently made by Alderman Sir Thomas Dakin and a deputation of subscribers.

THE TWO NATIONAL ARCHEOLOGICAL SOCIETIES, whose head-quarters are in London, this year have held decidedly successful "Congresses," one at Exeter and the other at Sheffield; and the proceedings of the members and friends of both the "Institute" and the "Association," in themselves of no common interest, day after day have occupied prominent and ample por-

tions of the columns of the London journals, the *Times* heading the array. It does not appear, however, to have occurred to any of our daily contemporaries to have suggested to the directors of the two societies what those very directors ought to have thought of several years ago—to fix, that is, upon one and the same place for next year's annual congress of both societies, as being at once the preliminary to a fusion of "Institute" and "Association" into a single society, and the means for accomplishing a consummation so devoutly to be desired. Surely the rivalry and the inevitable waste of both energy and influence have lasted long enough; and it can be no longer necessary for the same ground to be gone over twice, the same proceedings published twice, and very often the same objects twice engraved. Is it too late now for the next "Congress" to become a fraternal meeting, the *foens et origo* of a concentrated power for doing twice as much archaeological work twice as well, instead of doing half of it twice over?

BALDACCHINOS.—The proposal to erect in the Church of St. Barnabas, Pimlico, a certain architectural accessory, known as a baldacchino (or, in what appears to have been the original meaning of the term, *ciborium*), which, in the first instance, met with a quiet resistance on the part of certain of the parishioners, has developed into precisely such a condition of things as might have been expected—it has led, that is to say, to the proposal having been taken up in very serious earnest, and with especial reference to its symbolical or ritualistic bearing and significance. Now, a baldacchino is neither more nor less than an architectural canopy erected at the east end of a church over what the formularies of the Church of England *never* designate as an "altar," but *always* entitle a "table"—the table for the administration of the sacrament of the Holy Communion. Such a canopy is held to be a consistent, if not a necessary accessory of a royal throne, appropriated to the use of a sovereign potentate in his presence-chamber or hall of audience. It is not for us to discuss what such a canopy in a church may be intended to signify, or for what purpose it has at any time or under any circumstances found its way into a Christian church. Nor does it fall within our province to speculate as to the motives that have influenced those parishioners of St. Barnabas who desire now to erect a baldacchino in their church: it is enough for us here to declare that the act of desiring to introduce this new feature necessarily implies *some* motives, while it may not be very difficult to form a tolerably sound conjecture as to what those motives really may be. But there is an artistic aspect of this question, and here it comes legitimately under our consideration. Without touching upon this question in its most comprehensive sense, as having reference to *all* Christian churches, we may restrict our remarks to churches built in the Gothic style of architecture; since, though not distinguished for any architectural excellence in particular, if St. Barnabas, Pimlico, has any architecture, that architecture is Gothic or quasi-Gothic. Now, even if we were to admit (which, however, we do not admit) that in a church built in a classic style a baldacchino, if not a necessary integral part of the structure, is a strictly consistent accessory, this would not hold true in a Gothic edifice. Under any circumstances, a baldacchino must be an intruder in a Gothic church—an intruder because inconsistent with its architectural style, and at variance with its artistic usages and traditions. It

is not possible, therefore, to plead that a baldacchino is required at St. Barnabas simply because the style of the church demands it. Thus the matter resolves itself into considerations as to the significance of a certain architectural intruder, which some of the parishioners of St. Barnabas, Pimlico, desire to introduce into their parish-church. Here we may leave this particular baldacchino in its pre-existent state, where it is devoutly to be hoped it may perpetually remain.

THE LAMENTED BISHOP WILBERFORCE will be worthily commemorated by memorials expressly designed to fulfil that sadly honourable duty. Of that far higher commemoration of him which will be effected by his own work and example in their influence upon other men, it is not for us now to speak. But we do desire to suggest to the memorial committees, both of them strong and thoroughly in earnest, and both also working in harmonious accord, that they will do well to carry into effect, in one sense, the public desire that the remains of the prelate should rest beside those of the philanthropist, the remains of the son under the same national roof with those of the father. By all means let Winchester Cathedral possess an altar-tomb and recumbent effigy of Samuel Wilberforce, worthy to take rank with the noblest and most significant of similar memorials, relics of long past ages, if the committee can find the living artists able to produce for them such a monument: but let there be also a marble statue in Westminster Abbey, standing, as if at once thoughtful and eloquent, close to the spot where *sic sedebat* might as consistently be written below the chair of William Wilberforce, as those same words have long been placed at the feet of the "counterfeit presentment" of Francis Bacon at St. Albans.

IT IS A SINGULAR COINCIDENCE that, almost at the very time in which the rage for visiting distant saintly shrines and holy places should have exercised so strong a practical influence, the veritable original shrine of our own English protomartyr, St. Alban, should have been discovered, and actually restored, in a marvellous condition of preservation, to its original site in the grand and venerable abbey church which bears the martyr's name. For many a long year the shrine, once so honoured and enriched with such a lavish profusion of costly and precious offerings, in broken fragments was lost to memory as well as to sight, built up with other *debris* and with masses of rubble, in a closed arch. That arch having been once more opened, the shrine has been brought to light, and with admirable ingenuity and perseverance the disjointed fragments have been collected, put together, and re-united. There would have been wisdom in the act had pilgrims chosen their own protomartyr's shrine for their pilgrimage, adding to the Abbey Church Restoration Fund the money they had contemplated expending on two long and weary (and, as we are disposed to think, profitless) voyages and foreign journeys.

WESTMINSTER CHAPTER-HOUSE.—Mr. Baillie Cochrane lately brought the condition of this structure before the House of Commons by asking the Government whether it was to be completed; and whether, also, it was intended to carry out the original design of filling the windows with stained glass, and restoring some of the paintings on the walls. In reply, Mr. Gladstone admitted that the Chapter-House was in an unsatisfactory state, because incomplete; but he was unable to give an explicit answer. When the Dean of Westminster had

made known his views to the Government, the matter would have careful attention.

POSTAGE PORTRAITS.—The following information, which we borrow from the *Times*, cannot fail to interest our readers. The United States' postage stamps bear various profile portraits. The portrait of Benjamin Franklin on the 1-cent stamp, in imperial ultramarine blue, is after a profile bust by Rubrecht. The head of Andrew Jackson on the 2-cent stamp, in velvet brown, is from a bust by Hiram Powers. The Washington head on the green 3-cent stamp is after Houdon's celebrated bust. The Lincoln profile in red, on the 6-cent stamp, is after a bust by Volk. The 7-cent stamp, in vermilion, gives the head of Stanton, after a photograph. The head of Jefferson on the 10-cent stamp, in chocolate, is drawn from a life-size statue by Hiram Powers. The portrait of Henry Clay, in neutral purple, on the 12-cent stamp, is after a bust by Hart. The head of Webster on the 15-cent stamp, in orange, is after the Clevering bust. The portrait of General Scott on the 24-cent stamp, in purple, is after a bust by Coffee. The head of Hamilton on the 30-cent stamp, in black, is after the Caracci bust; and the portrait of Commodore Oliver Hazard Perry, in carmine, is after Wolcott's statue.

AN EXHIBITION of English pictures and sketches, in water-colours only, is to be opened at New York in the month of December, under the direction of the Council of the National Academy. Artists intending to exhibit must forward their works to Mr. McNair, at the Egyptian Hall, Piccadilly, on the 3rd and 4th of November, who will also give any information respecting the exhibition and mode of procedure that may be required. We trust our water-colour painters will not be slow to accept the invitation here offered, and that the call will be so promptly and effectively answered as to show Americans unacquainted with the exhibition-galleries of London, what this truly national school of Art really is among us. Arrangements are in progress for having similar exhibitions in Boston and other cities of America next year: of these due notice will be given.

CAMEOS.—We have had an opportunity of examining a very beautiful example of cameo-cutting, executed by command of her Majesty, by Mr. J. Ronca, an artist whose works in times past have had our favourable notice. The specimen now alluded to shows grouped heads of the Queen and the late Prince Consort, cut in onyx stone: they appear of a pure white colour on a ground of rich brown, and seem to be mounted, but are really not so. The portraits, in profile, though small, are excellent as to likeness, and most delicately cut in high relief. Mr. Ronca is certainly master of his most interesting and refined art.

MR. GEORGE GROVE.—It is announced that this gentleman is about to resign his post as Manager of the Crystal Palace, which he has long held with honour to himself, advantage to the shareholders, the entire satisfaction of the directors, and the benefit of the public. It will not be easy to supply his place, although in Mr. Wilkinson, his able lieutenant, the direction has an officer of great ability and matured experience.

PERIDOT.—Mr. Streeter, the jeweller of Conduit Street, has on view some fine specimens of this gem, perhaps one of the most ancient and beautiful that exists, though but little known. Peridot is the transparent and green variety of olivine, which is a silicate of magnesia, with iron, alumina, &c.

REVIEWS.

DAS KAISERLICH-KÖNIGLICHE ÖSTERREICHISCHE MUSEUM UND DIE KUNSTGEWERBESCHULE. FESTSCHRIFT BEI GELEGENHEIT DER WELTANSTELLUNG IN WIEN. Published by W. BRAUMÜLLER, VIENNA.

THE brief preface of this catalogue describes it as an attempt to review the organization and the probable effects of the Great Exhibition at Vienna; and the artistic and industrial means offered in furtherance of Art and Science. Such means exist in the Art-reliques of all times, lands, and styles; in free copies of the same in the like or some similar material, casts in plaster, or copies made by means of galvanism, drawings, etchings, photographs, &c., &c. The Museum contains collections of all kinds of Art, which are enumerated under various heads, then follows a list of its correspondents which exist in almost every city on the globe.

As the catalogue mentions the contents of the collection, extending to objects in every material capable of being worked into ornamental form, we would limit our observations to a few of the antique productions, of which careful and very beautiful engravings are found as tail-pieces to each section.

Unlike the exhibitions that have preceded it, this collection is intended to be permanent, with all the characteristics of a museum, a school, a college, in fact, an institution conferring distinctions on every degree of comparative excellence in every branch of Art, fine and industrial. The institution is remarkable as being perfectly new in all its departments. It is in a great degree an experiment, yet it cannot be called experimental, because the principle is recognised in every museum in Europe, but its success depends upon the attractions it holds out to students. The Austrian government has waited to good purpose to gather the results of all similar antecedents, and so utilised them as to establish an institution which is at once a museum and a great school.

ILLUSTRATIONS FROM OSSIAN'S POEMS. By PAOLO PRIOLO. The Arguments collated by JOHN MURDOCH, Esq., Inverness, Editor of the *Highlander*. Published by the ARTIST, 64, Stockwell Park Road.

It is well for the interests of art that men are occasionally found who, like Signor Priolo, are willing to undertake such work as he has here accomplished, simply, to use his own words, as "a labour of love." Ossian's romantic prose-poems are of a character little suited to those of the present day who read only for amusement; and it is doubtful whether any living publisher could be found willing to produce a new edition of the work—at least with any hope of profit. Macpherson's assumed translation of the poems—for it has long been a disputed point whether they are not his own writing, and the balance of evidence is that they are—appeared first in 1762-63; an edition with small illustrations was published in Edinburgh in 1803; the last illustrated edition was brought out in London in 1847; but a French edition, with plates, appeared in Paris in 1799; and a German edition, also with plates, in Vienna in 1801; thus these poems seem to have found earlier attraction among foreign artists than among our own. Neither have they been searched into as subjects for pictures by our painters, except on very rare occasions; yet they supply abundance of material, though, it must be admitted, of a peculiar description, and that but little in consonance with the artistic feeling of the present time. Signor Priolo looks upon them in a different light; he was "struck with the wonderfully vivid pictures with which the works of the Celtic Homer abounded. Persons, characters, incidents, situations, stood out in such relief! Every page, every line offered subjects for the pencil, and the wonder was that such a mine of pictorial wealth should have remained so long unworked."

Some time ago he gave us an opportunity of seeing a considerable number of sketches of subjects he had taken from these remarkable

poems. From among them he has selected twelve of, perhaps, the most striking, which now appear in the form of etchings of considerable dimensions. It is somewhat invidious, where there is almost, if not quite, uniformity of excellence, to point out any as specially worthy of note among these very clever and characteristic designs; still, one can scarcely fail to be impressed by the boldness and vigour displayed in the flight of Cleasamor across the lake from his enemies; a fine sculpturesque group of many figures is the aged Crothar bending over the dead body of his son; admirably adapted for a bas-relief, Oscar, fighting with the men of Caros, reveals a figure that might stand for Ajax engaged with the Trojans; Fingal and Swaran wrestling in mortal combat after the swords of both were broken, is a struggle of Titans in fierceness and power. As opposed to these elements of physical strength and warlike prowess is Eirallin and "the maids of song" discoursing sweet music before Ossian in the halls of Selma. Lastly, may be pointed out "Basminn, maid of Streamy Morven," inviting Fearg-thonn to the feast of the King of Morven; a fine picturesque group.

The entire series of these designs is modelled on the simple principles of classic composition; the drawing of the figures is marked by severity and boldness of outline, combined with distinct expression and truthfulness. Each picture is a work of genuine Art, and the book ought to have a place wherever Art is studied or appreciated. Mr. Murdoch's contribution to it is a carefully condensed narrative of the respective stories, just enough to render the illustration intelligible.

LETTERS FROM THE SEA AND FROM FOREIGN LANDS. By THOMAS COOK. Published by COOK AND SON, Fleet Street.

This equally pleasant and instructive little volume contains a description of the author's own tour round the world, while conducting one of his tourist parties. The letters, here brought together in a connected form, were addressed by Mr. Cook, as his tour advanced from place to place, to the editors of the *Times* and other London newspapers, in the columns of which from time to time they appeared. We heartily commend these "Letters," and with them the accompanying description, by Dr. Jabez Burns, of the marvellous region of the Yosemite Valley in California, not only to all persons who may contemplate a "tour round the world," but also to all those who, in common with ourselves, desire to know what a "tour round the world" may be like without any intention whatever to form one of a party of terrestrial circumnavigators.

COLLECTIONS HISTORICAL AND ARCHAEOLOGICAL RELATING TO MONTGOMERYSHIRE. Issued by the Powys-land Club for the use of its Members. Part XII. Published by J. RUSSELL SMITH.

This goodly part of a valuable local publication is distinguished by an important paper of considerable length on "The Sheriffs of Montgomeryshire," and by notices of remarkable "Portraits connected with Montgomeryshire," preserved at Powis Castle, and elsewhere in the county. There are also several other papers of more than common interest, including a notice of two military eglies, one of them of a Mortimer, about A.D. 1395, in Montgomery Church.

THE AMATEUR'S GREENHOUSE AND CONSERVATORY. By SHIRLEY HIBBERD. Illustrated with Coloured Plates and Wood Engravings. Published by GROOMBRIDGE AND SONS.

The approach of winter naturally turns the thoughts of the fortunate owner of a greenhouse or conservatory—the terms are not quite synonymous—or of both, to the putting their houses in order, and Mr. Hibberd's manual, brimful as it is of practical information, will be found a most useful guide, not only to the furnishing the house and the treatment of its contents, but also to the construction of the building, and to all the appliances needful for the preservation and proper cultivation of the plants. It is a work no amateur, at least, should fail to consult.



LONDON: NOVEMBER, 1873.

THE DEE: ITS ASPECT AND ITS HISTORY.

BY J. S. HOWSON, D.D.,
DEAN OF CHESTER.

XI.

HALLS AND CASTLES.

BY ALFRED RIMMER, ESQ.

SWAINSTON MANOR was held by the secular canons of St. Werburgh before the Conquest, and they retained it at the time of the Domesday survey.

The present building was erected at the latter end of the fifteenth century by Simon Ripley, and is a very interesting specimen of the architecture of the period. It has been clumsily restored of late, and the unsightly crow-step gables, as they are commonly called, have been added, as shown in the annexed drawing; but in the year 1817 it was engraved for Ormerod's "Cheshire," and a very beautiful drawing of it is preserved in that work, where it is shown in its ancient form. Almost the only part of it which remains in its entirety is the central tower or entrance. The site of it is very delightful, and it commands a fine view of the Cheshire hills.

The river presents no very remarkable features as we ascend it from this point, until we arrive at Overton. It winds about considerably, and receives as a tributary the beautiful river Allyn, which runs through the vale of Gresford, in which there are some of the most charming residences in Wales; one especially, called Trevallyn Old Hall, with pointed gables and great stacks of chimneys, standing in a small but finely wooded park, is a very model of an English home.

From the junction of the Allyn with the Dee up to Overton, the river runs through clay banks, and the scenery along it is very tame; the distance is not above seven miles in a straight line, but the sinuosities of its course make its actual length about twice this distance. Near Bangor is Emral Hall, not occupied, and belonging to Sir Richard Puleston. Gredington Hall, the seat of Lord Kenyon; and Hanmer, and Bettisfield, both residences of Lord Hanmer, are not far away.

Acton Hall is the beautiful residence of Sir Robert Cunliffe, M.P., and is situated

in a very noble park which is well wooded. It is remarkable for having been the birth-place of Judge Jeffries, of notorious memory, of whom Lord Campbell, in his Lives of the Lord Chancellors, has made the following memorable statement. He declares that he undertook to write his biography with a sort of conviction that an infamous name had clung to him without quite sufficient cause; he had a strong impression that with all his faults he must have some redeeming feature in his character, and that his would be the grateful task to make the most of it, and stave off a little at least of the obloquy and almost terror that surround his name; but he declares, after his work was over, that he does not find one single plea he can urge in palliation of the universal detestation in which his memory has been held from his own times even to the present day.

Between 'Acton' and the Dee lies the

pleasant estate of Gerwyn, the seat of Mr. Peel, a nephew of the late premier; and on the other side of the river is the delightful residence of Mr. Edmund Peel, the principal land-owner in this district. The park skirts the highway for nearly two miles, and is only separated from it by an open iron railing, which enables passers-by to enjoy the prospect of spreading oaks and undulating grass-slopes. The style of this house is Italian, and the colour is a warm ochre, slightly inclining to buff.

In the divers discussions that occur continually among the rival candidates for the various styles of architecture, it must be admitted that the advocates of English architecture have had quite the better of it. Indeed, for city and commercial purposes, the style which prevailed in our country during the fifteenth and sixteenth centuries is unquestionably the most effective and the most economical. This is perhaps gene-



Bryn-y-Pys.

rally admitted; while, as to ecclesiastical purposes, of course there can be but one opinion. But it may be well not to lose sight entirely of this consideration. There is often much beauty in an Italian mansion when of good colour and in a proper situation. The eye finds a broad, flat space to rest upon; and if the colour of the building is sufficiently subdued, the elms and oaks of a park will supply outline, and depth, and variety. Indeed, with every feeling most strongly pronounced in favour of English architecture, such as the kind which prevailed some hundred years before Elizabeth, I must frankly say we are too apt to do injustice to classic styles. In a city they are out of place, and one passes by a Greek façade with a feeling of chill. Perhaps a better illustration of this could hardly be found than the commonly known example of the "Temple on the Ilissus."

It is, we hardly need to say, an Ionic building, with four columns in the gable front, all affirmed—and perhaps correctly so—to be perfect examples of the Greek Ionic style. Now it is more than probable that it exactly suited the rugged scenery it was designed for, and indeed stood out like a gem; those who had the privilege of seeing it in its entirety (for it has recently been destroyed) always said that such was its character. And the same remarks might easily apply to the Doric Portico which has been so often illustrated in early architectural books, and is called the "Gate of the Agora;" for this undoubtedly stood well among the rugged cliffs of the Acropolis, being a perfect example of a cold, calm, lifeless front. Well, perhaps few persons would easily suppose that these two celebrated porticos are precisely identical with the dreary fronts of the great

number of chapels of many denominations that stand back some few yards from the long lines of brick houses and shops in most of the large English towns—identical, because the stereotyped and easy form is

given in joiners' guides. These reflections occur from a slight examination of the front of Bryn-y-Pys. It is a very excellent example of a quiet Italian building, without pretentiousness, and is charmingly situated

There is, unfortunately, a high roof, which shows its side to the river above the trees, and is the only part of the church that is visible. It has not a very pleasant effect in the landscape. High roofs, if well managed, are good; but very commonly a chapel with low walls is overwhelmed with a vast acreage of roof that becomes the sole feature. It may be taken as a general rule, that except with peculiar and very skilful treatment, a high pitched roof requires high walls to rest on.

Knolton Hall is near this, and has been altered with much taste by Mr. R. C. Cotton, the late proprietor, a brother of Lord Combermere, who immortalised himself at the Battle of Waterloo. The front of Knolton is in black and white, after the fashion of so many houses in the south of Cheshire and Shropshire. It was a kind of large farm-house when Mr. Cotton purchased



Plas Madoc, the Seat of G. H. Whalley, Esq., M.P.

on an eminence of a well-timbered park. But all this is opening up a wide, and perhaps somewhat collateral subject.

On the opposite side of the river from Bryn-y-Pys is Rose Hill, a pleasant mansion; its park joins that of Erbistock.

The Dee skirts along them for nearly a mile; and some of the scenes upon it, especially near Rose Hill, are among the most beautiful in Wales. On the other side of the river again is a pleasant house called Overton Cottage, and of this, as of



Avenue and Principal Entrance, Wynnestay.



Knolton Hall.

the two others last mentioned, it is satisfactory to say that no attempt at architectural effect has marred the quiet beauty of the landscape. A road goes above it at the back from which there is a lovely

scene, the house and its plantations and walks filling in a bend of the river.

At Erbistock is a ferry, which has already been engraved in the *Art-Journal*, and a church, which has recently been modernised.

the estate; and perhaps it seemed to offer no very promising opportunity of being transformed into a country mansion; but it has been done very effectually, and a valuable specimen of antiquity is preserved to the country. The entrance-hall is large and peculiarly happy in its transformation.

Knolton Hall was once visited by Cromwell, who staid for some little time there, and is said to have greatly fancied it for a residence. The Dee skirts the woods for about a mile, and a footpath has been cut through them from whence there are many beautiful views of the country. This part of the river is certainly the most pleasing, more so now than Llangollen, which, with its railway stations and mines and quarries, has lost much of its beauty; in addition to which it is now built over with unsightly houses and little villas.

Pen-y-llan is the only residence of importance until we reach Wynnestay, the magnificent seat of Sir Watkin Williams

Wynn, the largest landowner in Wales. Wynnestay was formerly the residence of Madoc ap Gryffydd Maeler, who founded Valle Crucis Abbey. It came into possession of the Wynns by the intermarriage of one of the Gwedyr family of that name with the heiress of Eyton Evans. It is surrounded by a wall of about eight miles in length, and there are many herds of deer in the beautiful park.

The old Hall was unfortunately burned down in 1858, and a vast collection of valuable heirlooms, many of which had a national interest, were destroyed. The following is the description given of it by Pennant about eighty years ago:—"The

house has been built at various times. The most ancient part is a gateway of wood and plaster, dated 1616. On a tower within the court is this excellent distich, allusive to the name of the house: Wynne stay, or rest satisfied with the good things providence has so liberally showered on you.

*'Cui domus est victusque decens, cui patria dulcis,
Sunt satis hic vitæ, cetera cura labor.'*

The new part built by the first Sir Watkin is of itself a good house, yet was only a portion of a more extensive design. It is finished in that substantial yet neat manner becoming the seat of an honest *English* country gentleman, adapted to the recep-

tion of his worthy neighbours, who may experience his hospitality without dread of spoiling his frippery ornaments, becoming only the assembly-rooms of a town house or the villa of a great city." What Pennant would have thought of the present house it is impossible to say; the interior is exceedingly splendid, and the exterior may be described as a rather severe adaptation of the Louis Quatorze style. It has recently been finished by the present baronet at an enormous cost.

The avenue from Ruabon forms the subject of an engraving, and is about a mile in length, or perhaps a little more. It leads almost from the gates of the old



Wynnestay.

church, in which are many monuments of the Wynn family, including also the first of the family who left Gwyder to settle here. The father of this one, who died in 1678, has left behind him a letter of instructions to his chaplain, conveying so simple a picture of the relations which a country gentleman bore to his chaplain that the temptation is strong to introduce it.

"First you shall have the chamber I showed you in my gate, private to yourself, with lock and key and all necessaries. In the morning I expect you should rise and say prayers in my hall to my household below, before they go to work, and when

they come in at nyght; that you call before you all the workmen, specially to give and take account of them, of their belief, and of what Sir Meredith taught them. I beg you to continue for the most part in the lower house: you are to have only what is done there, that you may inform me of any disorder there; there is a baylif of husbandry and a porter, who will be commanded by you. The mornings after you be up, and have said prayers as afore, I wold you to bestow in study, or any commendable exercise of your body.

"Before dinner you are to com up and attend grace, or prayers if there be any

publicke; and to set up if there be not greater stranger above the chyldren—who you are to teach in yr own chamber. When the table from half downwards is taken up, then you are to rise and to walk in the alleys near at hand until grace time, and to come in then for that purpose.

"After dinner, if I be busy, you may go to bowles, shuffel bord, or any other honest decent recreation till I go abroad. If you see me voyd of business, and go to ride abroad, you shall command a horse to be made ready for you by the grooms of the stable, and to go with me. If I go to bowles or shuffel bord, I shall lyke of your company

if the place be not made up with strangers I would have you go every Sunday in the year to some church hereabouts to preach, giving warning to the parish to bring the yowths at afternoon in the church to be catekysed, in which point is my greatest care that you be paynfull and diligent. Avojd the alehouse, to sytt and keepe drunkards company there, being the greatest discredit your function can have." The simplicity and arrogance of this document is charming, and brings to view more vividly the real position of landlord and chaplain than anything that even Macaulay has handed down to us in his history of England.

There is another seat of Sir Watkin Wynn on Bala Lake, which is perhaps more a luxurious shooting-box than a county mansion. Its grounds skirt the lake for some distance, and a drawing of it has already appeared in the chapter on Bala Lake.

Chirk Castle lies a little off the Dee, and is a place of very great interest. It was originally founded in the early part of the eleventh century, and has for many years been the residence of the family of Myddleton. Hugh Myddleton, who projected the New River scheme from Hertford to London, was a brother of the first Sir Thomas. The family has since assumed the name of Biddulph. There are very many interesting portraits in the house, and among others a full-length of Oliver Cromwell.

Near this place is Brynkinalt, a seat of Lord Arthur Hill Trevor, a relative of the late Duke of Wellington, and here much of the early life of the General was spent. This house is delightfully situated in a well-timbered park, but, as in the case of some others of which mention has been made, its architecture is rather old-fashioned Gothic.

Plas Madoc, which forms the subject of an illustration, is the seat of Mr. G. H. Whalley, the well-known member for Peterborough. It is an exceedingly pleasant residence, but rather spoiled by the great number of collieries that surround it.

Llangollen Valley generally disappoints a visitor who has had his expectations raised by its renowned name, and though larger and much longer than Gresford Vale, it is not so beautiful. Still there are some pleasant scenes in it, especially as we approach nearer to Corwen. Close to the village is the notable Plas Newydd, formerly the residence of Lady E. Butler and the Hon. Miss Ponsonby, who lived to a great age and affected much singularity, both in costume and habits, but succeeded nevertheless in gaining the respect of their neighbours. This house has been extravagantly eulogised, and its fame brought large numbers to its offer by auction, which took place very lately; but it was found not equal to the anticipations of the people.

There are numerous residences along the river as far as Corwen, where we arrive at Rhaggatt, the seat of an ancient Welsh family named Lloyd, who owns a large estate on the side of the Dee; and on the opposite bank was the old Hall of Owen Glendower. A description of it, by a Welsh bard, still re-

mains, and in his eyes it seemed very splendid, equal in magnificence to what he imagined Westminster must be. It had, he said, nine halls with large wardrobes, no doubt the retainers' apartments. Then there was a wooden house near this, supported on posts, with eight apartments for guests.



Castle Dinas Bran.

There was also a church in the form of a cross, and several chapels. "The seat was surrounded with every conveniency for good living," says Pennant, "and every support to hospitality. A park, warren and pigeon-house, a mill, orchard and vineyard, a fish-



Saighton Tower.

pond filled with pike and gwyniads, the last introduced from Bala lake." The vestiges of the house are small. The moat is very apparent. The measurement of the area it enclosed is 46 paces by 26. Glendower had much to apprehend from the neighbouring fortress of Dinas Bran. Rug, pronounced like Reeg, is the residence of one of the Wynne

family, to whom it has recently descended; it is near Corwen, and delightfully situated on the Dee. It formerly belonged to the Vaughan family, who are lineally descended from Owen Glendower, and until lately there were many relics of the great Welsh chieftain in the house. Here the Welsh King Gryffydd ap Cynan was betrayed into the power of Hugh Lupus, Earl of Chester, and removed to the castle in that city, where he underwent twelve-years' imprisonment. On the attainder of Glendower, Rug was sold by Henry IV., to one of the Salusbury family.

Near Bala Lake is Palé Hall, a handsome modern building situated in a charming park, and it is pleasant to be able to add that it is quite in keeping with all its surroundings. The park is an ancient one, and the house stands on the site of a much older residence. Mr. Henry Robertson, sometime M.P. for Shrewsbury, lives here. He was the engineer for the viaduct over the Dee, which has already been noticed.

We have lingered so long on the lower parts of the Dee that there is not much room to describe Rhiwlas (pronounced Roo-las), the residence of the ancient family of Price. This house has lately been rebuilt, and, from the distant view we had of it, it seems to be a very handsome edifice. Pennant records that one of the family of Price was a member for the county in the Long Parliament, but was displaced in consequence of his loyalty to the King.

Many country-houses, as before has been said, have been passed by with an imperfect notice; and many more, I am painfully aware, have been omitted entirely; but the aim has been principally to offer a slight sketch of what travellers up the Dee might see without trouble or much delay.

EXPLORATIONS IN ROME.

MR. J. W. PARKER, C.B., has made a public appeal for further support of the "Roman Exploration Fund." In it he says:—"The population of Rome is now increasing at an enormous rate, upwards of two thousand houses are now building in Rome, and in addition to these, great manufactories and large warehouses for commercial purposes are loudly called for; there is no saying what will be destroyed. The new City is building on the hills, on the site of the City of the Empire, not on the low ground where the City of the Pope was built. The great *agger* of Servius Tullius is almost gone. . . A portion of the inner foss, with the pavement at the bottom of it, was visible two years since. I am anxious to raise funds to save a section of it, as an Historical Monument. The monastery of S. Gregory, from which Augustine was sent to England to convert the Saxons to Christianity, must now be sold, with its large gardens, in which are some ruins of the house of S. Gregory himself, and in another part the remains of the Porta Capena, and the site of the *camena* or the Grove of the Muses. The greater part of the Forum of Augustus is occupied by a great nunnery, the blank wall of which (thirty feet high), on the side of one of the principal thoroughfares of Rome, is familiar to most visitors. The other wall of that nunnery is one of the walls of the Early Kings of Rome, part of which still stands there, fifty feet high and twelve feet thick. . . . All the outer part of the great *Thermæ* of Caracalla must be sold, and it is not unlikely to have a manufactory built upon it."

THE BRITISH ARTISAN AT THE VIENNA EXHIBITION.*

In precious metals, as regards their uses for presentation, and for table decorations, there are many examples of very great excellence. Herman, of Vienna, exhibits, as a centre-piece, a very charming representation of the Sleeping Beauty; the various figures are shown as arrested by sleep at their several occupations, their modelling is very fine and very true, the chasing exquisite. This is among the best exhibited. In German works of the kind, a good example, but somewhat unpleasant from the excessive hardness of its chasing, is a group representing the Emperor of Germany surrounded by his generals, the work of Sy and Wagner, of Berlin. Also a shield presented to General Werder, commemorative of the Franco-German War: portraits in enamel and heraldic devices, well executed, fill up compartments. A centre-piece, the support of which was modelled by the Princess Royal of Prussia, consists of a very graceful female figure, resting against a rock, round the base of which shells are arranged: this work would do credit to an industrial designer. Volgold and Shonnes display a very graceful centre-piece, which we have already introduced (see p. 184), embellished and enriched with figures; when in use the large tazza at the base is intended to be filled with natural flowers. A new feature also is found among the works of this firm; a plateau, silvered plate-glass surface, broken up by the introduction of etched lines and ornament, into which gold is introduced, that deprives it of the looking-glass-like appearance so commonly apparent in such pieces of table-adornment as are produced in this country and elsewhere. Potinkoff, a Russian exhibitor, shows how much table-accessories in the precious metals could be appropriately enriched by the etching process being employed to produce sunk surfaces, and how the elevated portions may be decorated with *niello*. In this latter process, Russia shows the most successfully large examples of any nation; and it is to be hoped English taste will ere long recognise the introduction of *niello* as a means of decorating forms the beauty of which depends on the preservation of contour unbroken by projections. Another Russian exhibitor, Owtshinnikoff, shows the boldest example of *repoussé* work in the Exhibition—so bold as to render it doubtful how far it was legitimately produced by the process named. Great skill must have been exercised in the production of this example, which is a *tour de force* in its class. In the Dutch works, by Van Kempen, a punch-bowl, supported by two exceedingly spiritedly modelled eagles, well chased (engraved by us on p. 218), divides attention with a large vase recording the abolition of slavery; on the apex of the vase, is the genius of Freedom; on each side groups are introduced, illustrating the blessing of liberty on the one, on the other the thralldom of slavery.

The Scandinavian element as the "motif" is admirably shown in the works of Christensen of Denmark, the decoration being chiefly produced by means of wire bent into various forms and patterns, similar in style to the examples of jewellery introduced by us (see pp. 188–220). Even the comparatively small kingdom of Norway shows how, by the use of work of a filigree character, great beauty could be achieved in a centre-piece, its skeleton framework being filled up with artistically-bent wires: this example is eminently suggestive of what may be accomplished by simple means.

Spain still contains some lingering elements of its clever art-working in iron and steel, particularly the latter, shown in embossed shields, caskets, vases, &c. A charming example, and most instructive, is a vase, steel damascened with gold, "repoussé," sculptured, and graved; it demonstrates how well Placido Zuloaga had pondered over, and studied out, examples to be found in his country, and how well he could practically apply them.

Those who recognise in France the mainspring of the most refined in Art united to Industry, will be delighted to recognise her presence in this Exhibition—represented by, in manufactures, 4,000 exhibitors, asserting her right as the exponent of ornament and all the processes of a refined or "revived" kind, for which her productions in precious metals, bronze, &c., were celebrated, and are now, as in the days of her prosperity, i.e. previous to 1870, equally excellent. Her Barbediennes, Christoffes, and Bouchérons exhibit some of the most exquisite works, in the bronzes and enamels of the first-named; the *repoussé* works of the second, however, are challenged by those of Elkington. Exquisite as are the *repoussé* examples of Christoffe, he has nothing on his stall to equal the Helicon vase of the English manufacturer; in its working out are united the processes of the "*repoussé*" worker in silver and steel, the "damascener," the rifler and chaser—"each adding to each a double charm." This example alone, with others to bear evidence of general excellence, is a proud trophy of what English manufacturers can accomplish when the desire to excel is present.

It may be well to point out how very successful Messrs. Christoffe are in taking full advantage of the processes of etching and engraving for the decorative enrichments of their plated wares of an ordinary kind; and on their best works how excellent are their enamels *champlevé* and *cloisonné*, also their clever and ingenious process of apparently inlaying, simply by depositing different metals on other metals, producing thereby the effect of inlay; the admirable results arising from the process being well shown on a number of bronze vases, and many other works of a valuable and instructive character, in the decoration of which the processes alluded to are admirably illustrated.

The largest example of *cloisonné* enamels in the Exhibition is found in the stall of Barbedienne and Co., not, however, produced at their establishment; two of the examples are five feet in height, each in one piece: these illustrate what the Chinese can do in this difficult art, but the manufacturers named can show objects of this kind perfect, but done in pieces, the style "*champlevé*," the parts being united with metal mounts; also very skilful examples of inlaying by the process already described. They exhibit some exquisite examples, among others a pair of candelabra, "inlaid," or encrusted with silver, which are full of suggestive hints.

Among the celebrated statues in metal produced by the ancient Greeks, we are told how some blushed, others were pale with grief; in such cases the statues were built up with solid blocks of metal of different colours, which were then sculptured: a like effect has been well accomplished by superficial coating by means of the deposit process. The effect is very charming: it is more varied than the ordinary "parcel" gilding (confined usually to silver and gold only), the range of metals being very much extended, as various coloured golds (red, yellow, green), silver, copper of different shades and platinum; gradations in tones of the latter metals serving to indicate drapery, &c. It may, however, be questioned if the beauty of the examples shown (exceptionally) by the French exhibitors could be preserved permanently, under the ordinary conditions in which statues are placed.

The allusion to enamelling would be incomplete did we not refer to the examples of enamelling found on the stall of Elkington—this in order to illustrate the assimilative power of English industrial talent in regard to Art-processes. In the brief space of a couple of years this firm has successfully solved the problem of Japanese "*cloisonné*" enamelling, and exhibits examples of equal excellence with originals produced in the country named: of this the tazza, illustrative of St. George overcoming the Dragon, with other examples, will be examined with pleasure, and the success which has followed their introduction of *niello* is equally well shown in their casket (introduced at the foot of p. 213); for the exquisite beauty of their *repoussé* examples, so far as wood-engraving can express it, we refer to pp. 278 and 279. Apart from the high artistic character of their display,

there are other considerations in connection with works of an ordinary kind which place them far above other exhibitors of electro-plate wares: their metal, German silver, is of a much superior quality, the surface better, the deposited silver more permanently attached, and the finish altogether in advance of any examples exhibited by continental manufacturers in the electro-plate trade.

In works in brass the productions exhibited by Austria, Germany, and France, show nothing of any great importance; the old *espagnolette* fastenings, door-fittings and brass-founding for cabinet work, the ornamental parts of which manifest no new features in modelling or finish; the same varieties of bronzing, texture of matting, quite as rough surface, made as bright as "scratch" finish or a thin film of gold can render them. Among the Austrian exhibits there is, however, a series of small objects—inkstands, jewel-caskets, match-boxes, and dressing-table appendages—uniting use and ornament, in brass or bronze, coated with gold deposited thereon, associated with steel-coloured bronzing; the bronze, admirable in its brilliant, steely tone, attracts attention by the style of ornament, from which English modellers could get a hint. These examples demonstrate how purely mechanical appliances, prosaic in themselves—as wheels, levers, windlasses, anchors, or chains—when artistically arranged and grouped, become productive of the sensation of the agreeable, if not the beautiful. The brass-work of Russia resembles, more than any other, the best English work, strong, substantial, and good. A pair of large gates, geometric in ornament, lacks finish, but the work on them is really good.

In gas-fittings several Austrian and German examples of chandeliers show a better application of English-made ornamental tube than in specimens exhibited by English manufacturers, who exhibit the same class of articles; the latter suffering a little by comparison with the more highly ornamental character of very much larger examples, made and used on the continent for lighting *cafés*, *restaurants*, and public rooms. Not unfrequently these appear to have been formed by uniting together some half-dozen chandeliers to one central stem. The free use of ornament cast in zinc, or "spelter," of glass lustre-drops (cheap in Austria and Germany), a very liberal use of leaf-gold and bronze-powder of various colours, scarcely conceal their very imperfect workmanship. In the element of workmanship essential in a chandelier or other gas-fitting, the balance is all in favour of the English manufacturers, who, as their exhibits show, have made very great progress in design since 1867. Still it cannot be concealed they lack, even now, the ease, artistic freedom, and *abandon* of foreign examples, where familiarity with styles of ornament lends confidence to the designer; and purchasers, not sticklers for strict adhesion to style, fail to remark little incongruities, being captivated by the glitter and united effect of a chandelier as a whole.

It is still evident where the Gothic or Middle-Age period of design is attempted in lamps or chandeliers. Continental nations, despite their numerous examples and authorities to guide them, are constantly forgetting that metal is stronger than wood or stone; yet every ornament demonstrates a "wood" or "stone" treatment, being cast. They have yet to realize the effect of "sun piercing" thin metal and "beating it up," and rely on the polish of the natural metal, apart from powder-bronze or leaf-gold.

As regards working in iron or steel in other than their ornamental forms, we have but little to do, only this: if the manipulation of wrought iron into an armour 20 feet by 7 feet, 10 inches thick, bent to a radius of 13 feet 6 inches, weighing, when brought from the furnace, thirty-three tons, is not a very much greater proof of the overcoming mechanical difficulties and the might of English manufacturers, than the production of a column of cast steel of 45 tons weight, useless in its present form, produced by emptying the contents of many crucibles of melted steel into a "drawwell" shaped cavity. The excellence of the quality of the steel is not questioned; the difficulty in manipulation in producing the former

* Continued from p. 206.

example, *i.e.*, the armour-plate, over the latter, (the steel cylindrical block) being much greater—the former is fitted for practical application at once, the latter requires still to be manipulated. The Prussian armour-clad, *Bornossia*, will owe to the Cyclops Steel and Iron Works of Cammels, of Sheffield, her power of waging warfare on the sea—offensive and defensive. We may remark the steel-cylinder or ingot is produced by the justly renowned Krupp of Essen, in Prussia. Both the examples of their kind are exceptional; the largest mass of welded iron, the largest mass of welded steel, ever produced. In ornamental works in iron and steel, in iron-castings, some disappointment will be experienced in observing that Prussia scarcely maintains its celebrity as to the excellence of its iron-jewelry, known as "Berlin," in all probability arising from her no longer requiring to exchange her trinkets in gold for those made in iron. Something like half a century has past since it was necessary her people should do so. The celebrity of her iron trinkets had its origin in noble sacrifice. Waging unequal war with the first Napoleon, with a limited exchequer, jewels and trinkets in the possession of the nobility and middle classes were freely sent to the national treasury. In exchange, rings and other tasteful ornaments in cast iron were given, bearing record of sacrifice in the inscription, "I gave gold for iron." The application of Art to the production of small minute castings, as iron-jewelry, led to more care being exercised in the production of larger castings, and thus the influences arising from the necessities of a nation have now become apparent in the cast-iron work of all nations, seen in the present Exhibition in the smooth-skinned, sharp, artistic castings in iron of the Val du D'Osne Company (France); in the contributions of the Colebrook Dale Company; in Sheffield grate and stove castings, and in the exhibits of Feetham and of Benham. Examples of wrought iron of an ornamental kind never look better than when they leave the blacksmith with as little finish upon them as possible; the less of the whitemith element about them the better.

Germany and France, celebrated as the treasures of what was best in iron-work wrought by cunning hands, in their modern exhibits do not show many examples of legitimate blacksmith's work; the majority having been subjected to the whitemith's operations. The French workers in wrought-iron display some exquisite *grille* and other minute work in iron. There are examples of hinges to be seen in the Austrian and German courts; some very good and artistic iron-work in hinges, handles, &c., for church-doors; but it is impossible to gain any knowledge of how far, or how well or badly, the blacksmith did his work; the true test of skilful ornamental iron-working is only to be found where the hammer-marks are left, and the work fitted together, as in Matsys's well-cover at Antwerp. The success which has followed the "revived" art of working iron skilfully by forging into objects useful and ornamental in England, had its origin in old examples left from the hammer only. A capital and most illustrative example will be found in the exquisitely worked foliated work in the gates of Barnards and Bishop (engraved on p. 217). There is no work of equal merit in its class shown.

In chiselling in cold steel, the sword and dagger handles, gun-locks, butt-plates, of other countries than England, show how much Art can be, and has been, employed to decorate them: the beauty and exquisite skill with which these are invested manifest that in this direction the Austrian, French, and Spanish metal-sculptors are ahead of us.

It is just possible that guns are more serviceable when decorated with engraving only; we, however, are regarding the decoration as developing the power of Art-processes as applied to other uses, and it is to be regretted that, as regards the process of "chiselling," or sculpturing, iron or steel, skilful execution when required in England has to be sought for from the more artistically educated artisans of other countries.

Whether the jappanners of England and its manufacturers of decorated *papier maché* had not the courage to exhibit other than through merchant-representatives, it is not our

business to inquire; but no trade practised in England could possibly have achieved a greater triumph if it had looked after its own interests. The exhibits of these *specialités* by Austria and Germany are exceedingly inferior, and show no advance over those seen in Paris six years previously. Where imitations of woods are attempted they are failures; floral decorations are equally so; pictorial subjects—the less said about these the better; transfer-work is most imperfectly accomplished; imitations of oriental styles of ornamentation are more successful. The best exhibits of *papier maché* shown, some of which are decorated with pearl, were sent from Rotterdam; on one of which, curiously enough, the subject selected for the decoration is the Tomb of Lord Byron, Hucknall Church, Nottinghamshire, seen by moonlight. In each and all of the examples the inlay of the pearl is not successfully accomplished; the pieces project above the surface owing to lack of a sufficient body of japan; the surface is thus irregular, and the "handing" indifferent. No new development, either as regards ornament or processes, is apparent in the exhibits of any of the countries in the departments of industry named.

"What is it? O! I see; one bed on which one not even yawns;" was the remark of a witty Frenchman, as he looked on the over-decorated state bedstead contributed by Carl Leistler & Son, of Vienna, to the Exhibition of 1851 in London. The remark is indicative of the character of the furniture exhibited in the present exhibition; it is full of ornament to repletion. A skilful artistic carving on the rarest woods, rendered brighter with polish; clever veneering on irregular surfaces, all attest the "cunning" of the Austrian cabinet-maker. Splendour of effect is more cared for than fitness—the former, being the end aimed at, is completely achieved. Much, however, can be gained by English workmen in the trade by the inspection of the Austrian furniture; it will teach him, if nothing more, what to avoid—and make him all the better satisfied and prouder of the furniture exhibited by Jackson and Graham—wherever quiet and good form is enriched by inlays of valuable wood, further enriched by carvings which tell of artistic sculpture in wood, and how *in his laculi* and jasper may add by imparting their beauty to the quiet beauty of a beautiful unity. There are other English contributors of furniture. It is no mean tribute to the excellence of English cabinet-makers, that foreign competitors place the works of Jackson and Graham on an equality with their own most *recherché* examples, while they unanimously concur in their opinions as to the excellence and beauty of English workmanship.

With the defects in the arrangement, &c., of the Vienna Exhibition, which, in all probability, are rendered more apparent by its brilliancy as a whole, it stands out in noble relief as the mightiest display of industry since the world began.

If, as Englishmen, the feelings of triumph are mingled with others which tell not of our own strength, have we achieved all the results in the department of Art-industry? If French genius has helped English hands, English minds have directed, cropped exuberant fancies, and controlled within the limits of good and refined taste. The present Exhibition tells us there is hope for England: of twenty-two Co-operative medals earned by England in group ninth, which embraces pottery and glass, fourteen were gained by English modellers and enamel-painters; it is within our knowledge that an equal proportion might have been gained in group seventh.

Austria, it is to be hoped, feels grateful to her patriot son, Baron Swartz, for his noble effort to bring from all the ends of earth tributes of industry to her Exhibition, thereby increasing her prosperity and stimulating her manufactures. If other nations honoured Austria by their contributions, she repays them with noble hospitalities, widely dispensed with a liberal hand, embracing the titled in worldly position, raised by Art or elevated by science. With kind and courteous regard the Director-in-chief gave welcome and good cheer to the British artisan. In her artisans he recognised their country.

OBITUARY.

SIR EDWIN LANDSEER, R.A.

COMPELLED by a precarious state of health for a considerable time past to withdraw from society, and from all but very occasional practice of his Art, death has at length removed, on October 1st, Sir Edwin Landseer from the scene of his labours, leaving a void in the world of Art which, we may assuredly affirm, is not likely to be ever filled up again. So much has already appeared in the public journals with reference to the sad event, and his works are so widely known, not only in our own country, but through the whole civilised world, that we need not enlarge either on the career of the painter or on its results.

The youngest of three sons of John Landseer, a well-known engraver, Sir Edwin was born on the 7th of March, 1802. Under the guidance and instruction of his father, he commenced very early to sketch the animals which he found grazing on the heaths and commons on the northern side of London: many of these juvenile performances are now in the museum at South Kensington. There are in existence not only sketches, but etchings, executed by him when he was eight years old: and he obtained the medal of the Society of Arts at the age of ten. At thirteen he exhibited at the Academy two small pictures of animals; and in the following year, 1816, his name appeared in the list of exhibitors at the Gallery in Spring Gardens, then occupied by the "Society of Painters in Oils and Water Colours." In the same year Landseer was admitted a student in the Royal Academy; and he also attended the studio of the unfortunate Haydon.

The first of his pictures that gained marked attention was "Fighting Dogs getting Wind," exhibited in Spring Gardens in 1818; and four years later he obtained the premium of £150 for his "The Larder Invaded," exhibited at the British Institution. In 1826 he was elected an Associate of the Royal Academy, at the very early age of twenty-four; and the same year he paid his first visit to Scotland, from which resulted, as the advanced-guard of so many celebrated Scottish subjects, "The Chieftain's Return from Deer-stalking," exhibited at the Academy in 1827. From this period till the last opening of the Academy, there has been no artist whose works were more eagerly sought after by the public than those of Landseer, and no one who created so much disappointment when, from some unavoidable cause, and this but rarely occurred, he was unrepresented. The labours of these forty and more years produced a succession of pictures which have found their home in the collections of the great patrons of British Art; but a very large number of them, and especially of his most popular works, have, by means of the art of the engraver, been distributed over the world. His eldest brother, Mr. Thomas Landseer, executed a large number of these prints; others were the work of different hands. A collection of engravings after Landseer would fill a gallery of considerable size, as may now be seen in the rooms of Messrs. Graves & Co., where considerably more than three hundred have been hung for public exhibition. And, while speaking of these publishers, we may remark that they are entitled to a word of praise for the enterprise which induced them to undertake, at a vast cost, the publication of the principal engravings from the painter's works.

The art of Landseer is unique of its

kind. Animal-painters appeared, in other countries, if not in our own—before him: Rubens, Snyders, Desportes, Morland, and others, painted animals, but not as did Landseer—his are essentially his own. Yet however much one may admire his deer, and even horses, it is the dog, that "friend of man," with which his art is most closely identified, and on which he seems to have exhausted all the resources of his great genius. Marvellous is Landseer's delineation of this favourite creature, and marvellous the character with which he endowed it. His dogs are not mere portraits only, they are thinking, almost rational, creatures, wanting only the gift of speech to hold converse with us. We believe the canine race never had, as a teacher of humanity, one who has so well befriended them as the painter whose loss we are, unhappily, called upon to record; and never did artist place on canvas a subject more poetic and more deeply pathetic than his 'The Shepherd's Chief Mourner,' now in the Sheepshanks' Collection.

Yet it is not alone in the subjects of Sir Edwin's pictures that he merits all the encomiums which have been bestowed upon them, but the manner in which every object is delineated approaches as near perfection as possible. From a very early period he was an ardent student of the antique, and his anatomical knowledge of the animal tribe was acquired in the school of nature; while it is to be noticed in his works that expression, whether in the face or in the texture of skin, was often the result of a few skilful and masterly dashes of the pencil, yet seemingly produced by delicate and painstaking manipulation. The most subtle and refined qualities of painting are combined in his works with a sentiment, grave, humorous, or profoundly sad, as the subject required. All honour to the artist whose works have exalted the domestic animal to the highest place in the kindly affections of man: they are as valuable as teachers as any book written to inculcate lessons of humanity to the brute-creation.

In 1830 Landseer was elected to the full honours of the Academy: in 1850, the Queen, with whom, and with the late Prince Consort, he was a great favourite, conferred upon him the honour of knighthood; and, on the death of Sir Charles Eastlake, his brother-academicians would have appointed him to the President's Chair had he been willing to accept it. Sir Edwin was among the very few British artists who received the large gold medal at the Paris International Exhibition of 1855. It is a well-earned and justly accorded honour.

On the 11th of October his body was laid in its last resting-place in St. Paul's Cathedral, near those of Lawrence, Turner, and a few others whose names are prominently recorded in the annals of British Art. The funeral was attended by a very large number of members of the Academy, while the vast gathering of spectators that witnessed the mournful procession pass along the road from the house in St. John's Wood to St. Paul's, testified to the strong sympathy of the public in the loss of their favourite painter.

HENRY BRIGHT.

The death of this excellent landscape-painter occurred at Ipswich on the 21st of September, at the age of fifty-nine years. He was a native of Saxmundham, Suffolk, and almost from childhood showed decided inclination for drawing, but his taste was not encouraged, and his father placed him as an apprentice to a chemist and druggist at

Woodbridge. After serving his time, he removed to Norwich, and acted as dispenser in the Norwich Hospital. But even while an apprentice he employed whatever hours he could spare to his pencil, and his residence in Norwich bringing him into the society of the artists of that city, J. B. Crome, Cotman, Stark, and others, tended to urge him forward in their path: he soon relinquished his medicinal pursuits, and came to London to devote himself entirely to Art. Here the talent he showed introduced him to the acquaintance of several of our chief water-colour painters, Cox, S. Prout, J. D. Harding, and others. We have seen letters to Mr. Bright from Prout and Harding, who write in most eulogistic terms of his pictures and sketches; and it was not very long after his residence in London that he was elected into the New Society, now called The Institute, of Water-Colour Painters; but he also practised oil-painting: the first picture in this medium which he exhibited at the Academy, in 1845, was bought by the late C. Stanfield, R.A., and it led to a friendship between the two artists that lasted till the death of the famous marine-painter. Mr. Bright seceded from the Society a few years since, when he once more returned to reside in his native county.

The Queen and the late Prince Consort were early patrons of Mr. Bright; the first work purchased by her Majesty out of the New Water-Colour Society in 1844, was called 'Entrance to an old Prussian Lawn—Winter—evening effect;' it is a snow-scene, with the setting sun casting a red glow on the white roofs of a mass of buildings. There are several other works by the artist in her Majesty's possession.

The subjects of Mr. Bright's pictures are very varied, but his manner of treating all shows great originality and a high degree of self-possession, while his manipulation is most broad and masterly, and his colouring rich and deep. With us his most attractive subjects are the banks of a stream, or a river, sometimes with a mill situated on them, and sometimes a group of noble trees, telling against a sky brilliant with the rising or setting sun. His snow-scenes are also most faithfully and skilfully represented.

We understand Mr. Bright has left a large number of sketches and unfinished works in his studio, which will be publicly sold as soon as arrangements for the purpose can be made; collectors will do well to secure some one, or more, of these desirable examples.

HENRY MURRAY, F.S.A.

It is with feelings of no commonplace regret we announce the death, on the 6th of October, of this gentleman, who, from the first appearance of the *Art Journal*, in 1839, was a continuous and most able contributor to its columns, and whose valuable aid has ever proved of the greatest assistance to us. During the long period of thirty-four years scarcely a month passed without his pen being engaged in our service; for even through the last two years, and more, of his life, when suffering under a complication of painful disorders, he yet found means to render us most efficient help.

To high classical attainments and a thorough acquaintance with several foreign languages, Mr. Murray added a knowledge of ancient and modern Art; the former he gained, in a very considerable degree, by long and frequent visits to the Continent, where he studied the works of the great

masters of old, while at the same time those of more recent date received due attention. His judgment upon pictures was always sound and discriminating, and if his criticisms were wanting in that highly glowing and eulogistic terms in which many writers sometimes indulge, they are characterised by artistic perception, and evidence an opinion which may be trusted.

Of amiable disposition, singularly unassuming in manner, most courteous and gentlemanly in bearing, and imbued with deep moral and religious principles, he found a ready welcome wherever he was known. As a valuable ally his loss to us is great, and cannot easily be replaced; but we shall miss him even more as a sincere and true friend. Though his bodily sufferings had long been severe, yet the end was perfect peace—the peace of preparation and patient endurance, conjoined with the remembrance of an industrious and a well-spent life. His age was sixty-six.

AMÉDÉE DURAND.

The death of this veteran sculptor, the Nestor of the modern French school, occurred in the month of September: he was born in 1789, and early adopted the profession of his uncle, M. de Senne, a member of the Academy of Sculpture in the reign of Louis XVI.

A pupil of the *Ecole des Beaux Arts*, M. Durand obtained simultaneously, in 1810, the second prize for sculpture and the first prize for medal-engraving. During a visit to Italy at the time when Murat occupied the throne of Naples, he was commissioned to execute busts of the king and his two children. It was while in Rome that Durand became acquainted with the painter Ingres, then, according to the *Moniteur des Arts*, maintaining a fierce struggle with absolute want, and the sculptor procured for him a command to paint a portrait of the Queen of Naples; the commission gave a turn to the fortune of Ingres.

The most notable of Durand's works are the figure representing Religion, which forms a portion of the monument erected in the chapel at Vincennes to the memory of the Duke d'Enghien, and two large medals commemorating respectively 'The Passage of the Simplon,' and 'The Embarkation of Napoleon I. on board the *Bellerophon*.'

CELESTIN NANTEUIL.

The Paris papers have announced the death, at Marlotte, in the forest of Fontainebleau, in the month of September last, of this artist, a painter and designer of very considerable reputation. His parents, both of whom were French, were residing in Rome when he was born, in 1813. Both he and his elder brother were taken to Paris when young: the latter, C. F. Lebecq, Nanteuil, who died a few years ago, became a sculptor, and was a member of the Institute. The former entered, in 1827, the studio of Langlois, who had been a pupil of David, but became more famous as a draughtsman and engraver than a painter. With Langlois the young student acquired great facility in making designs for book-sellers, of which a large number were published at that time; but in 1834 he exhibited a 'Holy Family,' "conceived," as a biographer says, "in the wild romantic style of the period;" this picture is stated to be in the Museum of Boulogne. Three years afterwards appeared 'Christ Healing the Sick;' but feeling, it may be presumed, that he had yet much to learn in historical

painting, the same year, 1837, placed himself under Ingres, whose classic style, however, had little influence on his pupil's mind. Among his later works may be named 'La Source,' 'A Ray of Sunlight,' 'The Temptation of our Lord,' 'Recollections of the Past.' Nanteuil's copies of Van Dyck, Velasquez, and other great masters, are held in much esteem. But it is chiefly on his book-illustrations and lithographic prints that his fame rests, for he continued to produce such works to the latest period of his life; the writings of Victor Hugo, Alexander Dumas, Th. Gautier, Alphonso Royer, and Peter Borel, supplying him with subjects.

This artist received a third-class medal, in 1837, for historical painting; a second-class medal, in 1848, for *genre*; and was decorated with the Legion of Honour in 1868. At his death he held the post of Keeper of the Museum at Dijon.

CORNELIUS VARLEY.

A word or two is due to the memory of this veteran artist, who died at his house in Stoke Newington on the 2nd of October, having attained the unusual age of ninety-two years; he was born in November 1781. He was a younger brother of John Varley, and, with him, was associated with the original founders, in 1805, of the Water-Colour Society, of whom one only, Mr. John Linnell, now survives. Cornelius long ago resigned his membership, but he has occasionally, even of late years comparatively, exhibited drawings at the Academy. Though his works are of a pleasing character, the artist never rose to much distinction in his profession.

JOHN PETTER MOLIN.

This Swedish sculptor died in the month of September. He was, we believe, a pupil of Thorwaldsen, and is principally known in this country by his famous group 'The Grapplers,' in the International Exhibition of 1862, a work of intense power, and of diversified interest, the latter quality arising chiefly from the four *bas reliefs* on the pedestal, representing respectively, 'Jealousy,' 'The Desire of Vengeance,' 'Commencement of the Battle,' and 'A Woman mourning at the Grave.' Molin executed several works of great importance for Stockholm and Copenhagen; and he may justly lay claim to be classed among the greatest sculptors of Northern Europe.

EDWARD ROSALES.

This painter, who held the position of Director of the Spanish Academy of the Fine Arts, died at Rome in September last. His principal pictures are 'The Death of Lucretia,' and 'The Will of Isabella the Catholic.' Senor Rosales was a corresponding member of the Institute of France.

EDWARD TSCHAGGENY.

Among the cattle-painters of Belgium, this artist, whose death was announced in the month of September, was held in much esteem, though his brother Charles, some of whose pictures in the Queen's possession have been engraved in our journal, took, perhaps, higher rank. In the International Exhibitions of 1862 and 1871 respectively was a picture of sheep by the deceased painter, who died at the age of fifty-five. He has left behind him a large number of coloured designs and sketches for a work he contemplated publishing under the title of 'Anatomy of the Cow.'

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

THE DEATH OF THE EARL OF WARWICK.

J. A. Houston, R.S.A., Painter. T. Brown, Engraver. No greater name appears on the roll of English history among the barons of olden time than that associated with the title of Earl of Warwick: but the most renowned of all the famous men who bore it was Richard Nevil, whose death is the subject of Mr. Houston's picture. He was the son of Richard Nevil, Earl of Salisbury, and is supposed to have been born about the beginning of the reign of Henry VI., or soon after 1420. By the marriage of some of his relatives he became first cousin to Edward IV., and he was also allied to several of the most powerful families in England. His extended connections and immense territorial possessions were united in him with the most distinguished personal qualities—integrity, decision, and all military virtues—with eloquence, and an affability and frankness of bearing that captivated equally all classes, and with a boundless hospitality and magnificence which enthroned him in the hearts of the people. It is stated, that wherever he resided he kept open house; and that the number of those who daily fed at his mansions, when he was in the height of prosperity, was not fewer than forty thousand.

The history of this mighty baron of the olden time is that of the whole contest between the two houses of York and Lancaster, from the first armed rising against Henry VI. to the final establishment on the throne of Edward IV. by the defeat of the Lancastrians at the battle of Barnet. After materially assisting the Duke of York, afterwards Edward IV., to depose Henry, Warwick quarrelled with the former, caused him to leave the country, and reinstated Henry on the throne: thus he acquired the title of "King Maker." Shakespeare, in the second part of *King Henry VI.*, puts these words into his lips:—

"Warwick. My heart assures me that the earl of Warwick
Shall one day make the Duke of York a king."
Act ii., sc. 2.

Henry's re-assumption of the crown lasted, however, but a few months. Edward returned to England, where the Yorkists were quite prepared to receive him, met the Lancastrians at Barnet on the 14th of April, 1471, and completely defeated them, with the loss of their brave commander, the renowned Earl of Warwick, and his brother, the Marquis of Montague: their bodies were afterwards exposed for three days in old St. Paul's Church.

It is the closing scene in the great warrior's life which Mr. Houston has represented with so much graphic pathos. The artist seems to have worked from Shakespeare's lines. Stricken down in the deadly affray, Warwick calls out, on hearing footsteps approach:—

"Ah, who is nigh? Come to me, friend or foe,
And tell me who is victor, York or Warwick.
Why ask I that? my mangled body shows
(My blood, my want of strength, my sick heart shows)
That I must yield my body to the earth,
And, by my fall, the conquest of my foe."

The subject so effectively tells its own story as to require no description: we may remark, however, that the picture is most carefully painted, and with due attention to accuracy of costume in the armour, weapons of war, &c., &c.

ART IN CONTINENTAL STATES.

PARIS.—*Art and Equity*.—Mr. Polak, a London dealer in pictures, commissioned M. Hollander, of Brussels, also in the trade, to purchase for him two pictures by Adolphe Piot, a Parisian painter of some name in treating Italian subjects. For each of these M. Hollander was to receive £180. He accordingly proceeded to Paris, and came to an agreement with the artist, to the effect that for each picture the latter was to be paid £100, and that they were to be delivered in the course of the subsequent month of September. It came to pass, however, that at the appointed time the pictures did not make their appearance, notwithstanding reiterated applications; consequently M. Piot received an invitation, on the part of the Civil Tribunal of the Seine, to complete the delivery which he had thus repudiated; and to this he responded with the pleas that he had never accepted the order of M. Hollander, and that he could not deliver the pictures, seeing that they had not been painted; and in the said condition he concluded that it was his intention that matters should lie. He was thereupon summoned to hand in the pictures to the tribunal, under a fine of £2 for each day of default, and a general mulct for damages of £200. It was maintained by M. Hollander's counsel in the case, that there did not exist any legitimate impediment to the fulfilment of the convention in question. Furthermore, he established the fact that the pictures had been painted as ordered, and were exhibited at the last exhibition, and were only undelivered from the palpable motive that a better price had turned up than that which had been stipulated. M. Piot's counsel submitted to the court that what had passed between the parties did not amount to a real contract, and that his client had perfect liberty to disavow it. The tribunal recognised as established incidents that the subjects for the pictures, their dimensions, their price, and the period of their delivery having been accepted by Piot—he having in a letter admitted that he was dilatory in point of time—all the requirements of a contract were thereby fulfilled; and as no legitimate impediment to a breach thereof had been set up, it condemned M. Piot to the payment of damages to the amount of £80, together with the costs of the action.

NEW YORK.—A local paper says:—"We are pleased to announce that Mr. Ezekiel, the talented young artist, formerly of this city, has gained the prize of 1,500 thalers in the Michael-beer competition for the best original ideal statuary in *relievo*. The award was made on August 3, at the Royal Art Academy in Berlin, from which institution Mr. Ezekiel graduated with high honours about one year ago. Until this year foreigners were not allowed to compete for any of the prizes, but in this instance the Senate of the Academy decreed that no exceptions would be made.

"The subject of this production is entitled 'Israel, or the Wandering Jew,' a relief eight feet in length by six feet in height, and in its conception rather an historical poem without a name. In the centre a strong male figure represents 'Israel' in an attitude of complaint and despair, with the right arm over the head, the left hand bound on the back, with his eyes upraised to heaven beseechingly, while his right foot rests upon the demolished golden calf of Idolatry. On the left a female figure, bowed in grief and abandoned, with a demolished wall-crown upon her head, represents Jerusalem. At the right is the last Jewish King expiring upon his broken sceptre; and when his blood is spilled a tree grows up in the form of a cross, upon which Christ is nailed. The frame, from the circular segment outwardly, is composed of figures representing Law and Poetry, the gifts of 'Israel' to the world. On the right, Moses, with the tables of stone; on the left, David, with the harp. At the centre, above, is the head of a Sphinx, signifying the mysteries of Providence, and on each side a caryatid, in relief, of Egyptian figures. The frame, notwithstanding its meaning, is so worked out in *bas relievé* as not to attract attention from the *alto relievé* which embodies the main idea.





THE KNIGHT OF THE PEARL TOWER

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS

ART IN THE CHARNEL-HOUSE
AND CRYPT.

BY LLEWELLYNN JEWITT, F.S.A.

As, frequently, in the hidden recesses and in the cracks and crevices of a rock, the most rare and beautiful fern, or the smallest and most delicate flower, grows, or "blooms unseen;" as, often, in the obscurest of the by-ways of life the brightest virtue flourishes, and the purest thoughts are found; as invariably down in the bowels of the earth the brightest metals, the choicest ruby, and the brilliant diamond have their home; and, as Moore sweetly has it,—

"As, down in the deepest recess of the ocean
Sweet flowers are blooming no mortal may see,"

so in Art some of the choicest and most elegant of thoughts and most beautiful of conceptions are often found in the most out-of-the-way of corners and least likely of places. High up in the dry old belfry, as I have already shown; deep down in the damp old crypt or charnel-house, as I am about to show; under the whitewash, out upon the leads, or under the feet, as I shall yet hope to prove and illustrate, Art,



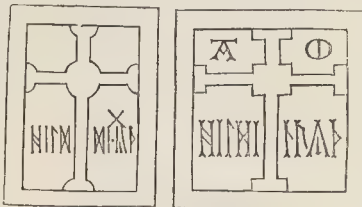
Fig. 3. Hartlepool.

in one elegant shape or other, abounds, and presents itself as examples for our entire adoption, or as suggestive hints for further development.

Art is everywhere; and with proper and liberal use of our eyes, and with a capacity for grasping its bearings, and turning even its minutest details or its wonderful intricacies to good account, it can never be seen without benefit and without useful results. A simple scroll, an ornate cross, an interlaced fret, or a foliated border, brought to light from some hidden recess, will do more to educate the eye and expand the ideas than all the school-boards yet established. The "three R's"—reading, 'riting, and 'rithmetic—may be taught by act of Parliament, but no legislation can give taste in design or love of the beautiful. This must be developed by a study of examples and by an understanding of the principles of Art, and of its applicability to the purposes of life.

Having ransacked the "belfry," and given the readers of the *Art-Journal* a selection from the thousands of beautiful patterns to be found there upon bells, I now turn to the "crypt and the charnel-house,"

in the hope of exhuming from them many equally, or perhaps more, charming designs, and presenting them for adoption or for development. But, although I name the crypt and the charnel-house specially, I do not for a moment wish it to be understood that the examples I shall bring forward are all literally chosen from those two places. On the contrary, many are taken from the graveyard and from the



Figs. 1 and 2. Hartlepool.

church-floor. All are, however, so connected with the dead that they are associated with the charnel-house, and are therefore included in the general heading I have chosen for this chapter.

The earliest known examples of sepulchral crosses in our own country belong to the Anglo-Saxon period, and these are

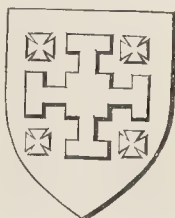


Fig. 6. Arms of the See of Lichfield.

especially interesting and curious. Some of these are attributed to the seventh, eighth, and ninth centuries, and they con-

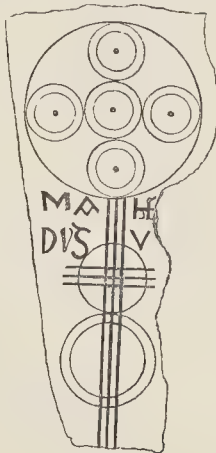


Fig. 5. Hartlepool.

tinued to be used, with more or less resemblance to these early examples, down to a late period. The oldest examples known

are a series of small slabs, discovered, in 1833, on the site of Hartlepool Monastery. This monastery was founded in the seventh century, by St. Begu, who is said to have been the daughter of a powerful Irish prince, Donald III. Having early conceived the idea of devoting herself to the service of God, she was recommended by a holy man to make a vow of celibacy; and on doing so was presented by him with a

wonderful bracelet as a memento. Having afterwards been sought in marriage by a prince of Norway, whose suit was encouraged by her father, she fled from home by night, reached the coast, found a ship on the point of sailing, took a passage, and was landed on the coast of Cumberland, where "St. Bees" still commemorates her name. There she constructed herself a cell, and led a solitary life, until such a life was rendered unsafe by the pirates who infested the coast. She then quitted her cell, went to St. Aiden, then bishop of Lindisfarne, and placed herself in his hands. This saint gave her a black habit and veil, and consecrated her first nun of Northumbria, and obtained for her, from St. Oswald, a grant of land at Heritesei, on which to found a monastery. This she did, and it became a large and important

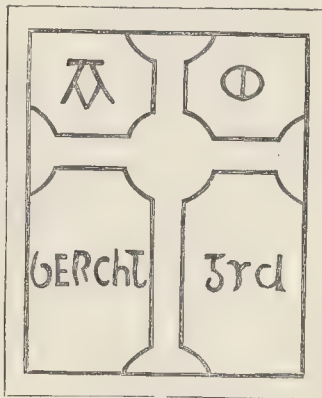


Fig. 4. Hartlepool.

establishment. On resigning this charge, in 649, St. Hilda was elected to succeed her, and remained until her departure for Whitby. From this time, 657, no historical notice of the Hartlepool (Heritesei) monastery exists. "Its situation on the coast," says an admirable little work, published by Mr. Proctor, of that town,* "exposed it to the fury of the Danes in the ninth century, and it was never restored. All traditional recollection, even of its site, was lost, until, in the month of July, 1833, in the course of some excavations in a field called 'Cross Close,' about one hundred and thirty-five yards south-east of the ancient church of St. Hilda, the cemetery which belonged to it was discovered." "Whilst excavating for the foundations of houses the workmen found, at the depth of 3½ feet from the surface, and resting immediately upon the limestone rock, several skeletons, both male and female, apparently of a tall race, and remarkable for the thickness of the fore part of their skulls, lying in two rows, in a position nearly

* "Notes on the History of St. Begu and St. Hild," by Rev. Dr. Haigh.

north and south. Their heads were resting upon small flat stones, as upon pillows; and over them were other stones, marked with crosses and inscriptions in Runes and Romanesque letters.* Most of these were, unfortunately, dispersed as soon as found. Of the remaining examples, Mr. Haigh had previously given a carefully detailed account, with illustrations,* and some of these have been reproduced by Mr. Procter, to whom I am indebted for the examples Figs. 1 to 5.

One of these early stones, nearly the whole of which have a decided Anglo-Hibernian character, has been of circular

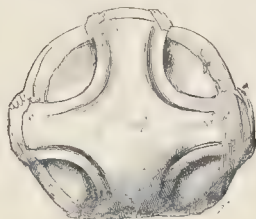


Fig. 7. Lismore.

form, and bears a cross, which in heraldry might be described as a cross *pomée*, and fragments of the words *REQVIESCAT IN PACE*. Another, Fig. 1, has an incised cross, and an inscription in Runes; the name of a female, *HILDITHRYTH*. In the upper limbs of the cross are the letters *A Q*. The cross which here appears is precisely similar to the bearing in the arms of the See of Lichfield, founded in 656, which are *gules*, a cross potent, quadrated, *per pale argent*

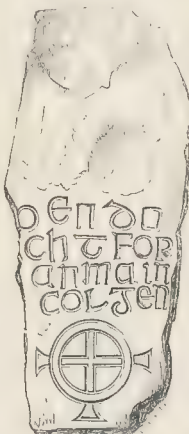


Fig. 10. Lismore.

and *or*, between four crosses *patée* of the second (Fig. 6). The same bearing, with the exception of the cross not being quadrated in the centre, and the four other crosses being *harmettée*, was borne on the breast of the knights of the Holy Sepulchre. The cross potent has its extremities formed like the heads of crutches, from whence its name (powerful support) takes its origin:—

"So old she was, that she ne went
A foot, but it was by potent."

CHALICE.

* *Journal of British Archaeological Association*, Vol. i.

This cross is not the symbol, however, of decrepit Christians, but of one who has strong faith in the virtue and power of the cross of Christ.

Fig. 2, besides the same cross, bears, as



Fig. 8. Lismore.

an inscription, the name of another female, *HILDIGYTH*, also in Runes. Others bore inscriptions in Anglo-Saxon character. One of these, Fig. 4, bears a cross, the letters *A Q*, and the name *BERCHTGYD*. Others bore *EDILVINA*; *ORA PRO VERMYND 7 TORHTSVID*; *ORATE PRO EDILVINI ORATE PRO VERMYND ET TORHT SVID*; *HANEGNEVB*; and other names.

Another slab, with a cross of a different character, is shown in Fig. 3. It is a more elegant and flowing design, and bears portions of inscriptions, the remains of which is said to read *TE BREGVSV CV GVID*, and is conjectured to commemorate *Breguswid*, the mother of *St. Hilda*. Another cross of about the same date occurs at *Heeley*, for which I am indebted to Mr. Procter. It bears a fragment of an inscription, *MADVG*.

The striking similarity between the *Hartlepool* stones and those of a contemporary early period in Ireland, is very curious, and will be best understood by an example or two. One of these, a cross within a circle and inscribed *CI (capiti) BRECANI*, was found on the spot traditionally known as the burial-place of *St. Breacan*,



Fig. 11. Lismore.

who is believed to have died early in the sixth century. Others at *Clonmacnoise*, and other places, bear crosses of a similar character to those engraved.

Other examples of the same period are

shown in the next three figures (8, 10, and 11), from the Duke of Devonshire's beautiful estate of *Lismore*. These each bear a cross, and an inscription which read respectively thus: "BENDACHT FOR ANMAIN COLGEN" (a blessing on the soul of *Colgen*), being in memory of *Colgen*, an eminent ecclesiastic, who died at *Lismore* in 850; "SUIBNE MAC CONHUIDER" (*Sweeney*, son of *Cu-odhir*), which commemorates *Suibne na Roichlich*,* anchorite and abbot of *Lismore*, who died in 854; and "BENDACHT FOR ANMAIN MARTAN" (a blessing



Fig. 9. Lismore.

upon the soul of *Martin*), a memorial to *Martin na Roichligh*, abbot of *Lismore*, who died in 878.

Two others at *Lismore* belong to the ninth and tenth centuries, and bear respectively "OROI DO CORMAC P. . . ." (a prayer for *Cormac P. . . .*), a memorial cross to *Cormac*, son of *Cuilennan*, Bishop of *Lismore*, and Lord of *Deisi Munhan*, who was slain by his own family in 918 (Figs. 7 and 9). It is of sandstone, but much



Fig. 12. Lismore.

mutilated: and *OROI DO DONNCHAD* (a prayer for *Donnchad*), who died in 1034 (Fig. 12). This, it will be seen, approaches more nearly than the others to the usual character of the incised sepulchral slabs of a later age. It bears a simple Latin cross, with single step, and the inscription.

Another good Anglo-Saxon example is preserved in the vestry of *Wensley Church*, in *Yorkshire*. It bears a cross *patée*, with

* "Na Roichlich," i.e., grandson of *Roichlich*. The epitaph gives the name of the father of *Suibne* as *Cu-odhir*—"The White Hound."

birds and grotesque animals, &c., between its limbs; and the name DONFRID, in Saxon characters, in relief. At Stow, in Lincolnshire, two of these very early slabs appear, but they bear interlaced patterns and no cross.

Most of the slabs so far described were of small dimensions, just intended to commemorate the deceased, but not to cover the entire body, either when in or



Fig. 13.

out of a stone-coffin. The greater bulk of the slabs which exist, however, of a later date, are of larger size, and have evidently been intended as lids to stone-coffins, or to be laid in the pavement, or to cover the grave in the churchyard. Some of these are flat on their surface, and others are "coped" or "ridged,"—the ornaments produced either by incised lines, or by cutting away the stone itself, so as to leave the pattern in relief. In some instances both styles appear upon the same slab. The design usually consists of a cross, more or less ornate, and some symbol of the station or occupation of the deceased. Occasionally coats of arms, and even lettering, occur, but these are exceptions to the general rule. In shape, the earlier examples usually tapered from the head to the foot, but a large number are in existence in which the form is rectangular.

Coped tombs were usually sloped in two angles only, but occasionally the ends were also sloped, and the whole sometimes covered with elaborate ornament. A good plain example of this kind of covering is found on the historically interesting tomb of William Rufus in Winchester Cathedral (Fig. 16). In this instance the coped covering, which is devoid of ornament, is of smaller size than the coffin itself. Usually

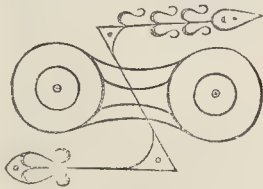


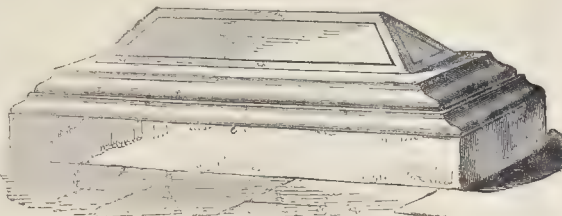
Fig. 17.

the ridge of the cope forms the stem of a cross, the foliated arms and branches of which slope down its sides. Specimens of these will be given in the course of these chapters. One of the most curious was discovered at Bakewell. The angles are carved into a cable-pattern, and on one side is a central band of interlaced pattern, dividing it into two panels, each of which is filled in with grotesque animals. The other side is also divided into two panels

filled in with "knob" work. It is of small size, and has probably, like that of William Rufus, been placed upon a coffin of larger

Fig. 14. *Large Stone.*

dimensions. In the same church, two other coped lids of the twelfth century, the one covered with zig-zag ornaments, and the other "roofed" as with tiles, are preserved.

Fig. 16. *Tomb of King William Rufus.*

Another of somewhat analogous character was found in the crypt at Bedale. Others occur at Dewsbury, York, and other places. One of remarkably fine character, in the

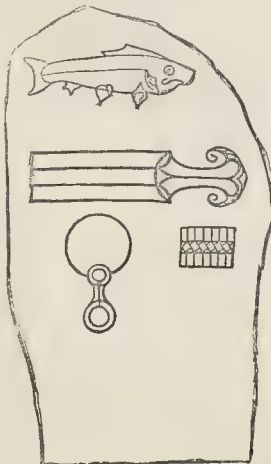


Fig. 18.

church of St. Dionys at York, is profusely decorated with grotesque animals, foliage, and interlaced work.

One of the finest, and at the same time one of the most historically interesting, examples, is the memorial slab to the Princess Gundrada, fifth daughter of William the Conqueror, and wife of William, first Earl de Warrenne, at Lewes. This slab, which has lost its lower extremity, bears an inscription so arranged as to form a border all around it, and also to divide

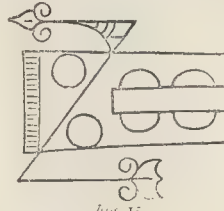


Fig. 15.

the slab longitudinally into two tablets. Each of these two tablets is filled in with an arcade of semi-circles springing from lions' heads, the spandrels and each of the arches being filled in with elegant foliage. Consequent upon the lower end of the slab being lost, the inscription is imperfect. What remains, however, is as follows:—

"STIRPS GUNDRADA DVCV DEC EVI NOBILE GERMEN INTVLIT ECCLESIS ANGLORV BALSAMA MORV MARTIR VIT MISERIS FVIT EX PIETATE MARIA PARS OBIT MARTHE SVPEST. PARS MAGNA MARIE O PIE PANCRA TI TESTIS PIETATIS ET EQVI TE FACIT HEREDV TV CLEMENS SVSCIPIE MATRE SEXTA KALENDARV IUNIT LVX OBVIA CARNIS IFREGIT ALABASTRV . . . ; which may be thus rendered:—"Gundrada, the

descendant of dukes, the ornament of her age, a noble branch, brought into the churches of England the noble balm of her virtues. O martyr to the poor she was (a Martha), for her piety a Mary. Her Martha's part is dead; her Mary's better part survives. O holy Pancras, witness of her piety and justice, receive mercifully a mother who makes thee her heir. The sixth of the kalends of June, a hostile day, shivered the alabaster of her

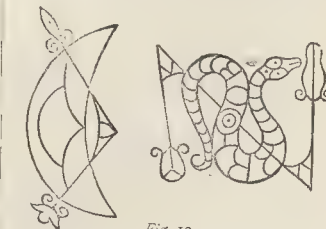


Fig. 19.

flesh. Here the epitaph, through the fracture, ends abruptly; but there can be no doubt that, when perfect, it contained some allusion to the soul, as the precious ointment contained in the alabaster box of her body, and corresponding with the *balsama morum* before introduced.

It may be interesting to state that in 1845 the leaden coffins containing the actual bones of the Princess Gundrada and

her husband, Earl Warrenne, were discovered on the site of the Priory at Lewes,

one was the word GVNDRADA, and on the

died in 1085, and the slab at Lewes, put up by the monks of that place, is supposed to



Fig. 20. St. Conall's Well.

founded by them soon after the Conquest. The ornamentation on these leaden coffins



Fig. 21. Drumgay Lake.

other WILLM: the bones were in a very

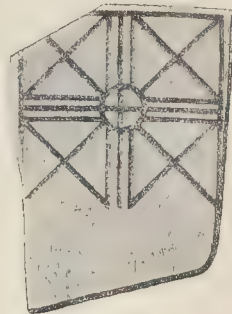


Fig. 22. St. Conall's.

date about 1250. Figs. 13 to 15, and 17 to 19,



Fig. 23. Dalkey.

was very simple, and consisted of a reticulated or trellised pattern, produced by

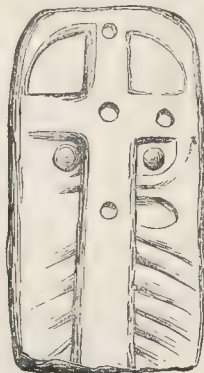


Fig. 25. Tullagh.

impressing a loosely twisted cord into the sand before casting the leaden coffin. On

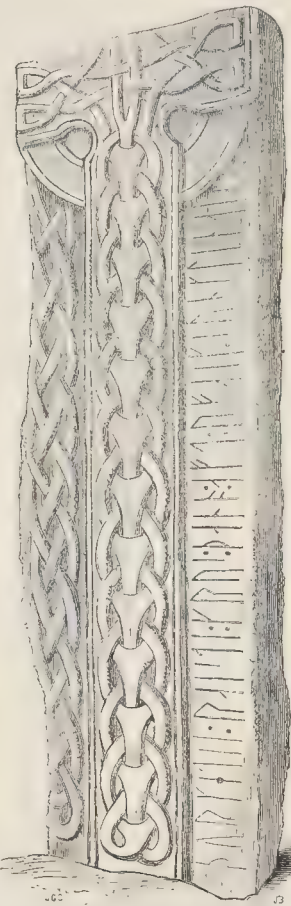


Fig. 26. Kirk Braddan, Isle of Man.

perfect state. The Princess Gundrada

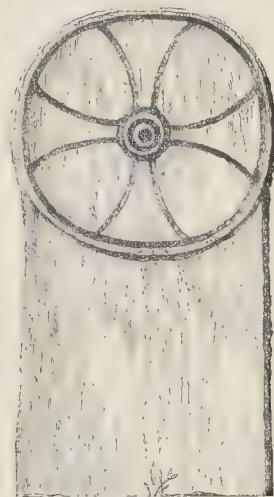


Fig. 24. Killaghtic.

are from Scottish, and Figs. 20 to 25 from

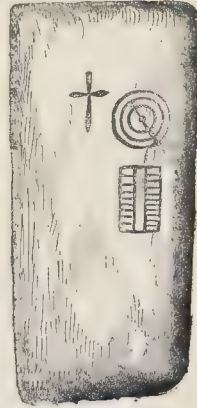


Fig. 27. Darley Dale.

Irish sculptured stones. To these and others I shall refer more fully in my next chapter. (To be continued.)

CHAPTERS TOWARDS A HISTORY
OF ORNAMENTAL ART.

BY F. EDWARD HULME, F.L.S., F.S.A.

VIII.

HAVING in our last chapter entered at some little length into the question of naturalism and conventionalism in ornamental art, and having, as we would fain hope, led the student into the right path, and furnished him with reasons and examples for his guidance, we found that these

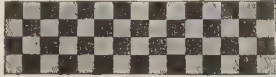


Fig. 1.

remarks of ours naturally led to the consideration of the principle of fitness as one of the guiding principles of the designer, and by no means one of the least important, since it opens out the whole question of the relation of Art to daily use: were it more studied, we should find the benefit in even the commonest things. At present the housewife buys a great tub of a jug without the slightest pretensions to beauty, in lieu of those that have certain claims to ornament, since putting aside the question of enhanced price, the one is a thing of utility without beauty, while the other, if beautiful at all, has frequently in its attainment sacrificed all consideration of use; the first, with its broad base and swelling neck, will stand where it is put, and can always be kept clean and serviceable; the other, with its flowing curves, graceful foot, and narrow neck, appears ready at any slight jarring to lose its balance; while its constricted opening effectually prevents the hand entering the vessel: hence it is beautiful in exterior and unclean within.

To be a designer it cannot be too clearly understood is to occupy a position higher than we associate with the word decorator, though the two terms are often used as if synonymous. Decoration is the clothing with beautiful form or colour of some object we desire thus to adorn, while design refers to the construction of any work both for use and beauty; the true designer will, therefore, consider the utility in the first place, and having realised the limitations thus imposed upon his fancy, will embody his idea as gracefully as these limitations will permit. Our

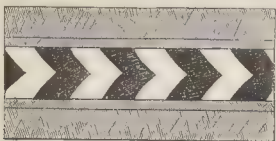


Fig. 2.

readers will gather from our previous remarks in discussing the amount of naturalism permissible in a design, that direct transcripts of natural forms form a marked instance of a violation of the law of fitness. One of the most selling things for a long time, though it has now given place to some extent to other extravagances of fancy, was a fac-simile of a horseshoe; a horseshoe for an inkstand, surrounding the glass bottle for the ink; a horseshoe of gold, and duly furnished with turquoise nail-heads, as a locket or a breast-pin; a horseshoe as a muslin pattern; in fact, for everything and everywhere, since, as it was everywhere alike meaningless and absurd, it could be used with the greatest freedom, no article or fabric being less appropriate for its display than another. This is a good, though lamentable instance, of that morbid craving for something startling that all must have known who have had anything to do with manufacturers. The question very naturally is, what will sell? The designer finds that racking his

brains for such ideas is far more profitable than the thinking out of graceful forms, since the manufacturer does not care to invest largely in what he fears may be unsalable, while the public, in turn, defend its purchases as being really the only things procurable: this state of things must of necessity remain until a more general appreciation of correct taste has spread amongst us, that is to say, until the majority, who will always be catered for because they are the majority, demand good taste. At present, those who would desire to surround themselves with graceful forms and objects correct in design and feeling, are in a minority, and consequently meet with considerable difficulty in gratifying their wish. Some little time ago we were asked our opinion by a lady of a purchase; we could only truthfully say that it was quite wanting in taste and fitness for its use, when the matter was at once clinched by the statement that it was quite the fashion. So long as this is the best argument, there can be no good Art; sometimes things may be better than at others, but as all alike rest on caprice, so the good will in itself be no better, nor the bad worse, in the eyes of the purchaser; wall-papers will still show us endless perspectives of Chinese pagodas, and race-horses at full speed on the tops of pins will continue to be stuck into shirt-fronts printed over with terriers' heads; or the terrier himself, fac-similed in earthenware, may have his head lifted off in order that the proud possessor of the brilliant idea may get at the internal store of tobacco. Another great difficulty arises from

the constant demand for novelties, since a man can hardly with much spirit throw his heart into the creation of things that, no matter how beautiful, will so shortly be under the heavy ban of being old-fashioned; thus fashion here again holds sway, as it is far less culpable to have six dresses in a season all equally outrageous in taste, than to keep to one or two that happen to be becoming. It is only just to say that within the



Fig. 3.

last few years rapid strides have been made in many directions, and while much is still capable of improvement, we can look back on the past and feel that the teachings of the various International Exhibitions have borne valuable fruit; a result that has also undoubtedly been still more furthered by the excellent schools of Art that are now established in all our great towns. The following extract from Redgrave's Report



Fig. 4.

on Design, as illustrated by the articles shown by British exhibitors in the first great gathering, that of 1851, will show that while much remains yet to be done, still solid progress has been made:—"Stems, bearing flowers for various uses, arise from groups of metal leaves, standing tip-toe on their points, and every constructive truth and just adaptation to use is disregarded for a senseless imitative naturalism. In the same way, and doubtless supported by great authority past and present, enormous wreaths of flowers, fish, game, fruit, &c., imitated à merveille, dangle round sideboards, beds, and picture-frames. Glass is tortured out of its true quality to make it into the cup of a lily or an anemone; not that we may be supposed to drink nectar from the flower, but that novelty may catch those for whom good taste is not piquant enough, and chaste forms not sufficiently showy. In fabrics where flatness would seem most essential, this imitative treatment is often carried to the greatest excess, and carpets are ornamented with water-lilies floating on their natural bed, with fruits and flowers poured forth in overwhelming abundance in all the glory of their shades and hues; or we may be startled by a lion

The theory of the disciples of the naturalistic school appears to be that, as natural forms are in themselves beautiful, they cannot but be pleasing when reproduced in Art. That this is a fallacy, however, our readers will, we trust, see, if they consider that in nature the animal or plant is fulfilling its proper functions, while in its reproduction work altogether foreign to its



Fig. 6.

associations is required of it; hence, however graceful the head and antlers of a stag may be when seen beneath the spreading beeches or amidst the bracken, it is a grave error of judgment to decapitate the animal and place its head between the bottles on an inkstand, using its spreading antlers as convenient pen-rests; however beautiful the chalice of the lily may be in nature, it is but degraded when from its counterfeit presentment a gas jet is made to issue. All ornament is but accessory; it adorns utility, and should not itself be the principal feature in the work; hence it is wrong, in place of a gas-jet with its appropriate ornaments, to substitute one of nature's loveliest flowers, the very type of purity, that in place of its delicate odour and all the charming associations of its life, it may breathe out fire and smoke. The eternal fitness of things is disregarded, and the result to all thinking minds is not unpleasant merely, but absolutely repulsive.

Fig. 17, an ancient Egyptian drinking-cup, based on the favourite lotus flower, is perhaps as near an approach to the natural floral form

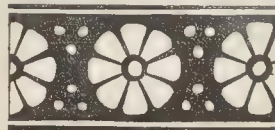


Fig. 5.

at our hearth, or a leopard on our rug, his spotted coat imitated even to its relief as well as to its colour, while palm-trees and landscapes are used as the ornaments of muslin curtains."

as the designer is justified in attempting. The original may be seen in the British Museum; it is about five inches high, of a dark blue green, the lines that define the forms being black and somewhat coarse in execution. We need not devote any of our illustrations to modern examples of want of fitness, as a little observation on the part of our readers will, we fear, soon enable them to detect examples for themselves; we may, however, in referring to Fig. 3, a silver cup of Flemish work, point out that in medieval times a certain quaintness and grotesqueness of fancy was at times allowed to run rampant. We may see this in the cup which we have figured: its use has been sacrificed, or at least greatly hindered, while the hampering cause is far more of an addition than an improvement, so that in forfeiting the useful the designer has not even succeeded in gaining the ornamental. The Murano glass is another good instance of perverted taste in the manufacture, as the forms it assumes are often such that the vessels could have been of little or no practical use, and



Fig. 7.

though on many accounts interesting, yet, since they fail in the most important feature, we must perforce consider them artistically as examples of a perverted ingenuity.

Fitness is not only to be studied in a considered and just conception of the use of the required object, but also as to how the adaptability of the material at command will influence the form, since some materials may be woven, others cast, blown, hammered, or revolved while plastic on a wheel. It is an error of judgment painfully to imitate in some antagonistic material the effect that might very naturally be produced in some more pliable medium; all sense of fitness is set at naught when forms are worked out in one material that belong properly to another; as, for instance, an elaborate attempt, faulty at best, but apparently very popular, to imitate



Fig. 8.

basket-work in earthenware. We have seen a butter-dish made exactly like a straw hat, the plaiting of the straw, the band of blue ribbon, being horribly real—the junction of the dish and lid being concealed by the ribbon. These things are in good taste and common sense no less than in the painful imitation of processes of weaving and plaiting in an inappropriate material, since no one would really have the milk brought up to table in wicker-work, nor the butter put under a hat; hence the more realistic effect, the more objectionable every way the result. The square stitches of wool-work, and their imitation in wall-papers and printed stuffs, is a parallel case; in the former the manipulation requires them, but to place the design in the latter cases under such a limitation of effect, thus imitating a process far less elastic than the case would permit, is a grievous error of judgment. We may see the same degradation of the material in the fictitious examples of mosaic, where the work produced in one piece is afterwards marked over with lines to represent the junctions of tesserae. The design should have immediate

reference to the material in which it is to be produced, that thus the capabilities of that material may be considered, and the maximum of good result obtained: not only should iron and earthenware, for instance, have their special adaptabilities considered, but the design that would be suitable for cast-iron must differ from that intended to be worked in wrought-iron; while oak and mahogany have each special characteristics of grain and surface that would make the

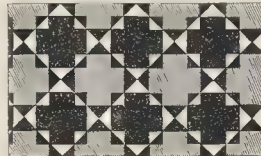


Fig. 9.

character of design that worked out well in one not so good for the other.

The fitness of ornament to its scale and position must also be considered, fine and delicate work and colouring being best seen when near the eye, and a larger and bolder class of forms being required when farther removed. Fitness of position, too, must be considered in what we may be allowed to call its moral sense, as the same ornaments could scarcely be used for a cathedral and a music-hall; a running band of hops and barley that we remember to have seen



Fig. 10.

carved round the door of a tavern had more of this quality of fitness in it there than it could have had in any other position. Fitness is considered when, in a fabric of a delicate nature, the ornament also is delicate; hence plants like the crane's-bill, *Cerastium Robertianum*, the hare-bell, *Campanula rotundifolia*, and many species of ferns, are especially suitable for muslins and such like fabrics. Plants grouped together in a design should be of one season with each other; the only exception to this rule



Fig. 11.

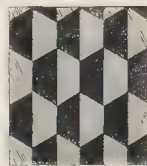


Fig. 12.

would be in the design for a calendar border, wherein all the seasons of the year might furnish their contributions, as the inner meaning would give a unity to the whole, and render it not justifiable merely, but especially appropriate.

Nature has ever been the great storehouse filled with boundless wealth of suggestions for the designer's service, and we shall see, as we proceed, that all the great principles of ornamental art find their counterpart in her works. If we seek for justifications of the use of sym-

metry, we find them amply in the crystals of the falling snow, the rays of the sea-anemone, the painted wings of the butterfly, as shown in Fig. 7, the corolla of the flower, the varied forms of the leaf. Repetition is seen in the whorl of leaves that surrounds the stem of the goose-grass, or the ring of petals in the primrose, anemone, or buttercup. Variation is no less clearly illustrated in the gradual transition of form in the leaves of many plants, the lower ones, as in the columbine, being full and rich in character, the upper small and simple in form; while in other plants the reverse is seen, the first leaves being simple in character, thence gradually merging into others deeply cut and full of beautiful suggestiveness of form. Contrast is seen no less distinctly both in form and colour; we see it in the smooth round scarlet berries and glossy green leaves of the holly, in the yellow and purple of the pansy flower; while not further to multiply such examples, we may, in conclusion, point out that the principle of fitness is equally well illustrated in natural examples. Fitness is the perfect adaptation of the form to the circumstances of the



Fig. 13.

plant's existence: thus the slender pea, too delicate to support itself unaided, is furnished with numerous tendrils, by means of which it climbs and rears its head amongst its sturdier neighbours; while the field-bean, an allied plant, being strong enough to sustain itself without any such adventitious aid, is without these appendages. The ivy climbing a wall is furnished with little root-like members, which, inserted in the crevices of the face of the stone-work, amply suffice to support it: while it is yet trailing on the ground, or when it has reached the summit of the wall, the rootlets being unnecessary, are not developed. The dodder, a slender parasitic plant, supports itself by suckers. We see the same principle again in the growth of the pine-tree, which, from the bleak localities, the bare mountain sides on which it flourishes, requires

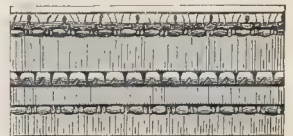


Fig. 14.

special modification. This is seen in the tall, slender stem, the absence of any heavy lateral ramification; the leaves are thin and needle-shaped, thus offering individually and in the aggregate but little hold to the force of the gale; while the roots, instead of striking far down, like those of most trees do in softer ground, stretch horizontally for a considerable distance just below the surface, making up by their large area for their comparatively slight hold of the rocky soil. In the case, too, of the water-buttercup, *Ranunculus aquatilis*, a common plant in most country streams, the upper leaves float on the water; these, therefore, are flat, and but slightly cut up into lobes, while the leaves that are submerged are cut into very fine, thread-like strips, thus offering no resistance to the water, their length merely turning in the direction of the current, no large surface, as in the case of the floating leaves, being offered to the action of the stream, as if so, the leaves would, by their constant resistance, tend to loosen the plant, and would themselves speedily be torn to shreds. We see the same characteristic filiform growth in the

sea-weeds that, exposed to the dashing and turmoil of the waves, have an equal need of special modification of growth. Fig. 13, an algal known botanically as the *Chondrus crispus*, is a fair illustration of this, though many other species are much more threadlike. The stems and leaves of water-plants being either flattened in the direction of the stream, or else triangular in section (see Fig. 16), furnish us with another illustration, both forms offering but slight resistance to the action of the water. This grand law of fitness not only holds sway in the vegetable kingdom, but is equally discernible throughout the whole extent of nature; thus the tiger's striped and brilliant-looking coat is really very similar in effect to the tall grass in which he



Fig. 15.

lurks, and only really becomes conspicuous when isolated from the natural circumstances of the animal's life. In the case of the penguin and apteryx, birds incapable of flight, all the bones of the skeleton are solid. In proportion as other birds enjoy the power of flying, so their bones vary in this respect, until, in the skeletons of the humming-birds and our English swift, birds almost constantly on the wing, every bone, down to the last joints of the toe, is hollow and permeated by air. Throughout the whole realm of nature the external form and the internal structure will alike be found to possess this great principle, for which we equally contend in all artistic work worthy of the name—fitness to the requirements of each particular case.

Another valuable feature in ornamental art will be found in the due use of the principle of contrast. Contrast may make itself felt in many ways; we may, for instance, have contrast of texture and surface, a feature that may often be seen in Perpendicular carving, where the foliage, so twisted spirally as to show alternately its upper and lower surfaces, has these still more emphasized by the one being tooled over, or



Fig. 16.

drilled, with an exaggerated effect of the pores, while the other is left plain. There may be contrast of general form, a principle very fully carried out in classic and mediæval mouldings, where rectilinear and curvilinear forms each gain by juxtaposition, and where, too, we may frequently find a richly carved moulding the richer in effect from being placed amongst simple mouldings and lines. There may be contrast of colour, as in a pavement of black and white marble, or the squares of a chess-board. A still richer effect is produced when both forms and colours are varied. This is a very valuable principle in designing, as it gives a greatly increased charm to any ornamentation. The first idea of a beginner desirous of richly decorating any surface—we will say, for instance, the side of a room—is to cover it all over with brilliant ornament, unlimited crimson and gold; but he soon finds that that will not do, but that by enriching some surfaces and keeping others back, by the use of strong colour in some parts, and delicate or subdued colours in others, in the use of bold and decided forms in one place, of delicate curves in another—in fact, in the use of that principle of contrast and due subordination that we are now advocating, he has got a far richer effect than before.

Hogarth, in his "Analysis of Beauty," writes as follows:—"When the eye is glutted with succession of variety, it finds relief in a certain degree of sameness, and even plain surface becomes agreeable; and properly introduced and contrasted with variety, adds to it more variety." while Sir Gardiner Wilkinson says,—"A whole



Fig. 17.

will serve to exemplify these remarks: it is the architrave of a Corinthian entablature. Our readers will readily notice the alternate bands of plain and enriched surface. The cornice of the same order is an equally good example of the matter in hand, plain mouldings and dentils being combined with the richer forms of the egg and tongue, and others. Many of the most famous temples of India positively lose in effect by the excessive richness of the ornamentation; the eye seeks in vain to relieve itself by dwelling amidst the redundancy of carving upon some plainer portion, as all alike is covered with decorative details, and the designers have thus defeated their own object. The same objection, in a less degree, makes itself felt in Moorish work; in a less degree, because though the mural disports themselves, when examined, frequently exhibit this excess of richness, and cause us to feel a want of repose, the effect, as a whole, is not so decided, as running round each room we have a mosaic dado of a much simpler design, and thus obtain the needful variety and subordination.

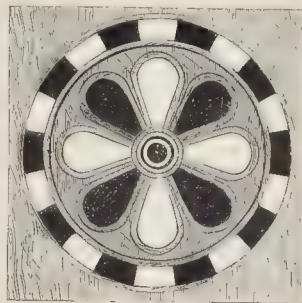


Fig. 18.

when overloaded with equal richness of detail throughout. This is still more important in a coloured building, where, if the whole walls, columns, and other parts, are covered with elaborate and coloured patterns, the eye feels a want of repose; and the same when a building

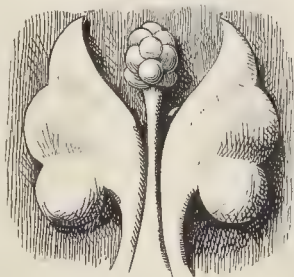


Fig. 19.

is covered entirely with sculptured ornament; the richly carved part not only requires an unsculptured portion in order that it shall not fatigue the eye, but is improved and set off by the contrast. Contrast is as necessary for effect in form, quantity of detail, and the position of lines, as it is in colour." Our 14th illustration

will serve to exemplify these remarks: it is the architrave of a Corinthian entablature. Our readers will readily notice the alternate bands of plain and enriched surface. The cornice of the same order is an equally good example of the matter in hand, plain mouldings and dentils being combined with the richer forms of the egg and tongue, and others. Many of the most famous temples of India positively lose in effect by the excessive richness of the ornamentation; the eye seeks in vain to relieve itself by dwelling amidst the redundancy of carving upon some plainer portion, as all alike is covered with decorative details, and the designers have thus defeated their own object. The same objection, in a less degree, makes itself felt in Moorish work; in a less degree, because though the mural disports themselves, when examined, frequently exhibit this excess of richness, and cause us to feel a want of repose, the effect, as a whole, is not so decided, as running round each room we have a mosaic dado of a much simpler design, and thus obtain the needful variety and subordination.

The value of contrast has been appreciated at all periods of Art; amongst the Egyptians, for example, we see it exemplified in the placing together of the slender and aspiring obelisk and the massive temple, with its long horizontal sky-line; while in the Assyrian remains we see it most clearly developed. Our 2nd and 18th figures are good illustrations of this; they are both derived from flooring-bricks in the British Museum, the colours employed being buff or green as a groundwork, with the forms sharply defined upon the ground in black and white. The Greeks were equally alive to its value, as we may see on observing the numerous anthemion forms met with on their pottery, almost all being based on the alternation of two dissimilar forms. We have in Figs. 1 and 5 two other ex-



Fig. 20.

amples from the same source, one a simple chequer of sharply contrasting colours, red and black, the other a *patara*, or floral device. Contrast of form alone, and its value, may be readily seen in Fig. 10, a capital from the Temple of the Winds. Fig. 20, a Norman example; Fig. 11, from a sculptured effigy of Gothic date; and Fig. 8, a piece of modern interlacing, are three good examples of contrast of form; in the first the rectilinear and curvilinear lines, the flat surface, and the raised; in the second, the central form, composed entirely of curved lines in its enclosure of straight lines; and in the third, the combination of straight lines, horizontal and oblique, with others strongly curved, being all contrasting features of distinct decorative value. The forms of nature, when studied and duly conventionalised, will supply much valuable material: as, for example, the white water-lily, with its central globular mass of petals, surrounded by its large and simple leaves; the hawthorn, when in flower or fruit; the fruit and foliage of maple or of oak. Fig. 10 presents us with a bold and good example, Norman, of valuable contrast of form, produced by freely conventionalised fruit and leaf forms. In Figs. 1, 2, 6, 9, 12, the forms composing the pattern and the ground are identical: in these cases the only way to develop the design is by variation of colour; while in Fig. 11 the principle of contrast is employed both in form and colour, the richest development of the principle. Fig. 15 is sketched from a bowl of Deruta ware, of the sixteenth century, in the South Kensington Museum Collection of Ceramic Art; while Fig. 4 is from a piece of Indian embroidery, a particularly pleasing example, as the alternate foliate and floral forms, raised in silver from a ground of crimson, have a very rich and beautiful effect.

SELECTED PICTURES.

THE ARQUEBUSIER.

J. B. Madou, Painter. J. B. Meunier, Engraver.

It is a rare opportunity afforded to us of presenting our subscribers with an engraving from one of the works of the veteran Belgian painter, John Baptist Madou, who is now in the seventy-eighth year of his age; his pictures are but comparatively little known in England; from the difficulty, it may be presumed, of procuring them, for in his own country they are eagerly sought after and greatly prized. Writing of this artist in 1866—having visited his studio at Brussels the preceding year—we remarked, "He unquestionably stands at the head of the *genre* painters of Belgium: his works, whether in lithography,"—of which he produced a very large number in the earlier part of his career,—“in water-colours, or in oils, show a power of composition, a truthfulness, and a delicacy of touch combined with solidity, that will bear comparison with the best that have come down to us from the old painters of the Dutch and Flemish schools."

Not until he had reached the age of forty-four did Madou attempt oil-painting; all his previous works were in lithography or in water-colours: hence it is that his pictures in the first-named medium are so few, while their scarcity adds much to their value. Visitors to the International Exhibition of 1862 had abundant opportunity of studying their character, for no fewer than nine of his best examples were hung in the gallery, contributed by the Duke de Brabant, M. Vander Donckt, and other distinguished collectors; or were lent by the Musée Royal, Brussels, and the Antwerp Academy: three of these nine we engraved, on wood, to accompany the notice to which reference has been made; the painter having himself allowed us to copy the original finished sketches, which he had in his possession at the time of our visit to him.

"The Arquebusier," as the monogram and date on the canvas show, was painted in 1860. The figure carries one's thoughts back to the time of Teniers, and Frank Hals, and Rembrandt, in some of whose pictures these Dutch and Flemish soldiers appear prominently; while, to come down to our own time, the famous French artist Meissonier has turned to admirable account their grim aspect and picturesque military costume. Madou's imaginary portrait will bear favourable comparison with that of any of his predecessors or contemporaries: it has a manly and resolute bearing, and is disposed in an attitude that shows to advantage all the most striking portions of his equipment and weapons, with the varied ornaments of the former. The picture, like the majority of the painter's works, is finished with great delicacy of manipulation, and is rich in colour.

We have mentioned Madou's productions in lithography: when he returned to Brussels, about 1821, after being employed by government in mapping out the frontiers of Belgium and France, lithography had then just found its way into the former country, and he set diligently to work in that medium, producing within seven years a large number of important illustrations. These included more than two hundred scenes of his native land, published in two volumes, under the title of "Picturesque Views in Belgium;" two volumes, containing one hundred and forty-four subjects, "Scenes in the Life of Napoleon;" "Scenes in the Lives of Dutch and Flemish Painters;" "Scenes of Society," &c., &c.

THE PICTURED EAST.*

THE illustrations of this very remarkable work—the descriptive narrative of Count de Beauvoir's travels round the world—commend it to our special notice, and might be taken as an effective guarantee of the accompanying text, which has not only won a full and rapid continental renown, but further, from England, the speculative test of translation.

Apart from nine maps, we have here *one hundred and seven* woodcuts, in which masterly design is combined with photographic precision and a thorough accomplishment of execution. In a word, its conjoint literary and artistic merits make it, in its own way, the book of the year. The circumstances under which it was written impart to it a special interest, and also afford a sound responsibility for the high tone of its pervading treatment.

The writer, Count de Beauvoir, one of the youngest men who have achieved early literary renown, happened to be on terms of closest friendship with the Duke de Penthièvre, son of the Prince de Joinville (who has won the name of sailor from a six years' service in the American navy), and accompanied him in the proceeding of circumnavigation, of which we have here the record. When he sailed from Gravesend, on the enterprise, he was but in his twentieth year. Precocious ripeness and intellect, made practical by severely extensive education, could alone have invested him with the honour of being the annotator and commentator of the expedition. The happy result is, that we find here no trace of feebleness or immaturity of thought, but, on the other hand, are charmed with the vivid freshness of young susceptibility—an unweaned spirit of minute inquiry, combined with sound judgment and a faculty for discussing, with transparent facility, the most serious questions of government administration and financial statistics.

The recognition in all quarters of the Prince's quality—how potent a passport!—and his amiable reception in the highest quarters, secured the fullest and most prompt opportunities for the application of his young friend's facilities.

In the first instance, this is exemplified in our own Australian region, where he recognised freedom and steady civic progress happily united—where he and his companion enjoyed all the wondrous excitement of the chase in the unreclaimed wilderness, and where he learned to estimate the stubborn energy, intelligence, and perseverance, with which the squatter endures, for years, the trials of an almost savage life, to watch the gradual increase of his flocks and herds, until, at length, his tribulations are recompensed by an ample independence. Here we have, at once, brilliant powers of scenic sketching and severe statistical inquiries worked out with thorough clearness and vigour. Six-and-thirty faithful woodcuts illustrate this opening portion of the work.

From Australia and its civilisation—offspring of the far west—the travellers are rapidly borne to the most striking presentment of timeworn and monotonous Oriental modes of life, in the Equatorial hotbeds of Java and Siam, on to the ponderous oddity of China and the contrasted spirited singularity and prepossessing idiosyncrasy of Japan. The prestige of the Prince's recognised station, which was sustained by the Dutch resident authorities of Java, served as a resistless passport to every quarter. Where royalty all beshowered upon with barbaric pearl and gold, is a caricature divinity, before which all crouch to the earth and kiss the dust, the illustrious stranger was received on something of equality, and all the grandeurs and farcical formalities of Court-show were played off before him. On every side scenes of extreme singularity—not excepting (*mirabile dictu*) a display of the inmates of the harem—surprised the wondering curiosity of him and his two attendant friends, and severely tried their gravity. To all this, the reader is made a party, by the sparklingly vivid pen of the Count, and by excellent auxiliaries of photograph and pencil.

* Voyage autour du Monde, par le Comte de Beauvoir. Published by H. Mon, Paris.

He describes also, with an artist's fervour and feeling, the scenery, rich and grand, of this tropic land, with its plains of teeming produce, its comparatively savage mountains—the range of the rhinoceros—and its luxuriant woodland, under the foliage of which the natives construct their houses and defy the radiance of the zenith sun. These embowered retreats, moreover, extend laterally along those "arroyos" or traffic canal lines, "long drawn out," which the Dutch settlers would have excavated by the hundred, in remembrance of their homes by the Zuyder Zee, had not the Malay population already brought them into existence by the thousand.

Thus, observes Count de Beauvoir, the instincts of the white man of the north and of the tawny Equinoctial come into coincidence. The first navigators and the first pirates in the world carve out their countries into numberless islands and canals, which become the veins of circulation for their entire commercial intercourse. Ashore and under the foliage shade, numberless traders, with girdles of every brilliant colour tightened round their loins, circulate, in that trotting action so uniquely Indian, gesticulating, shouting, and laughing in hearty peals. A crowd more picturesque, more merrily animated, more stunning in their clamour, could not be conceived—a tessellation of bright tints—incredible contrast of expression and a general aspect of rampant comedy.

We cannot linger here over the masterly review which our traveller presents of the condition of the agricultural population of this country and the cruel *corvées* system, introduced by the Dutch, to compel productive harvests by labour never intended by Providence, in this intensely tropical furnace.

The "Arroyo," so brilliantly illustrated, leads us on to Siam, where the same luxury of aquatic transit is relished, cherished, and indeed carried out on a much more extensive scale.

In a word, the metropolitan city of Bangkok, in which our travellers only sojourned some seven days, was found to realise, in amphibious character, an exaggerated Venice of the East. Seen from an elevation, it appeared to them to surpass, for striking aspect and grandeur of effect, all scenes they had ever beheld. Thousands of floating houses, drawn up strictly in lines, with roofing singularly *bizarre* in form, lay upon the bosom of the Me-nam (mother of waters), while the intervening—not streets, but canal highways—were traversed by thousands of light pirogues, the facies and omnibuses of Bangkok. All this is overlooked by the royal quarter, on *terra firma*, with its creneled walls and bright coloured towers. Here hundreds of pagodas shoot to the skies their gilded spires, intermingled with crowded domes of enamelled porcelain and gleaming glass. Amongst these looms up in special state "The Pagoda of Buddha's Foot," which Count Beauvoir deems to be the greatest structure in the East of that class. From the vast range of scintillating roofing the sun's rays stream as from a prodigious prism, and the eye seems to recognise a panorama of porcelain cathedrals.

The country immediately close to this extraordinary capital, was found, by our travellers, to be as fertile as, but less picturesque than, Java, the people both of town and country similar to the islanders in chronic indolence, and equally proficient in the languid life of *dolce far niente*. They want but little food, nor find that little difficult to coax from the rich seething soil. From both the Chinese carry off all the advantages of intelligent, extensive commerce.

The influence of the De Penthièvre title again threw into revelation the Royal residence and its mysteries. The party beheld the white elephant encircled by crawling worshippers, and, moreover, the regiment of eight hundred Amazons who guard the throne—both these subjects are admirably illustrated—and, finally, they had to felicitate themselves upon an interview with King Samedetch-Thra-Paramek-Maha-Mongkut. On their arrival at the entrance to the throne-hall, the King came forward to meet the Prince, passing through a dense range of Mandarins crouching in attitude and aspect of profoundest reverence "for the object of their absolute adoration, and upon whose visage they dare not for an instant turn their eyes."







MR. ARGENTINE.

"His Siamese Majesty is preceded in his advance by a dozen of his children, who are truly of ravishing piquancy. Their heads are shorn, except on the tip-top, from whence springs and falls a slender lock, wreathed with a garland of white blossoms, and sustained in their place by pins of sapphire. Their naked breasts are embellished with numerous collars of precious stones; their waists are encircled with silver tissue, and silken belts of rose and blue tints dangle beneath them. Finally, seven or eight large rings, from which hang knotted

bunches of rubies and other gems, glitter round their ankles. Such are those pretty pets, whom the Sultanas have bedecked as a body-guard. One of them carries a cigar-box—another the King's state sabre—this one a seven-storied parasol—that a golden spittoon. They enter trippingly, and recognise us with the prettiest of smiling salutes."

What a contrast between the Asiatic cherubim and the old King! whose withered face is garnered beneath a gold pyramidal crown, and whose skeleton limbs tremble under the weight

of tissue robes and numberless precious stones. His Majesty the King of Siam, in his sixty-third year, is ugliness personified, and leans strongly to monkeyhood. But he plumes himself upon speaking English, and the travellers acknowledge to have understood one word out of every ten that he uttered! He also takes pride in a progeny numbered by the score, of which the seventy-seventh sprig of divinity is faithfully depicted in the accompanying engraving.

This brief introductory interview was followed by another of some hours' length, wherein His



"Un Arroyo"—a Watercourse at Bangkok.

Majesty familiarised his visitors with all the mysteries of his palace—giving them even a glance at his harem. He also afforded them an opportunity of learning to esteem in him political views of a liberal and ameliorating tendency, for which they had not been wholly prepared. After a rapid glance at what might be deemed a very museum of singularities in the floating capital, they were again afloat, and up, by Malacca, to Hong Kong and the Celestial Empire. The illustrations of these quarters are strikingly truthful, and, therefore, the more

satisfactory, inasmuch as they are, in that quality, extremely rare. The Prince and the Count had the opportunity of enjoying an interview with the truly regenerating statesman, Prince Kong, and of estimating, in some degree, how European ways are struggling forward to subvert the stolid absurdities of the old *regime* of this flowery land.

From China, the transit to Japan is direct, and there all the warmer sympathies of the travellers are quickly awakened, and after considerable familiar intercourse, thoroughly sustained. The enterprise and vivid activity of this people, their

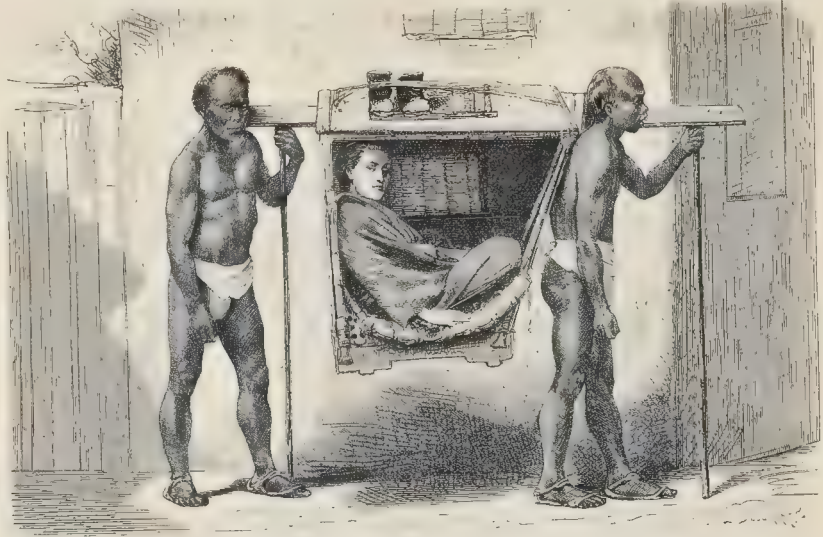
natural amiability, which reminds one of Captain Hall's Loo-Choo islanders, their singular variety of costumes, from the all but nude, to the utmost elaboration of drapery, in the highest classes of females, are sources of great amusement and surprise to the European. A common mode of travel is admirably illustrated in the annexed woodcut, in which is depicted a Japanese *quon-dam* sedan-chair.

All of us are aware of the great struggle now progressing in Japan, between the parties of the sacred chief, the Mikado, by whom all Euro-

pean ameliorations are being zealously introduced, and those of the Taikoun, long the usurper of the actual government functions, sustained, as he is, by the feudal, aristocratic, and powerful Daimos, who dread their own loss of

dominant position in the advance of novelties. From the latter party, hostility to the European becomes an article of faith, to be sustained on every favourable occasion by the murderous assaults of the two-sworded gentry. This topic

is carefully developed in these pages, and with more animation, inasmuch as the lives of the Count and Prince were seriously imperilled by the violence of the adherents of the Daimos. How greatly this ruffianism is discordant with



The "Kago"—a Japanese Sedan.

the natural temperaments of the people will be found exemplified in much detail of the most agreeable kind in this work.

"They are," says the Count, "a thoroughly cheerful, laughter-loving people; each word we utter and our slightest movement afford them

harmless amusement. The young girls approach us in the levity of costume, which we have noted, to examine our watches, to feel the substance of our dresses, to mark the speciality of our shoes, and when we maltreated their language a little too daringly, peals of laughter burst

from them, like an explosion of gunpowder." Thorough cleanliness, in house and in person, is one of the signal distinctions of these people. Several graphic illustrations of their pretty and picturesque cottage-dwellings, the roofs of which are uniquely embellished with flower plants,



The King of Siam's Seventy-seventh Son.

are presented to the reader of the volume. On the whole Count de Beauvoir's picture of Japan is worked up with singular brilliancy of effect and a very strong contrast of incidents. As usual, it combines the sparkling pleasantry of the writer with serious and lucid inquiry.

From Japan, the travellers took a direct line across the Pacific to Sacramento, whence, after a short stay, to which we are indebted, *inter alia*, for a faithful, well-contrasted portrait of that imperial chief of trees the *Wellingtonia Gigantea*, they became homeward bound by *Terra del*

Fuego, and so, touching at New York, to Fair France and Havre. For the publication of this noble work, in all its richness of pen and pencil, there surely is a European debt of acknowledgment due to the eminent house of Plon.

LIVERPOOL AUTUMN
EXHIBITION OF PICTURES.

The Liverpool Corporation, with a desire to promote the interests of Art, and add to the culture of the inhabitants of that town, have, for the last three years, held an Exhibition of Modern Pictures, in a suite of rooms admirably adapted for the purpose in the Free Public Library and Museum, William Brown Street. Many were disposed to cavil at a Corporation undertaking such a work, and not a few were ready to prophesy that failure would be the result. Past and present experience certainly puts to confusion such ill presages, for not only have two most successful Autumn Exhibitions been held, but the third, opened on Saturday, Aug. 30, for a "private view," and to the public on Monday, Sept. 1, is equal, in all Art respects, to its predecessors, while it promises to be as successful from a pecuniary point of view. Of provincial exhibitions it is one of the best, if not the best, of this season. One leading feature of the exhibitions at Liverpool is the absence of "loan" pictures, all being sent for sale or exhibited by the artists themselves.

THE ROYAL ACADEMY.

One of the most striking pictures in the Exhibition is that by F. Leighton, R.A., painted expressly for the Exhibition, as was his 'Weaving the Wreath,' of last year, which readily found a purchaser. This year his picture is entitled 'An Antique Juggling Girl' (66). It is very warm in tone, and displays to perfection all that is lovely in the female form. The picture represents a female figure uncumbered with garments save a gossamer trifle, standing erect with her head thrown back and tossing the balls in the air after the fashion of jugglers; the background is an orange-tree burdened with fruit, which shows itself on each side of the picture, the centre just behind the figure being a splendidly painted light screen. The flesh tints of the picture, the marvellous fidelity of anatomy, the lovely face, so correct, in spite of the foreshortening, the exquisite grace of the pose, all show a work little short of perfection. The accessories of the picture—her fallen crimson robe, the leopard-skin on which she stands, the playthings with which she performs, are wonderfully rendered. P. F. Poole, R.A., exhibits his exquisite picture 'The Wounded Knight' (313), which breathes forth a poetical story so truthful and real that any description or title to the picture is quite unnecessary. G. F. Watts, R.A., has a splendid portrait of the Rev. James Martineau (74), painted for Mr. Martineau's late students. It is a capital likeness, but above all, a fine work of Art, and is much admired. C. W. Cope, R.A., exhibits his Academy-picture, 'Parting Words.' P. H. Calderon, R.A., is represented by a picture of 'Mary, Queen of Scots, at Lochleven Castle' (59), which should not be left unsold. F. R. Lee, R.A., also exhibits one of his pretty woodland landscapes (63). J. Pettie, A.R.A., has a characteristic picture entitled 'At Bay' (165), a work well executed, and also highly amusing.

SOCIETY OF PAINTERS IN WATER-COLOUR.

The old society is well represented in the Exhibition. Walter Goodall has two splendid drawings, (57) 'Far from Home,' and (627) 'School in the Cloister,' which became the property of a local collector. A. D. Frapp exhibits (653) 'From Over the Sea,' and (468) 'The Empty Wain,' specially painted, and which is sold. 'The Pescheria, Rome' (36), by E. A. Goodall; two fine drawings, by Fred. Tayler (582 and 675), and a large picture, 'The Culver Cliff, Isle of Wight' (48), by E. Duncan, also find places on the walls. A. W. Hunt has a splendid landscape (310), 'Looking down the River.' Basil Bradley exhibits a very large drawing, 'Oxen ploughing on the Downs, Surrey' (884), which commands much attention. The late W. W. Deane is well represented by several choice drawings and three large oil-paintings, the principal one having found a purchaser. Besides those already mentioned there are specimens of the following members of the society: Colling-

wood Smith, G. Harrison, J. W. North, P. J. Naffel, J. Callow, W. Callow, A. Goodwin (two charming drawings), R. W. Macbeth, F. Smallfield, Jos. Nash, V. Bartholomew, W. Collingwood, W. M. Hale, A. P. Newton (two expressly painted), and H. C. Whaite.

INSTITUTE OF PAINTERS IN WATER-COLOURS.

H. B. Roberts's two drawings, 'Rustic Vanity' (714) and 'Hark, hark, the Lark!' (682), are among the chief favourites of the works sent in by the members of the Institute. Thomas Collier's (546) 'The Snow-Storm passing over Black Mount,' is a splendid drawing, showing great breadth of handling and a fine conception of atmospheric effects. J. Mogford sends three drawings; two, (493) 'Mont Orneil Castle, Jersey,' and (662) 'Tarbert Castle,' finding purchasers. J. M. Jopling exhibits 'Between ye Parts' (526) and 'Between ye Acts' (874), both sold; also 'Joan of Arc' (897). H. G. Hine has two drawings in the Exhibition, both splendid specimens of this artist, (467) 'At Peveril Point, Swanage,' and (640) 'On the Downs, near Lewes.' Numerous other members and associates contribute.

ROYAL SCOTTISH ACADEMY.

This Academy, through a number of its members, contributes some very fine works. James Cassie's (103) 'Along the Sands at Low-water' is a fine specimen of shore-painting with cattle. G. Hay has painted a very clever picture of a 'Girl on her Way to School,' which was marked sold at the "private view." Clark Stanton sends three good drawings, the largest (498), with no title but two lines of poetry, being very clever, and just sufficiently varied from his usual female figures to make it more interesting than his late drawings have been. W. Beattie Brown, J. A. Houston, W. Paton, A. Penigal, and W. S. Watson are all exhibitors.

ROYAL HIBERNIAN ACADEMY.

The Hon. Lewis Wingfield, R.H.A., exhibits the largest picture in the Exhibition. Whether it deserves the prominence given to it is a matter for criticism, but its size alone we presume required that it should be treated differently to others, so it has a conspicuous place in the vestibule. It represents 'The Love that endureth, and the Love that fadeth away' (403), but which is far from intelligible. Some say it is human love *versus* divine love, others that it is the love of a lover contrasted with the love of a mother. However, the picture appears to represent a gay cavalcade or wedding-procession on one side, and on the other the porch-way of a church, on the steps of which stands a sister of mercy embracing a young man evidently in deep sorrow. The drawing is spirited and the colouring fair; altogether the *tout ensemble* of the picture is not unpleasing, though it possesses some artistic defects. A. Burke has one or two cattle-pieces in the Exhibition; E. Hayes, a splendid marine-piece (599); and W. Osborne, quite a variety of small works, representing all kinds of dogs. Besides these the R.H.A. contributors are J. R. Marquis, A. Nicholl, C. W. Nicholls, and B. C. Watkins.

METROPOLITAN ARTISTS.

The well-known artists of the Metropolis are nearly all represented on the walls of the galleries, and several pictures are exhibited for the first time; many, indeed, being specially painted for the Exhibition. E. C. Barnes's 'Scarlet Letter' (134) is very popular; so is Mark Anthony's 'Evensong' (152), thought by many to be the finest picture in the Exhibition. W. J. Calcott's two fine sea-pieces are much admired. C. Calthrop's 'La Levie de Monseigneur' (280) is a splendidly-finished work. F. J. Cotman sends three very clever pictures for so young an artist. There is one work of the late William Davis, 'The Cornfield' (335), which we are glad has been sold. Walter Field's 'Come unto these Yellow Sands' (105) is conspicuous for its crispness, life, and brightness. W. Gale shows two pictures, 'Companions' (96), and 'Abraham sending away Hagar and Ishmael' (247). C. E. Perugini's 'Pair of Friends' (297) soon found, as it deserved, a purchaser. V. Prinsep is represented by two fine works, one 'The

Gaderine Swine' (330); the other, 'Leonora di Mantua' (188), not previously exhibited, and which commands general attention. The figure is of heroic proportions, and the yellow robe in which it is attired, with the green bodice, could only produce the effects they do in the hands of a perfect master of his art. That the picture is in character most voluptuous none can dispute, but that it is a splendid picture, most desirable for a large gallery or town-collection few will deny. It is hoped that Liverpool may retain this work, and that it may find a place in the proposed permanent gallery of Art. As a study for students, both for form and colour, few pictures in the Exhibition excel it. C. N. Hemy is well represented—'Whitby Harbour' (62) being the best of his three works. W. J. Hennessy exhibits a picture, 'The Golden Hour' (141), which, we understand, was specially painted for the Exhibition. A. Legros exhibits 'The Barricade' (224); and A. Durer Lucas, several flower-pieces, very clever, all of which were sold at the "private view." B. S. Marks is to the fore with two philanthropic pictures—one, 'The Dock' (95), one of the cleverest bits in the rooms; the other, 'A Plea for Education and Employment' (106). 'Good-bye! God Bless You!' (329), by P. R. Morris, is one of the gems of the Exhibition, and readily found a purchaser. J. W. Oakes is well known in Liverpool—if he be not a local artist—and he exhibits three works that cannot fail to enhance his reputation, especially his splendid picture, 'Mountain Stream—Glen Derry, Aberdeenshire' (179), which is quite Turnersque in its grandeur, but free from all plagiarism in its bold conception and excellent manipulation. F. Sandys exhibits his 'Lily Maid'; R. S. Stanhope, 'Andromeda'; and F. W. W. Topham, three fine oil-pictures.

Among the water-colours are to be found some very choice drawings from artists not already mentioned. Harry Hine exhibits three good works, which have been sold. Joseph Knight's 'Evening' (552) is one of the gems in the water-colour room, and displays a power of colour and a feeling that bespeak a high place for this rising artist. H. Macallum has two drawings on the walls; 'Digging for Potatoes' (667) being very characteristic and clever. T. R. Macquoid exhibits several drawings of equal and high merit. Mrs. Champion's 'Prayer' and 'By the Wayside,' have both found purchasers. There are also specimens by J. J. Bannatyne, W. R. Beverley, H. Birtles, Madame Bodichon, G. F. Brewtnall, H. K. Browne, R. Frier, F. Huard, J. J. Richardson, A. L. Vernon, C. Rossiter, Tenniswood, Talfour, Wainewright, &c.

LOCAL ARTISTS.

That provincial exhibitions are a stimulus to local Art, has been made manifest by the exhibitions held here, in each of which it has been well represented, and in the last appears to far greater advantage than in the former ones. To Mr. John Finnie must be given the palm among the local oil-painters, his splendid landscape, 'In the Vale of Clwyd, looking towards the Great Ormeshead' (87) for truthfulness to nature, warmth of tone, and poetic feeling, standing out in great prominence amidst the contributions of the year; while his smaller picture, 'On the Thames at Goring' (143) is equally successful, though from quite a different standpoint. Mr. R. P. Richards is following hard upon Mr. Finnie in local reputation, and his picture, 'Gold and Silver' (229), at once lifts him into a high place among landscape painters. The realistic tone given to the water—still and running—in this picture is very fine; while the light and shade are charmingly rendered, and the manipulation of the whole is deserving of high commendation. We would, however, recommend this artist to pay more careful attention to the "effect" of foliage. G. H. Garraway increases his reputation year by year, yet is rarely happy in his choice of subject; whatever he paints is true and clever, but still beauty and point and interest are also necessary in a picture; or at all events, one or the other of these. His 'Lyonnais Beggar and his Daughter' (129) is remarkably clever, but dreadfully dull as a picture of interest. The same must also be said

of his 'After the Performance' (176). 'In Winter Twilight' (44), by William Eden, is very clever, and far exceeds his previous works. W. J. C. Bond exhibits two very good pictures, free from his usual extraordinary colouring. 'Fishing-Boats in a smart Breeze' (237), and 'View in Cheshire' (450). T. Huson's large landscape, 'Mist in a Scotch Glen' (208), soon found a purchaser: it is a very excellent work. Jessie Macgregor has three oil-pictures in the Exhibition; the principal one, 'Grief' (242), being remarkably clever and full of power. John Robertson's portrait of 'James Aiklin, Esq., J.P., the Father of the local Bench of Magistrates,' is a fine likeness. Mrs. Ensor, W. W. Laing, whose 'Vintage' (352) is quite a gem, J. C. Salmon, H. H. Stanton, W. H. Sullivan, B. B. Wadham, &c., all display good work, proving that local Art can and does hold a good position. Among the local water-colour painters, Mr. W. L. Kerry stands prominently forth. This artist is not unknown in metropolitan Art-circles; but has painted far too little, devoting himself to teaching in connection with the Royal Institution, the principal local educational college. From the works exhibited last and this year by this artist, it is quite certain that he should devote all his time to painting. He possesses a breadth of conception, combined with such softness of tone, as cannot fail to please from the intrinsic merit of such qualities. This year his contributions number five; and though not at all "popular," but really artistic works, all but one have been "starred," showing an appreciation on the part of collectors highly creditable. His 'Valley of the Ogwen' (503) depicting a cloudy day and the coming of a storm, is simply marvellous, considering that it is only a large sketch, and makes no pretension to be a finished drawing; while his 'The River' (647) is charming, from its quiet beauty and its placid serenity and softness of tone. His smaller works, 'The Moss Formby' (670), and 'Richmond, Yorkshire' (826), deserve high commendation. William Collingwood exhibits several beautiful drawings of Alpine scenery, in which this artist seems quite to revel; his principal drawing, 'The Gorner Glacier, Valley of Zermatt, Switzerland' (837) is a most powerful work, the atmospheric effects, light and shade, and fidelity to nature, stamp it at once a great picture. It was sold at the "private view," and we quite envy the possessor of this fine work of true Art. Mr. W. J. Bishop—an old local favourite, who can paint splendidly, but devotes himself chiefly to other pursuits—exhibits several pretty bits; his 'Old Dove-house at Parcian, Anglesea' (700), only making every one wish he would devote more time to Art than he does. He is always true, and his drawing always correct. A. Hartland, a new name in local Art, is rapidly advancing in reputation. Two of his drawings, both very differently treated, deserve the highest praise—'Lakes of Killarney' (881) and 'Evening on Loch Corrib' (790). Sam. Pride, from whom much was hoped, makes no advance this year. He seems to have got into a dreamy style of colouring, which quite spoils his drawings. They lose in power and breadth all that some may suppose they gain in colour. It would be well for this artist to change his locality of sketching; for he would appear to be an "out-door" painter, and so try and kill the mannerism of colour which has marred all his drawings this year, unless we may except (794) 'Bridge, near Capel Curig,' which is decidedly the most natural. John Pedder improves; his 'Betws-y-Coed Church' is a very good drawing. Two new names, C. W. Girvin and J. Freeman, both show much talent; one will be much surprised if these artists do not make rapid progress in reputation. C. H. Cox, a well-known amateur, exhibits two very good drawings: 'A Winter Morning on the Mersey' (633) ought to have been marked sold, it is so clever. Mrs. Pauline Walker shows several little gems (839), 'Wild Ducklings' being both clever and amusing. Miss Beatrice Meyer, E. Pugh, D. Woodcock, &c., all maintain their local reputation.

FOREIGN ARTISTS.

Several foreign artists are among the exhibitors, and the works sent by them are in most cases highly creditable. J. B. Corot's (341)

'Joinville-sur-Maine' is one of the best specimens of this sketchy, indistinct, but really suggestive painter. Henri Bource exhibits two fine pictures—(418) 'There's Father!' being especially good. D'Aubigny has one, 'Sunset in Holland,' very clever and characteristic. C. J. Grips, J. Jonkind, G. Rosiere, J. B. Van Moer, and Verheyden are among the contributors. A fine landscape, by Vertunni, of Rome, divides the honours of the vestibule with Wingfield's picture. M. Tenkate has one of his usual pictures of 'Children at Play.' Several choice little sketches in oil, by A. Oberlander, of Munich, find admirers. They are undoubtedly exceedingly clever and well worked out. Fortuny exhibits two etchings, and A. Ballin also two.

THE SCULPTURE.

This department of Art is neither varied nor choice. W. Wood's 'Captive Maid' is decidedly the best. It is very soft and simple, having a tone of life which is quite delightful to see. G. G. Adams's 'Ruth' is not without many admirers; nor is Gefowski's 'Giovannini.' A. Bruce Joy exhibits several medallions, but they seem very hard and cold as portraits; still (1039) 'Mrs. Scott Siddons,' and (1050) 'Professor J. J. Stokes' are remarkably good. His bust of The Rev. Clayton Greene, M.A., is full of character and well executed. There are several statuettes and busts of the late S. R. Graves, M.P., none of them particularly good, as all lack the genial expression and quiet repose which characterised Mr. Graves at all times. That by Fontana, which is to be executed in marble and placed in St. George's Hall, is undoubtedly the most successful and the best of those exhibited. A splendid bust of 'An Artist' (well known in local Art-circles) by J. A. P. Macbride, shows the artistic power and talent of the sculptor to be of a very high order.

THE SIREN AND THE DROWNED LEANDER.

FROM THE GROUP OF SCULPTURE BY
J. DURHAM, A.R.A.

IN the Royal Academy of last year this work attracted much and deserved attention as it stood in the Central Hall. Following the title as printed in the catalogue, appeared this explanation of the subject:—

"The legend is, the Siren became enamoured of Leander, and evoked the storm that drowned him.

'There he lies, his head across my knees,
And lips more chilly than the chilly waves.

She says 'tis love hath bribed her to this deed,
The glancing of his eye did so bewitch her;
Oh, bootless theft! unprofitable meed!
Love's treasury is sack'd, but she no richer.'"
HOON.

The legend, as here set forth, whatever its origin, is only another version of the story told by the old Greek poet Musaeus, of Hero and Leander, an excellent translation of which, by Mr. Edwin Arnold, was noticed in our columns very recently.

In the design of his group Mr. Durham has almost literally carried out the idea contained in the first two lines of the above quotation; the head and shoulders of Leander rest on the lap of the siren who tempted him to his death: she, throwing back her long tresses, gazes on the pallid face with deep earnestness, not unminged with melancholy, as if to recall the life she was the means of destroying. The attitudes of the two figures, as the sculptor presents them, almost necessarily entail much difficulty in the arrangement of the lower limbs of both, conjointly with the arms of Leander; but the sculptor has most adroitly given to them almost equal balance, in the eye of the spectator, by their distribution, and has relieved what-

ever monotony of lines there would otherwise have been by the position of the siren's right arm, which supports the dead youth's body. The whole conception of the group shows originality of thought, while portions of it are eminently beautiful.

The work, as exhibited in the Academy, was only in plaster; and it is from this model our engraving is taken: when it comes to be executed in marble, there is no doubt the sculptor will carry out still further many points of excellence which are little more than indicated in the plaster.

We have hitherto known Mr. Durham principally as the author of many fine statues, and of groups of children at play: but in this 'Siren and the Drowned Leander,' he has aimed far higher, and so successfully, as leads us to hope he will be encouraged to persevere in the new path upon which he has entered.

His mind is of a very high order. Very few sculptors of our age so happily combine grace with power. In all his productions, including his admirable busts, there is ample evidence of genius.

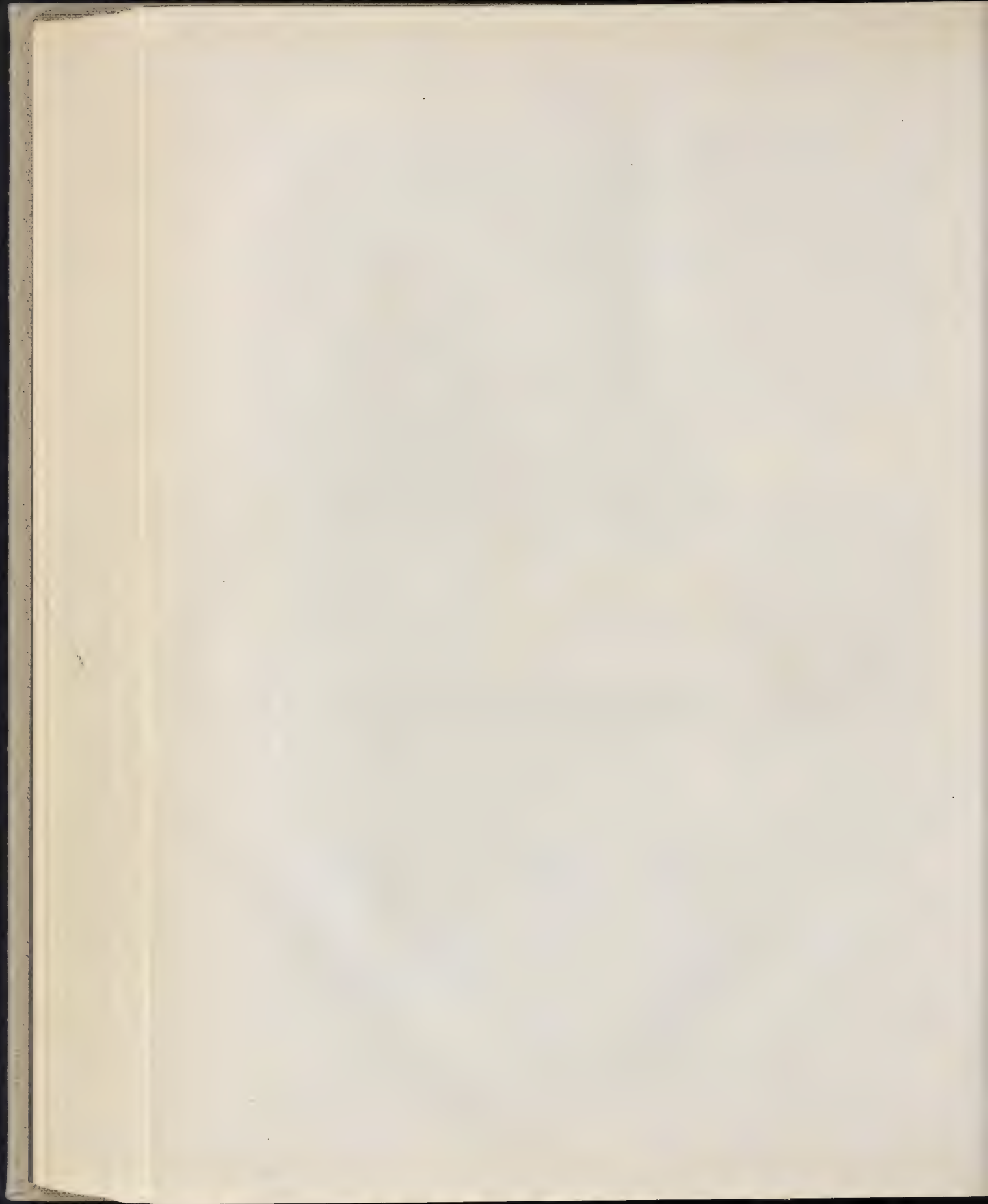
THE ALEXANDRA PALACE.

A COMMENCEMENT has been made in the rebuilding of this edifice, so far as relates to preparing the foundation for it. Though the plans of the elevation of the new palace are not ready, some idea of what is intended may be gathered from a statement which has been published in one of the daily papers. From this we learn that the edifice will consist, mainly, of a great hall, 300 ft. in length by 185 ft. in width, occupying the space of the old dome and the central transepts, and running very nearly due north and south. At the northern end will be a vast orchestra, with a magnificent organ, and the hall will afford ample accommodation without galleries for six or seven thousand people.

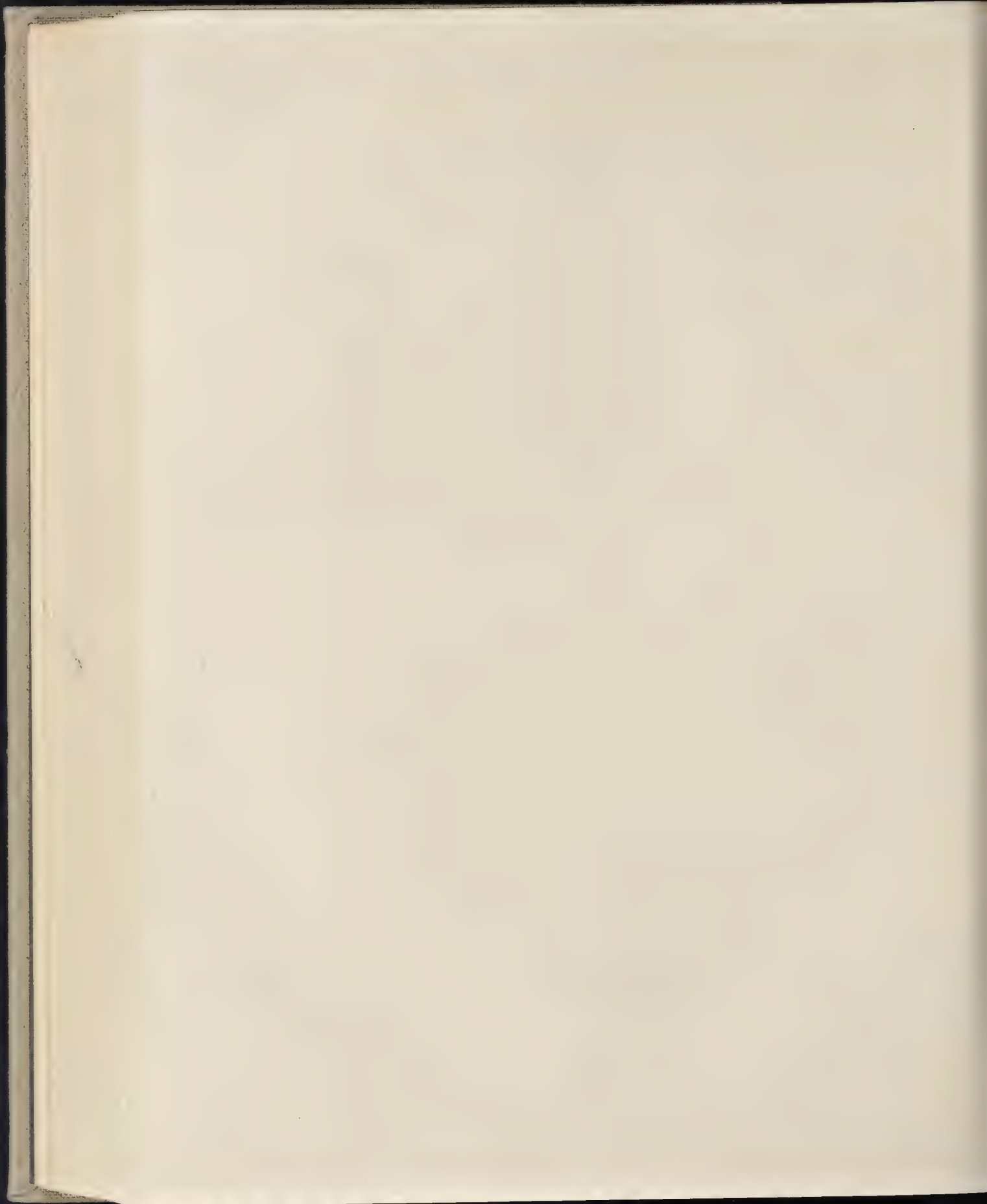
At right angles to the hall, and forming the arms of a Greek cross, will be two open courts, in which beautiful flowers and the pleasant plash of fountains will attract many who may not care to sit out a full concert. At each end of these open courts will be an immense conservatory and at the western end will be a reading-room and a museum, while at the eastern end will be two other rooms intended as museums. Along the open courts will run glass corridors. To the north of the northern corridor are to be galleries for the exhibition of paintings and sculpture on the west; and on the corresponding space at the east will be a large aquarium. To the north of the exhibition-galleries will be the rooms of the general manager and other officials of the company; and on the space north of the aquarium will be, on a lower level, a great glass-roofed second-class dining and refreshment-room; and in front of it, as well as in the corresponding space on the other side of the great hall, will be seats for the displays of fireworks, which it is intended shall be a feature of the amusements to be provided. Outside, on the ground-floor, will be a verandah with a southern aspect, extending the whole length of the building, and over this side, which is part of the refreshment department, will be the only "upstairs" in the whole of the Palace, for here will be a room nearly 200 ft. by 50 ft., to dine eight hundred people at one time, if required.

In the north-west angle of the building will commence a corridor leading to a detached theatre, intended to hold five thousand people, and it is in contemplation subsequently to erect a similar building at the corresponding angle, also detached, so that in case of any accident to the scenery of theatre or concert-hall they might be destroyed without danger of the fire communicating to the main building. Such are reported to be the principal features of the new Alexandra Palace.









THE
UNIVERSAL EXHIBITION
AT VIENNA.

THE JEWELLERY.

THOUGH lexicographers may choose to trace the derivation of the word jewellery to the Italian "gioia," we must undoubtedly fall back to a still more antique pleasure, for the instinct of personal adornment is coeval with human nature; and though, in the one instance, the taste may be more refined when displayed in the diamonds of the duchess, "heir to all the ages," the feeling is the same as that which prompts the poor Australian "gin" to adorn herself with a few glass-beads, and shine out a *grande dame de par le monde* before the astonished tribe.

We may rest assured, long before Solomon brought artificers from "Tyre, skilful to work in gold, in silver, in brass, in iron, in stone," that the Israelite matrons and maids decked themselves with silver horns, such as are worn in the present day among the Druses; neither would the Tyrian purple have seemed half so regal were it not linked with brooches of gold, glistening with precious gems.

Nor were men above such harmless vanities: the breastplate of divers metals given to Agamemnon is considered by no mean authority, Mr. W. E. Gladstone, "evidently meant to be understood as Sidonian or Phœnician work;" and the

"Thebes, that spread her conquests o'er a thousand
states,
And poured her heroes through a hundred gates,"

has garnered up, in the tombs of her kings, ample proofs that the goldsmith's art was brought to the highest perfection in those misty ages that belong to the dead and buried past. The old Greeks, with their sensuous love of all that was beautiful, lavishly adorned the persons of their women; and though the Romans conquered them, they in their turn subdued their masters, and from a badge of servitude, as the Romans had hitherto considered it, pierced ears became as essential to a fashionable dame of old Rome as they seem to the millions in this latter half of the nineteenth century, of whose civilisation we feel so proud, and are wont to be so boastful. Indeed, the pin-money allowed in those days must have been such as to make modern ladies sigh that their lot was not cast in those halcyon times. If Pliny the elder is to be believed, one dame of his age, by name Lollia Paulina, rejoiced in a *parure* valued by Dr. Arbuthnot at no less than £322,916 13s. 4d. of our money; a display that would cause even the jewels of the Countess of Dudley to shine with a diminished lustre. The perfection alike of design and workmanship is shown in numberless examples of Coptic, Celtic, and Etruscan remains, in the bracelets formed of hoops of gold studded with *scarabæi*, in the Mayer



Cabinet: Christofle, Paris.

collection in Liverpool, in the Khedive's Museum at Cairo, in the Tara brooch and other examples in the Museum of the Royal Irish Academy in Dublin, in the Scandina-



Vase and Plaque : Lenaire, Paris.



Stair-carpet : J. W. Humphreys and Sons, Kidderminster.

vian Museum at Copenhagen, the Museum of Antiquities at Kertsch, in the Crimea, and in the gathering of Etruscan jewellery formed by Signor Castellani at Rome.

Among the treasures to be found in the Khedive's museum is a necklace worn by Queen Aah-hept, mother of King Aahmes, the founder of the eighteenth dynasty, who was not only coeval with Abram and Sarai, but the identical Pharaoh who was "plagued with great plagues, because of Sarai, Abram's wife." This, found by M. Mariette on her mummy at the entrance to the Valley of the Tombs of the Kings, at Thebes, though modelled eighteen centuries before Christ, forms a group of dogs and antelopes as perfect as if designed by Landseer; while the Tara brooch has been so deftly fashioned that it is impossible to reproduce its microscopic tracery save by the use of dies. Of the universality of the "torque," it is enough to quote the examples found on mummies, and identical with those worn by the Coptic women of the present day; of the hundreds of such specimens discovered in Ireland, Denmark, Bohemia, and Turkey, and occasionally, but more rarely, in England, similar to those worn by Boadicea and Llewellyn (one of which, found near Caerwys, in Flintshire, is preserved at Eaton Hall); of the present "to ok," phonetic in name as identical in fact, of Syria, Egypt, and Turkey in Europe; of the annular hoops, with their hook and eye, in use among the hill-tribes in India, among the Kandyans in Ceylon; in Persia, in Ghilan and Kurdistan. Whether the specimens be rude as the first efforts of Tubal Cain, or exquisitely elaborated as a work of Castellani, they all tell of a common origin, and of the great Aryan link that binds Jew, Moslem, and Gentile in the same bond. We have thus far traced back succinctly a history of jewellery, in the hope that some more of our jewellers, following the example of Messrs. Hancock, may do for British Art in gold what Signor Castellani has done so well for Italy, and reproduce for modern use specimens which prove that "a thing of beauty is a joy for ever," not to be gaped at in museums, but to adorn the present as their originals did the past, and, till a new era arise, save us from the accusation of employing the best materials and displaying them to the least profit. "Cuor d'oro ma testa di bove."

To speak now of the present magnificent display in this year's "World's Fair," and proceeding in due order of countries, we must pass by the United States, for the excellent reason that not a single specimen of the goldsmith's art is shown by the nation who, perhaps, more than any other, is given to a certainly lavish; if not inordinate, exhibition of "gauds" on occasions when Europeans are content with a less demonstrative array. England, though the entire number of exhibitors may be reckoned on the fingers of one hand, has no reason to be ashamed of her part, whether we regard it from a hard pounds, shillings, and pence point of view, or from the higher standpoint of æsthetic development. To Messrs. Hancock & Co. must be assigned the place of honour, alike for the money value of their exhibits, amounting to no less

than £350,000, as for the taste displayed in their designs, and the many novelties produced expressly for the present gathering.

The Dudley jewels here are a centre of attraction, as heretofore in 1867, in Paris, and at South Kensington in 1872; a new treasure being added to their number in a diamond and emerald tiara, prepared expressly for Vienna, and purchased by the Earl of Dudley only the evening before it was forwarded to its present destination. This truly regal ornament, valued at £7,000, is of pure Louis Seize design, and may be considered as unique, from the fact that the emerald spikes, though pear-shaped, are not *en cabochon*, but cut with facets, a task the difficulty of which all admirers of the beryl gem, so rarely found without flaws, will easily understand. Here, too, will be found that superb Cape stone, the Star of South Africa, weighing 35 carats, whose lustre is unsurpassed by even the most brilliant of its Brazil rivals. Of the other portions of this display, the emerald and diamond, the sapphire and diamond, the ruby and diamond, and the matchless pearl sets—the latter with its fifteen pear-shaped drops one inch in length, and its six rows of peerless pearls—as they have before formed a subject for comment, it is not our province to speak; nor indeed, with such an *embarras de richesses*, is there any need to exceed the limits of Messrs. Hancocks' particular department. Passing by a tiara of brilliants, fashioned into blue-bells, poppies, the centre formed of large yellow diamonds, and wheat-ears, light and graceful as any Parisian workmanship, and but noting a sapphire stone weighing 200 carats, of a blue deep as a tropical sky, and worth, uncut as it is, no less than £6,000, matched by a pear-shaped pearl valued at £2,500, by a brooch formed of two enormous emeralds, one *en cabochon*, and a diamond and pearl collar, the diamonds disposed in half-suns, we come to the portion where the value is not such as to dazzle the judgment, but where each work must rely on the design to satisfy the taste. Among these is a set in rococo, enriched with rubies, diamonds, emeralds, pearls, and sapphire star-stones, a novelty in cutting this gem, which the most ungallant of monarchs, Louis Quinze, who, by a sumptuary edict, forbade the ladies of his realm to wear jewellery, would undoubtedly have bestowed on his vice-queen, La Pompadour. A necklace with three target pendants, the outer ring consisting of pearls, the inner ones of emeralds, diamonds, and rubies, the "gold" being represented by a larger diamond, may be cited as thoroughly original and effective; whilst some Castellani sets can obtain no higher

praise than that they equal in beauty their models, at the same time that they are produced at two-thirds of the price. An Egypt-

tian necklace we do not so much admire; for although the pattern is original, the general effect is heavy, and we should prefer to see



Vases and Statuettes—Porcelain: Minton, Stoke-upon-Trent.

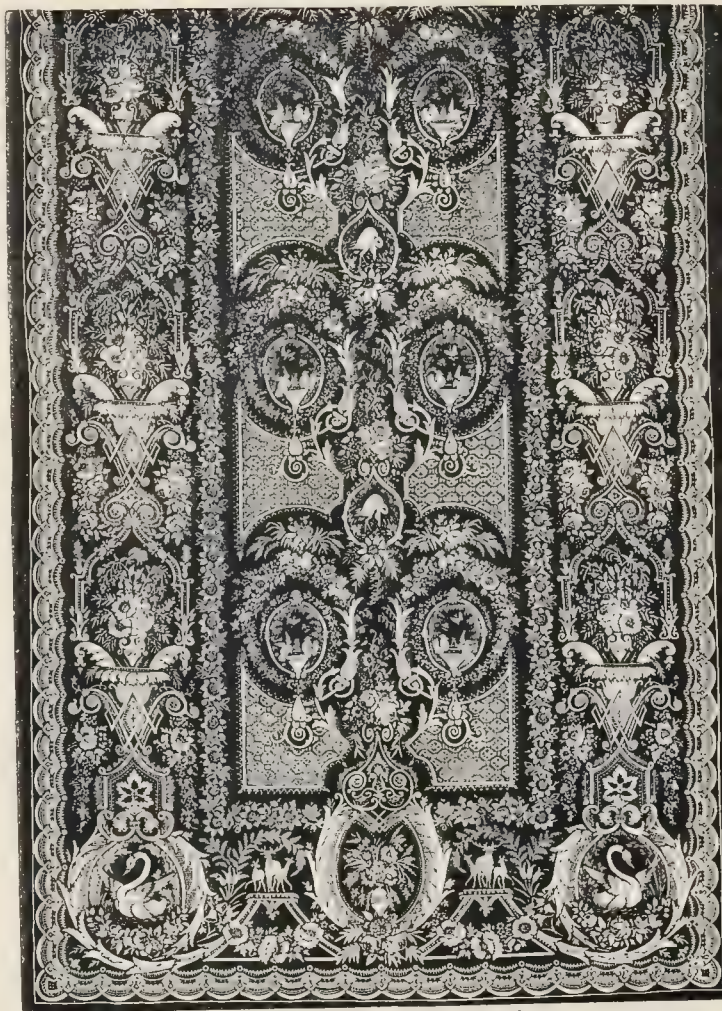
these reproductions taken in a more reverent spirit, feeling assured that an accurate copy is worth a hundred specimens "evolved from the inner consciousness" of the designer.



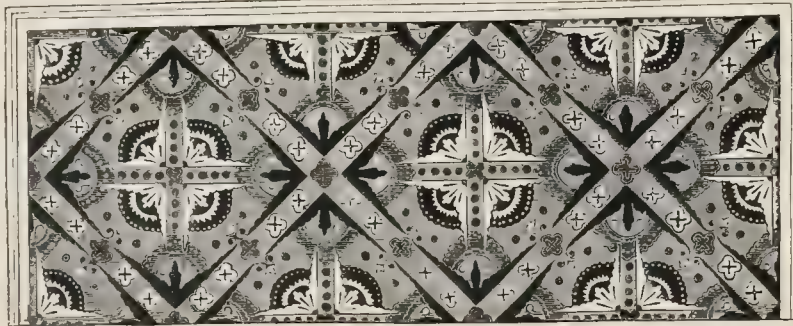
Carpet: James Humphries and Sons, Kidderminster.

A rococo suite, brooch and earrings set with pearls of every shade, verging from dead white through pink, buff, and brown to black, is very charming; and an aquamarine brooch, with its setting of white enamel and pearls, is simple enough to

please one of the Society of Friends, and sufficiently rich even to content the most cap-



Lace Curtain : Simon, May & Co., Nottingham.



Tiles : Minton, Hollins & Co., Stoke-upon-Trent.

tious of millionaires. A bracelet formed of two caryatides, in enamel, supporting the eme-

ralds and diamonds that form the centre, and a series of bracelets in brilliants and emeralds, pink coral and pearls, and rubies and diamonds in bands, spirally disposed, will both attract by their novelty of design as they will be certain to find favour by their purity of taste : but with a few words for some earrings we, however inclined to linger, must pass on.

These *boucles d'oreilles* seem to us simply perfection : even the richest ear-ornaments are generally open to the objection of weighing down the pretty pink shell it is their object to adorn ; but these arrow-shaped jewels, on the contrary, transfix the ear as naturally as if young Cupid had just winged them from his golden bow ; and bachelors, to whom the aforesaid darts have given a curious sensation, will do well to try the effect of these jewelled shafts on the ladies of their love ; with which recommendation we quit a display at once an honour to the Exhibition and a credit to the British section.

Mr. W. J. Thomas, though by no means presenting so large or general a display, contributes many objects that make his stand a radius from which searchers after gems and gold may profitably start ; foremost among which is a necklace of thirty-one brilliants of the purest water, the largest weighing 13 carats, and diminishing gradually at the rate of half a carat to the smallest. This cascade of light, with its two sets of earrings and a diamond cross, is set down at the insignificant sum of £35,000, and should be admired in the adjoining hand-mirror, whose ivory back and handle is almost hidden by *Arabesquerie* of diamonds, emeralds, and rubies. Two immense emeralds, one *en cabochon*, lit up by a diamond setting, are imperial, and find worthy comrades in the accompanying earrings, the emeralds of which are also *en cabochon*, as every one knows, the most expensive and wasteful manner of cutting the gem, and therefore the fashion ; though, to our mind, the most tasteless, making this exquisite stone to resemble only so much glass. A pendant of Holbein work, of pure Russian design, set with sapphires, diamonds, and rubies forming a double cross, from its beauty and symbolism will assuredly rival the

Rutte and Mizpoll series. One speciality of Mr. Thomas's manufacture merits more than a passing word, as the worth of the material is *nil*, the Art-value all: this is the engraving in crystal for pendants, brooches, and earrings; we have forget-me-nots and lilies of the valley blooming in their transparent prisms; humming-birds glisten, pheasants dazzle, kingfishers gleam, and cockatoos in miniature, though life-like, are fortunately voiceless; while heads of dogs seem reflected from their originals—one, the property of Count Tanckerdorf, a superb Newfoundland, happily named *Cæsarion*, as his sire was *Cæsar* and dam *Cleopatra*, possesses an interest to all Englishmen as having once been the property of the lamented Lord Mayo, and the companion of his last ill-fated voyage. A newly discovered stone named "*krokydolite*," found in South Africa, resembling *aventurine* disposed in bands, unfortunately has also the semblance of artificiality, though, as it is very rare and equally costly, we may expect to find it sought after. With this we conclude the British jewellery of the first order, and now come to home-products found in the islands, and claimed each one by England, Ireland, or Scotland.

Mr. William Whiteley, in a series of mourning ornaments, has so well imitated the *Whitby jet*, that at first sight we were deceived; and as the price is infinitely more moderate, and the material capable of a greater extension of patterns, the little North Sea town will find, we imagine, a formidable opponent in this usurper on its old domain.

In bog oak we must say that we do not consider Mr. Jeremiah Goggin's display as a representative one. All who have visited Killarney know for what trifling sums ornaments can be obtained; and in previous exhibitions, even in shop-windows in Dublin, we have seen really artistic carvings of Celtic interlaced brooches, reproductions of the Tara harp, the shamrock, and other national Irish emblems; but here in Vienna, while no new designs are displayed, we regret to say the workmanship of the old models is singularly inartistic, and such as to give strangers a false impression of a national branch of industry. This should not be: bog-oak, unwrought, is but fit for firewood, and, indeed, is so generally used; and if the carving be rude, no fictitious value can make it desirable; for which reason we give every credit to the representative of "*bonnie Scotland*," Mr. James Aitchison, for the taste, skill, and variety he manifests in all his exhibits.

Cairngorms and Scotch pebbles, in their rough state, present no more inviting appearance than bog-oak; but bring Art to bear, and the result is self-evident. A series of Runic crosses, with settings of pebbles or Scotch pearls, are charming both for their adherence to the original models and the brilliancy of their effects; and some sets of *scarabei* are equally admirable for similar reasons. Cairngorms in brooches of Broddingnagian size, in dirks, for use, and in miniature, for wear, are, needless to say,

prolific; and St. Grouse is duly honoured in relics, which should be presented by all

sportsmen who are yet Benedicts to their *fiancées* as undoubted *claws* of surrender.



Pendant Gaselier: Ratcliff and Tyler, Birmingham.

Next in order we must take the Brazils, though, strange to say, the home of the diamond offers no specimens, either raw or manufactured; perhaps on the principle



Plaque of Iron: Zuloaga, Guipuscoa, Spain.

that "good wine needs no bush." We think that the Portugal beyond the seas would

have done well to have been less reticent; however, the one branch of *bijouterie* on

view is certainly unique, combining the natural colour-wealth of the tropics with the unequalled taste of the French artist.

In a large case, the adornment of the sec-

tion, the Mdles. M. and E. Natté, from Rio de Janeiro, dazzle the eyes with the gorgeous enamel of nature in innumerable specimens of beetles set in gold, as collars,

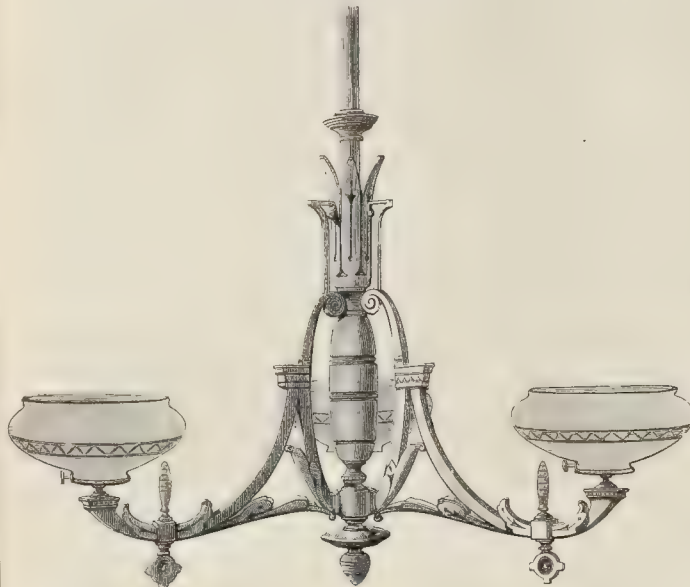
with rare taste, whether in earrings, bracelets, or brooches, will, once generally known, become a *furor*, and the *scarabeus* be once more popular as of old. A tiara, composed of the breasts of humming-birds, and dazzling with beetles, though almost too gorgeous for wear, should find a place in one of our museums, as the other specimens will undoubtedly find a home in many a jewel-case.

Our "colony" has not done herself justice, and Australia has not advanced; for we remember many exhibits in past days, modelled from natural objects, which were really artistic; a word we should be sorry to apply to the heavy fern-leaf earrings and clumsy necklace of "quon dong" seeds which misrepresent Melbourne goldsmith's art. Sir Daniel Cooper contributes (not for sale) a superb Moreton Bay pearl, set as a pear, with leaves of dead gold, accompanied by an iridescent pair of earrings of the "phasianella" shell; and Mrs. Marsh is the exhibitor of some charming crystals in a necklace, which admirably counterfeits brilliants; the latter found in diggings now disused, lying on the borders of New South Wales and Queensland.

All who remember the Duke of Edinburgh's matchless collection, must recall the greenstone "meres," as highly estimated amongst the Maories as the jadestone in the Flowery Land: this, which seems to us a similar mineral to the "néphrite" found in Siberia, is presented under the homely name of "greenstone," in the form of crosses, lockets, and earrings, by the Messrs. Kohn Brothers, of Auckland, either by itself or in conjunction with gold quartz; and though the effect is sufficiently pretty, we do not think it warrants the absurd price set on the various articles.

The land of jewellery, India, needless to say, shows all the quaint varieties of sets mounted with uncut gems, with which we are so familiar; but as this fashion will never obtain among Occidentals, we turn to the case of Messrs. J. and W. Watson & Co., of Bombay, simply noting the ubiquity of the torque, chased, plain, and twisted, with hooks or simply touching, as evinced in the native jewellery, whether worn as bracelets or "bangles." These gentlemen furnish, in bracelets, the gold of which bristles with spikes, a new idea to our goldsmiths, the "torque" being the prevailing form, and the ornamentation similar to specimens in the Scandinavian Museum at Copenhagen; while the claws of many a "man-eater" are doomed to rest harmlessly on the bosom of some Western beauties. In Ceylon, in the peasant jewellery, tautological as it may be, there is no other word, we find the omnipresent "torque;" and a fashion of a dart for the back hair used by the Kandyan women might, with the present wealth of locks, be profitably employed by Western belles.

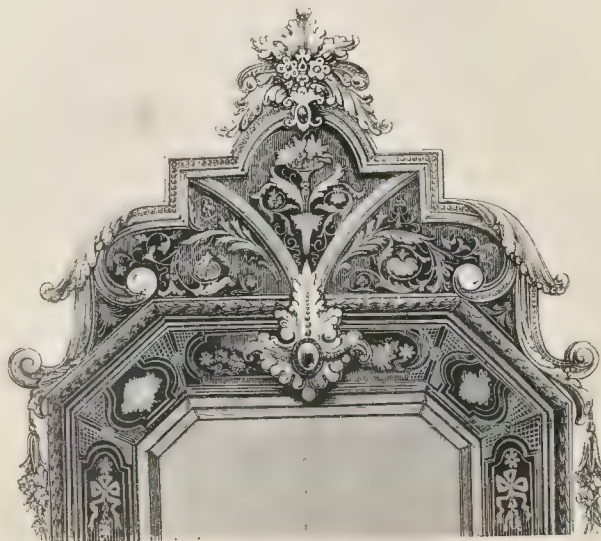
But now we approach French Art, and starting alphabetically, take the display of M. Boucheron, of the Galerie de Valois in the Palais Royal. The taste is perfect, the *raison d'être* is simple; in taking natural



Chandelier: Ratcliff and Tyler, Birmingham.

earrings, and pendants. As we cannot write in rainbow-tints, we must content ourselves with a bald list of names and an attempt at the effects produced. There are

the "charançon bronzé," with its metallic sheen; the "charançon vert clair," glistening in the sunbeams like a lizard; the "nabi," blue as a sapphire; the "cetoine



Mirror of Glass: Lobmeyr, Vienna.

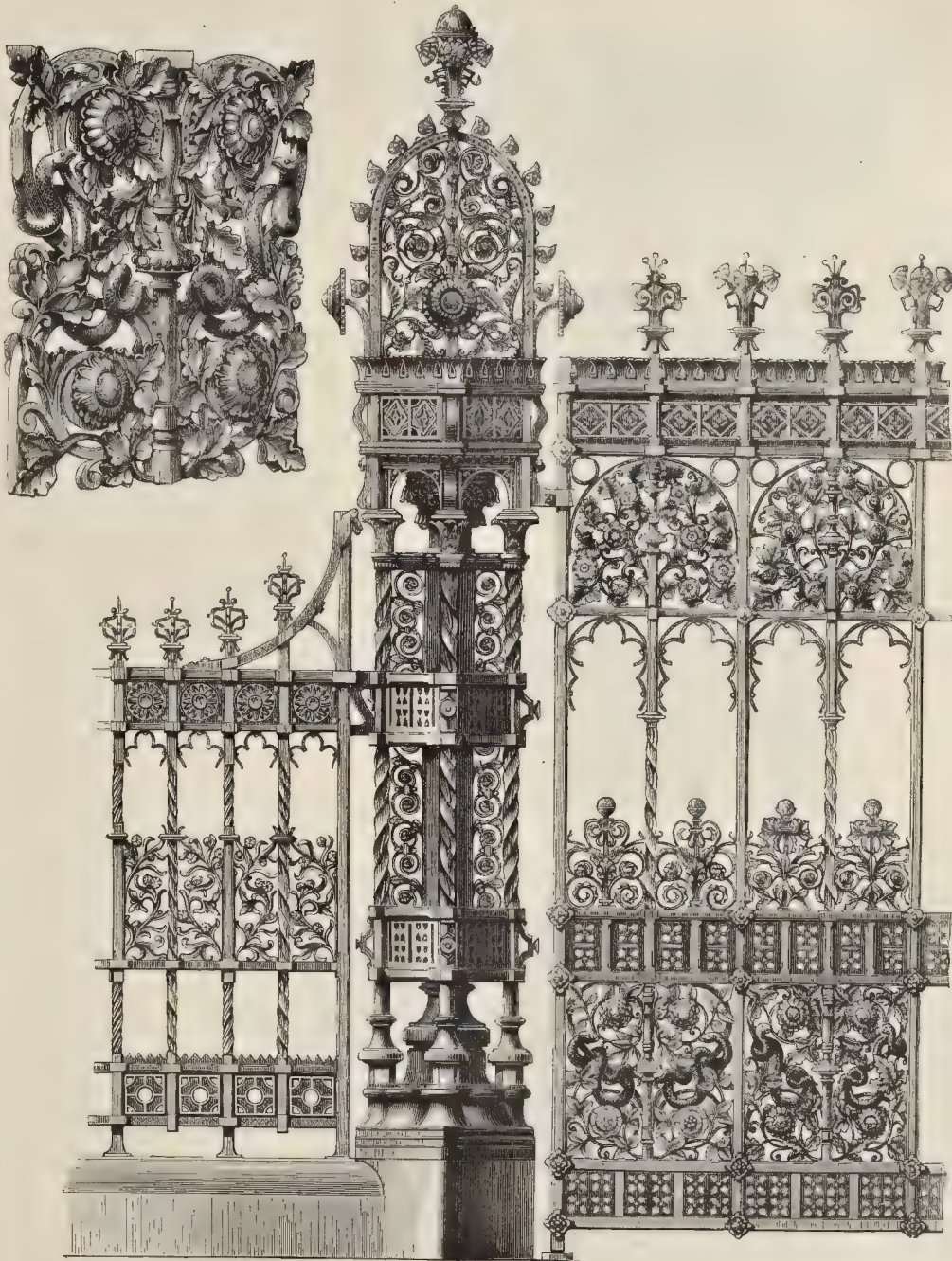
rayé," both green and blue; the "tinte jaune;" and, finest of all there, the "grand rubi," with its mingled tints of red and green. Then there is the "opaline," iris-

hued as its namesake stone; and the "noir trou doré," with its green field and black stripes, smooth as an enamel; and, rarest of all, the "Madagascar;" all these set

models the artist has not sought to improve, but has produced marvels by simply copying.

Here, for instance, is a spray of maiden-hair fern, each tiny frond a brilliant, the stems

mere threads of gold, which might have been plucked in some Isle of Wight Under-



Gates of Cast-iron : the Foundry, Colebrookdale.

cliff in the magic garden of Aladdin ; here is a pansy, nature itself in diamonds ; an ivy-

leaf which is doomed to glisten "where life is seen ;" pines crusted with adamant ice ;

and the dandelion blossom, light as thistle-down, also in diamonds ; and this dragon-fly

with trembling wings seems longing to flutter its emeralds, rubies, and diamonds over "some lusty trout or grayling."



material does not seem to need its diamond centre to lend it brilliancy. Diamonds, pearls, and emeralds gleam in shells; and

A box of transparent enamels recalls the Fairfield windows in its many-hued rays of light, and a Moresque bracelet in the same

a bracelet, its scales shading off from sapphire blue to beryl green, is a triumph of enamel. Nor is M. Rouvenat less suc-



cessful with his topaz-cameo and jasper-cameo heads, encircled with a halo of diamonds; and a peacock with its arabesque

surroundings, the extended tail glowing with emeralds, the breast enamelled, and body sparkling with diamonds, swaying



with every breath on his pearl perch, and with its companion bird-of-paradise. Colours in imitation of guipure lace, the fabric

replaced by silver, "repercé à jour," and the pattern shown in diamonds, wild roses of brilliants fastened into knots glistening



Tiles for Conservatories, &c.: Robert Minton Taylor, Fenton, Stoke-upon-Trent.

with the same, and a "Marguerite" of yellow diamonds bending on its stem, are alike unusual as hair ornaments as they are

perfect in handicraftship. But all give place to the gem of diamond-setting in the entire Exhibition: a sprig of acacia.

THE ENGRAVINGS.

THE first engraving given with this part is of a cabinet, a *chef-d'œuvre* of the renowned firm of CHRISTOPLE, of Paris. It is in the style renaissance, of ebony, is mounted upon two columns and pilasters ornamented with capitals and *ap-pliqués* in gilt bronze, closed by a door, consisting of a panel of bronze *à four* framing a transparent enameled of Venus Victrix, within a coffer in damaskeened steel, and drawers incrustured with a new preparation resembling ivory. The various enamels and mottoes are all auxiliary to the design of the principal panel, and as chiselling, inlaying, damaskeening, *cloisonné*, and transparent enamels, and colour-patinaed bronze are employed, the richness of the effect is in a word superb. The design is by Rossignaux, architect; the enamels are by Frederick de Cowrey, the figures by Mathurin Moreau, and the modelling of the ornaments by M. Berger. The jug-vase and *plaque* on page 342, are the productions of Auguste Lemaire, of Paris. They are in oxydised bronze; the design, of great beauty and of the highest order of Art, is by M. Morel Ladeuil, an artist to whose genius we have frequently accorded honour and homage. Underneath this grand work is one of the carpets of Messrs. JAMES HUMPHRIES & Co., of Kid-deminster, a stair carpet, "Indian pattern," another of these productions (always good in design and of great excellence in material and workmanship) will be found on the following page: a carpet composed of scrolls and flowers intended to represent the four seasons. The same page contains a selection, grouped, of the admirable vases contributed by MINTON, of Stoke-upon-Trent. The firm, so long famous all over the world, has well merited the highest honour the Vienna Commissioners could confer. It has gone a long way to maintain the supremacy of England in, perhaps, the highest branch of industrial Art—the Art Ceramic. One of the many beautiful lace curtains, the manufacture of SIMON, MAY & Co., of Nottingham, is engraved on the page succeeding; to this house has also been awarded high honours for merit of design and excellence of fabric. One of the useful and "artistic" chandeliers of RATCLIFF and TYLER of Birmingham, appears on page 345, which contains also an engraving from the famous works of Zuloaga, of Guipuscoa and Madrid. It is of iron *repoussé* and damaskeened, the figures on a ground of gold grains—an effect produced by countless blows of a small graver. This exquisite specimen of skill and taste obtained the diploma of honour. One of the works of LOBMEYER of Vienna—the most celebrated producer of glass in Germany, and a competitor of the best fabricants in the world—will be found on page 346; it is a mirror charmingly cut and engraved, very pure in ornamentation, the design of a true artist. On page 347 we give engravings of the very beautiful gates, the work of Colebrookdale; they are of *cast iron*, designed by B. A. TALBERT, and are produced expressly to compete with the best examples in *wrought iron*; in all respects they rival the most famous productions of the order, and are regarded at Vienna as perfect triumphs of artistic and manufacturing skill—in design, modelling, sharpness, and every flower, leaf, and tendril is "undercut," although the panel is solid and cast in one piece. Our space will not permit us adequately to describe this very admirable work; hereafter we may do it more justice, as well as to the new process of moulding and constructing of the models now first used by the renowned company at Colebrookdale. This page contains four examples of the tiles of ROBERT MINTON TAYLOR, of Fenton, Stoke-upon-Trent. They are of great excellence in "matter," and of the very best order of manufacture. Eminent artists of matured knowledge have supplied the designs; their skill and judgment have been exercised to produce "propriety" in accordance with the purpose for which they are to be used—halls, conservatories, steps, passages, churches; in a word wherever tiles are needed for utility or ornamentation, England confessedly holds the foremost rank in this important production of the potter's art.

ART IN SCOTLAND, IRELAND,
AND THE PROVINCES.

GLASGOW.—A life-size statue of Wilson, the ornithologist, is about to be erected in his native town of Paisley, a town which has been the nursing-mother of a long line of minor celebrities in general literature, poetry, and the Fine Arts. The statue is from the studio of Mr. John Mossman, a Glasgow artist of repute, and is, in every respect, creditable to that gentleman's executive skill. The *pose* is easy and graceful, and the intelligent interest expressed in the face of the intrepid naturalist as he surveys the richly-plumaged bird held in his left hand is well conveyed; whilst the accessories, the fowling-piece, shot-pouch, travelling-wallet, &c., are skillfully disposed of. The crayon-holder in the right hand, and the end of the flute protruding from the coat-pocket, are also suggestive, the one of Wilson's capabilities as a draughtsman, and the other of hours of relaxation spent in the gloomy recesses of many an American forest, with only his flute for a companion. The statue has been well cast by Messrs. Prince & Co., of Southwark. Mr. Mossman is at present engaged upon life-size allegorical figures for the front of the magnificent building now in course of erection for the Clydesdale Banking Company. These we may notice more fully on completion.

GALWAY.—A bronze statue, by Mr. J. H. Foley, R.A., of the late Lord Dunkellin, M.P., has recently been erected in Eyre Square, Galway. It is, as might be expected from the hands of the sculptor, a very fine work. The deceased nobleman is represented, with folded arms, in the act of addressing an audience: this attitude he generally assumed when speaking in public.

BRIGHTON.—A meeting was held lately in this town for promoting the erection of a School of Art. Subscriptions exceeding £1,500 were promised towards the undertaking within three days of the meeting. A site of ground, opposite the Free Library and Museum, has been applied for.

CAMBRIDGE.—A Working Classes' Industrial Exhibition is to be opened here at the close of next month, under the auspices of the Mayor and the Vice-Chancellor. Prizes will be offered for excellence in a variety of objects that may be contributed; and pictures and other works of Art are to be accepted from collectors as loans.

DURHAM.—The students of the School of Art in this city have presented Mr. G. H. Newton, Head Master, with a valuable tea-service of silver, in recognition of his services for the last twenty years.

HEREFORD.—A posthumous portrait, by G. F. Watts, R.A., of the late Sir Baldwin Leighton, Bart., has been hung in the grand jury room of the Town Hall of this city. The cost of the picture was defrayed by a subscription of the county magistrates.

KIDDERMINSTER.—Mr. Thomas Brock is the sculptor selected to execute a statue in this town of the eminent old Nonconformist divine, Richard Baxter, so long resident in Kidderminster. The figure, of marble, will be ten feet high, and is to stand on a granite pedestal twelve feet in height.

NEWPORT, I. W.—Mr. Vivian Webber, a gentleman resident in the island, whose liberality as a patron of Art we have reported on more than one occasion, is having painted, for presentation to the Corporation of Newport, a portrait of his friend, the late Bishop of Winchester, whose diocese included the Isle of Wight.

WORCESTER.—The second exhibition of the Fine Arts Association was opened in the Music Hall of this city on the 7th of last month. The object of this society is chiefly to offer to young artists the opportunity of showing their works, and to enable them to study those of others. The number of paintings in oil and water-colours on exhibition is 242; many having been lent for the occasion by collectors in Worcester and its vicinity. A local paper describing the contents of the gallery has reached us, but our space precludes any specific reference to them.

PROFESSOR RUSKIN ON ART-
STUDIES.

At a recent meeting in the Town Hall of Mansfield for the presentation of prizes to the successful students of the Night Art-Class connected with the Mechanics' Institute, when the Duke of St. Alban's presided, his grace read a communication he had received from Mr. Ruskin for the benefit of the assembled pupils, of which the following passages are extracts.

"It is to be remembered that the giving of prizes can only be justified on the ground of their being the reward of superior diligence, and more obedient attention to the directions of the teacher. They must never be supposed, because practically they never can become, indications of superior genius; unless in so far as genius is likely to be diligent and obedient, beyond the strength and temper of the dull. But it so frequently happens that the stimulus of vanity, acting on minds of inferior calibre, produces for a time an industry surpassing the tranquil and self-possessed exertion of real power, that it may be questioned whether the custom of bestowing prizes at all may not ultimately cease in our higher Schools of Art, unless in the form of substantial assistance given to deserving students who stand in need of it: a kind of prize, the claim to which, in its nature, would depend more on accidental circumstances, and generally good conduct, than on genius. But, without any reference to the opinions of others, and without any chance of partiality in your own, there is one test by which you can all determine the rate of your real progress. Examine, after every period of renewed industry, how far you have enlarged your faculty of admiration. Consider how much more you can see, to reverence, in the work of masters; and how much more to love, in the work of nature. (Applause.) This is the only constant and infallible test of progress. That you wonder more at the work of great men, and that you care more for natural objects. You have often been told by your teachers to expect this last result; but I fear that the tendency of modern thought is to reject the idea of that essential difference in rank between one intellect and another, of which increasing reverence is the wise acknowledgment. You may, at least in early years, test accurately your power of doing anything in the least rightly, by your increasing conviction that you never will be able to do it as well as it has been done by others. That is a lesson, I repeat, which differs much, I fear, from the one you are commonly taught. The vulgar and incomparably false saying of Macaulay's, that the intellectual giants of one age become the intellectual pigmies of the next, has been the text of too many sermons lately preached to you. You think you are going to do better things—each of you—than Titian and Phidias; write better than Virgil; think more wisely than Solomon. My good young people, this is the foolishness, quite pre-eminently—perhaps almost the harmfulest—no-tion that could possibly be put into your empty little eggshells of heads. There is not one in a million of you who can ever be great in anything. To be greater than the greatest that have been is permitted, perhaps, to no man in Europe in the course of two or three centuries. But because you cannot be Handel and Mozart, is it any reason why you should not learn to sing 'God save the Queen' properly, when you have a mind to? Because a girl cannot be *prima donna* in the Italian Opera, is it any reason that she should not learn to play a jig for her brothers and sisters in good time, or a soft little tune for her tired mother, or that she should not sing to please herself, among the dew on a May morning? Believe me, joy, humility, and usefulness always go together; as insolence with misery, and these both with destructiveness. You may learn with proud teachers how to throw down the Vendôme Column and burn the Louvre, but never how to lay so much as one touch of safe colour, or one layer of steady stone: and if, indeed, there be among you a youth of true genius, be assured that he will distinguish himself first, not by petulance or by disdain, but by discerning firmly what to admire, and whom to obey. It will,

I hope, be the result of the interest lately awakened in Art through our Provinces, to enable each town of importance to obtain, in permanent possession, a few—and it is desirable there should be no more than a few—examples of consummate and masterful art, an engraving or two by Durer, a single portrait by Reynolds, a fifteenth century Florentine drawing, a thirteenth century French piece of painted glass, and the like; and that, in every town occupied in a given manufacture, examples of unquestionable excellence in that manufacture should be made easily accessible in its civic museum. I must ask you, however, to observe very carefully that I use the word manufacture in its literal and proper sense. It means the making of things by the hand. It does not mean the making of them by machinery. And, while I plead with you for a true humility in rivalry with the works of others, I plead with you also for a just pride in what you really can honestly do yourself. You must neither think your work the best ever done by man, nor, on the other hand, think that the tongs and poker can do better, and that, although you are wiser than Solomon, all this wisdom of yours can be outshone by a shovelful of coke."

After referring to the lace manufactures of the neighbouring town of Nottingham, Mr. Ruskin's letter goes on to remark:—

"I limit myself in what further I have to say, to the question of manufacture—nay, of one requisite in the manufacture—that which I have just called a pretty fancy. What do you suppose I mean by a pretty fancy? Do you think that, by learning to draw, and looking at flowers, you will ever get the ability to design a piece of lace beautifully? By no means. If that were so, everybody would soon learn to draw, everybody would design lace prettily, and then, nobody would be paid for designing it. To some extent, that will, indeed, be the result of modern endeavour to teach design. But against all such endeavours, mother-wit, in the end, will hold her own. But anybody who has this mother-wit may make the exercise of it more pleasant to themselves, and more useful to other people, by learning to draw. An Indian worker in gold, or a Scandinavian worker in iron, or an old French worker in thread, could produce, indeed, beautiful design out of nothing but groups of knots and spirals; but you, when you are rightly educated, may render your knots and spirals infinitely more interesting by making them suggestive of natural forms, and rich in elements of true knowledge. You know, for instance, the pattern which for centuries has been the basis of ornament in Indian shawls—the bulging leaf ending in a spiral. The Indian produces beautiful designs with nothing but that spiral. You cannot better his powers of design, but you may make them more civil and useful by adding knowledge of nature to invention. Suppose you learn to draw rightly, and, therefore, to know correctly the spirals of springing ferns—not that you may give ugly names to all the species of them—but that you may understand the grace and vitality of every hour of their existence. Suppose you have sense and cleverness enough to translate the essential character of this beauty into forms expressible by simple lines—therefore, expressible by thread—you might then have a series of fern-patterns which would each contain points of distinctive interest and beauty, and of scientific truth, and yet be variable by fancy, with quite as much ease as the meaningless Indian one. Similarly there is no form of leaf, of flower, or of insect which might not become suggestive to you, and expressible in terms of manufacture, so as to be interesting and useful to others. Only do not think that this kind of study will ever 'pay' in the vulgar sense. It will make you wiser and happier. But do you suppose that it is the law of God, or nature, that people shall be paid in money for becoming wiser and happier? They are so, by that law, for honest work; and as all honest work makes people wiser and happier, they are, indeed, in some sort, paid in money for becoming wise. But if you seek wisdom only that you may get money, believe me, you are exactly on the most foolish of all fool's errands."

THE BRIGHTON PICTURE-GALLERY.

VISITORS to this much-frequented sea-side resort have had for some time past, and will have for a few months longer, the privilege of seeing a very excellent collection of pictures in the rooms of the Brighton Free Library and Museum, near the Pavilion. They are the property of William Webster, Esq., of Blackheath and Brighton, who has most liberally denuded the walls of his own mansions of his Art-treasures for a period, to give others the opportunity of examining them; and has even gone farther than this, by permitting students to copy them; we presume with the consent of the painters. At a recent visit we paid to the gallery, several ladies were at work in this way, and from what we saw of their labours, to a good purpose.

Mr. Webster's collection is specially notable for examples of James Linnell, of which there are not fewer than seven, and all of the highest class; they are 'Sultry Hours,' 'Hill and Dale,' 'The Flight into Egypt,' 'A Corn-field,' 'Landscape with Sheep,' 'Milking-time,' and 'Summer;' by his brother William is 'Across the Common;' and by their veteran father, Mr. John Linnell, is a 'Landscape.' A Common in Surrey—Sunset,' is one of George Cole's richly-painted scenes. 'A Scene from *Romeo and Juliet*,' and 'Bassanio comments on the Casket,' are clever pictures by R. Hillingford, an artist who is yearly rising in reputation. Here also are three of the original sketches for pictures which have now become well known;—that of the 'Marriage of the Princess Royal,' by J. Phillip, R.A.; of the 'Marriage of the Prince of Wales,' by W. P. Frith, R.A.; and the sketch of Wilkie's 'Receiving the News of the Battle of Waterloo.' T. Webster, R.A., is represented by 'The Breakfast Table,' engraved in the *Art-Journal*; Marcus Stone by 'From Waterloo to Paris,' also engraved in our journal, and by 'Olivia's Return.' G. B. O'Neil has found a warm patron in Mr. Webster, who possesses as many as nine of his paintings, namely, 'The Armourer teaching the Royal Stuart Children the Use of the Crossbow,' engraved in the *Art-Journal* for 1871, under the title of 'A Visit to the Armourer,' 'The Statute Fair,' 'The Anxious Mother,—Hush!,' 'The Auction,' 'The Birthday Party,' 'Grandmother's Treasures,' 'Fairport Postmistress,' a scene from the *Antiquary*, 'Traveller's Tales,' and 'Children at Play.' From the pencil of T. Faed, R.A., are five little gems, 'The Letter,' 'Burns and Highland Mary,' 'The Haymaker,' 'The Village Jewel,' and 'The Squire's Visit to the Village School.' Among the sixty-nine oil pictures lent by Mr. Webster are also examples of the works of J. E. Millais, R.A.—'The White Cockade,' T. S. Cooper, R.A., 'C. Horsley, R.A.—The Orange Blossom,' T. Brooks, G. Smith, J. Burr, E. J. Cobbett, A. Johnson, A. Solomon, E. Frère, F. Hall, W. Helmsley, Mrs. Anderson, and others.

In the centre of the room are several screens, hung with some charming water-colour pictures by W. Hunt, D. Cox, Copley Fielding, S. Austin—an excellent landscape-painter of about forty years ago, whose works are rarely seen now.—C. Davidson, R. Brandard, P. de Wint, J. D. Harding, Whittaker, Gosling, V. Cole, A.R.A., E. H. Corbould, T. M. Richardson, Nesfield, Sir J. Gilbert, A.R.A., V. W. Bromley—a very remarkable drawing called 'The Devil awa' wi' the Exciseman,' J. J. Jenkins, F. W. Topham, H. B. Willis, W. S. Coleman, T. S. Cooper, R.A.

In addition to Mr. Webster's collection the gallery contains upwards of sixty pictures, many of them portraits, by old and modern painters, including the names of P. Potter, J. B. Bap-tiste, Breughel, A. Cuyp, Romney, B. West, Constable, Morland, Opie, Northcote, J. Jackson, W. Hunt, J. Leech, E. Lear, &c., &c. These are the property of Henry Willett, Esq., of Brighton.

We strongly recommend all who visit the town this season not to forget its Picture-Gallery; some hours may be most pleasantly passed in the examination of its contents.

MINOR TOPICS OF THE MONTH.

THE WORKS OF EDWIN LANDSEER.—It was a wise but almost inevitable thought on the part of the Royal Academy to collect into its forthcoming Winter Exhibition of works by deceased masters, the paintings and drawings and etchings of Sir Edwin Landseer. They will form a wonderful exhibition: possibly as many as 600 or 700 productions of the marvellous pencil of the great artist. Only second in attraction is the exhibition now open at No. 6, Pall Mall. Mr. Graves has collected 333 engravings from paintings, drawings, and etchings by the mighty master, commencing with some etched by him when he was under ten years of age, possibly one or two executed when he was aged five years. Mr. Graves shows also an engraving for the copyright of which he paid the artist five guineas, and one for which he paid him £3,000—the former being the illustration to the Waverley novels, 'Wamba and his Dogs,' the latter being 'A Dialogue at Waterloo.' A very large proportion of these engravings are by Thomas Landseer, as great a master in his art as Sir Edwin was in his. There are four portraits (we believe Sir Edwin never would sit for a photograph), one after John Hayter; one, a lithograph, after Count d'Orsay; one, a lithograph also, after John Ballantyne, A.R.A.S., and his own famous portrait of himself, a mezzotint, for which Mr. Graves paid Samuel Cousins, R.A., the large sum of £600. It is not too much to say that many of these engravings are better, and really of more worth, than the pictures from which they were taken. Sir Edwin "touched" his proofs with amazing industry and care, studying them for hours, often for days, and sometimes for weeks; proof after proof was passed through his hands until he was satisfied. One is startled when it is considered what a life of industry this man of genius led; a glance through Mr. Graves' catalogue will convey some idea of the immense amount of labour he must have "got through," although his time on earth extended somewhat beyond the allotted three score and ten; yet he was notoriously a man who enjoyed himself in life, and gave much leisure to the demands of society, to amusement—in a word, to pleasure. It is likely that some one will collect anecdotes of him; they are abundant and not difficult to obtain. To almost every one of his works there is some piquant and pointed story attached; many others will be told when his pictures are exhibited. The exhibition of Mr. Graves is a marvellous monument to his memory which no stone-work in the Cathedral of St. Paul can for a moment rival in deep and instructive interest.

SIR JOSHUA REYNOLDS painted a portrait of the mother of Sir Edwin Landseer. It occurs in a picture of three young ladies "feeding chickens," of which an engraving may be seen at No. 6, Pall Mall.

It is rumoured that a well-known firm of picture-dealers has offered £50,000 for the artistic contents of the late Sir Edwin Landseer's studio.

THE WINTER EXHIBITION of Messrs. Henry Wallis and Son was opened to the public on the 29th of October. As heretofore, it consists of a mingled collection of works by prominent foreign and British artists, the former preponderating over the latter; but English painters of high rank have rarely occasion, now-a-days, to seek the aid of the dealer; almost as much may be said of the greater Continental masters.

Mr. Wallis, however, does that which few could do so well; he adds large experience to much influence, and he cannot fail to form a good and attractive exhibition.

THE LATE MR. HENRY MURRAY.—We regret to know that the widow of this estimable gentleman, whose death we notice elsewhere, has been left in very straitened circumstances; the long and grievous illness of her husband having, indeed, drained all their resources, leaving her with literally nothing. There is no breach of delicacy in making the sad fact known, for a subscription has been set on foot by several eminent artists and a few men of letters, in order to raise a fund that may in some degree console her for her irreparable loss. At the head of the generous and sympathetic movement is John H. Foley, R.A., always foremost where any labour of charity is to be done; leading also in the effort is another good man, W. Cave Thomas. The address of the one is 10, Osna burg Street, Regent's Park; that of the other, 203, Camden Road, N.W. We feel sure that the appeal will not be made in vain. Mr. Henry Murray, although the author of three or four well-known and useful books for students, was principally a worker where much good is done, but little fame is gained. His name appeared occasionally in the pages of the *Art-Journal*, but few were aware how large a debt was due to him for the learning and knowledge he displayed, for his generous sympathy towards all who came within his influence, and for the rectitude which characterised all his writings, blended with indulgent and considerate charity. For many years he wrote our criticisms on the Royal Academy exhibitions, and the other Metropolitan exhibitions, the "Visits to Private Galleries," and many other matters personal to those who are necessarily subjected to the comments of a public journalist. We say without hesitation that while hundreds of artists have to thank him for words that were encouraging, helpful, and serviceable, there is not one who ever had to protest against a sentence of injustice from his pen. In a word, he aided us in carrying out the principle upon which the *Art-Journal* has been conducted during the thirty-three years of its existence—to give as much happiness, and as little pain as possible, while discharging a duty. Artists will not forget this when they know the needs of his widow, a most estimable and accomplished lady, to whom we mainly owe the foundation of "The Ladies' Exhibition." We have elsewhere borne testimony to the excellence of a valued fellow-worker; he was also a personal friend, eminently entitled to the respect—the affection, indeed—with which we regarded him. A better man, a sounder judge of Art, and a more generous critic, we have never met with during the long experience of nearly half a century.*

At the annual general meeting of the Graphic Society, held on the 8th ult., Mr. J. H. Foley, R.A., was re-elected president; and Mr. W. Gale hon. secretary, in the room of the late Mr. H. Murray, F.S.A.

THE EQUESTRIAN STATUE OF THE LATE PRINCE CONSORT, on the Holborn Viaduct, is still enshrouded in its canvas covering, as it was when we saw it two months ago. The delay in unveiling the work is reported to arise from the civic authorities being desirous of getting the Prince of Wales to perform the ceremony, her Majesty having declined to be present. Application to his

* Mr. Murray was for some years Honorary Secretary of the Graphic Society.

Royal Highness has been made, but no reply has, we understand, yet been received.

THE TURNERS' COMPANY, through the gentlemen who undertook the office of judges, has made the following award of prizes for the best specimens of hand-turning in ivory and stone. The bronze medal of the Company was given to the second-best competitor, and a certificate of merit to the third. Mr. Stephen Davis, of Anerley, had the first prize in ivory-turning, and Mr. R. W. Cotton the second. In stone-turning the first prize was awarded to Mr. E. H. Greenbury, of Whitby, the second to Mr. W. Atkins, of Poltesco, Cornwall, and the third to Mr. Jonathan Gibbon. An extra prize of £5 was presented, out of money given by Lady Burdett-Coutts, to Mr. R. L. Packer, of Camberwell, for an object made by a special apparatus, but which did not come within the prescribed conditions of the competition.

THE COMPANY OF MERCHANT TAILORS has placed in its large hall a highly characteristic bust in marble of the late Major-General Sir George Pollock, of Afghanistan renown, executed, by Mr. H. Weekes, R.A., at the request of the Master and Wardens of the company.

MR. HENRY HILL, an architect of Cork, who has published several books illustrative of the ancient architecture of Ireland, by which, if they have not been commercially profitable, he has gained much distinction and honour, announces his intention to continue the series by issuing a thorough description of the most interesting of all the ancient Irish monastic remains—Cormac's Chapel at Cashel. The work will have twelve geometric drawings, with photographic views.

THE SCHOOL OF ART, SCIENCE, AND LITERATURE at the Crystal Palace progresses favourably; masters and teachers of large capability and high repute being engaged to direct the classes. The cost of education here is not small, but it is good. The school has stood the test of time, being fourteen years old.

MR. T. A. PRIOR, an English engraver of eminence and of great ability, whose name has too long been absent from the annals of English Art, has recently appeared professionally. He has engraved for Messrs. Graves & Co. Turner's grand picture, 'The Bay of Baie'; it is executed with much of the mingled vigour and refinement that characterised the excellent engraver's earlier works—notably those after Turner in the "Vernon Gallery" for the *Art-Journal*. Mr. Prior has been for many years a resident at Calais; at a recent exhibition of Fine Arts there, the gold medal of the Society was awarded to him for drawing and engraving.

PHOTO-ENAMELS is the title given by Messrs. Lee & Co., of Crockherbtown, Cardiff, to a process they have patented for colouring miniatures taken by photography. Several examples have been shown to us, and we can unhesitatingly pronounce them to be very beautiful—quite equal to the most highly-finished picture from the hand of a miniature-painter—while the durability of the colour is ensured by being burnt in after the manner of porcelain painting; and the likeness, as expressed in the photograph, is faithfully preserved: in fact, the photograph itself is, we are given to understand, in no way injured by the process to which it is afterwards submitted. Another advantage offered by these photo-enamels is that they can be produced at a far less cost than must be paid for a good miniature picture by an artist of reputation.

REVIEWS.

THE MACLISE PORTRAIT GALLERY. Drawn by DANIEL MACLISE, R.A. With Notices chiefly by WILLIAM MAGINN, LL.D. Edited by WILLIAM BATES, B.A., Professor of Classics in Queen's College, Birmingham. Published by CHATTO AND WINDUS, successors to the late JOHN CAMDEN HOTTON.

THEY are old men now who remember when these portraits appeared month by month in *Fraser's Magazine*—edited by Fraser, a man of letters, and issued by Fraser, a publisher—namesakes but no relatives: when the then young and "promising" painter was commencing a career that led to fame and fortune, though to comparatively early death: when Maginn was in his zenith, a star of the greater magnitude that gave but little light and warmth, and fell—alas! it is not pleasant to recall the history of that eccentric man of genius, who might have ranked among the mightiest benefactors of man: the ablest, the most learned, and in many ways the most brilliant writer of his time: wanting the one thing needful—integrity.

It was between the years 1830 and 1838 that MacLise produced these portraits of eminent men and women—the authors of the age. Of the eighty-three pictured here, there are but nine living now; Mrs. Norton, Harriet Martineau, Mrs. S. C. Hall, D'Israeli, Carlyle, George Cruikshank, Harrison Ainsworth, the Chaplain-General (Gleig), and J. B. Buckstone. All the rest—seventy-four of the eighty-three—have left earth. The publisher who devised this edition of the book is also dead. The original publisher and the original editor died long ago. Yet the magazine survives in a green and honourable old age; and is now edited by one of the foremost men of the existing epoch.

The "notices," chiefly written by Dr. Maginn (certainly some of them were from the pens of Mahony, Fraser, and Percy Banks, the brother-in-law of MacLise), had frequently a taint of caricature, and occasionally of bitterness approaching malignity. The doctor was "a good hater." No reproach of the kind, however, can be urged against MacLise: his portraits are kindly and generous copies of the illustrious men and women he pictured: the great heroes and heroines of the pen who made the first half of the nineteenth century more renowned, more useful, and infinitely more glorious, than its later half will be. It has been rightly said that "there were giants on earth" in these days. There are few such now in this age of successful and triumphant mediocrity. The "likenesses" were for the most part very striking; they recall with touching fidelity the outward aspect and bearing of the men and women who form the grand gathering of genius and intellectual power. To us, who personally knew them all, these are happy reminders of an heroic past; they live and are not dead, for their immortal works are imperishable.

It is a long list—eighty-three women and men, to whom the world—all mankind—owes a huge and lasting debt of gratitude.

"Blessings be with them, and eternal praise."

It would occupy far more space than we can spare to enter at length into details of this deeply interesting and most instructive volume: a large book, but not too large. There is not a page that might be, with advantage, omitted, thanks to the learned, judicious, enlightened, and most industrious "Editor"—if the term may be applied to one who is more the author than were they who wrote the original comments. These comments did not assume to be memoirs; they were brief lines of description, jocular, sarcastic, laudatory, condemnatory, in accordance with the moment's mood of "the Doctor," the quantity of gin and water he had imbibed at the time of writing, and also with reference to the political bearing of the person written about; for Maginn was a thorough Tory of the old school.

Mr. Bates has, in his notes (he gives them that very modest but very insufficient title), supplemented the pen-and-ink sketches with brief yet comprehensive biographies, telling us,

indeed, so much we desire to know of each and all the "worthies," as to form a complete guide-book to the lives and histories of the great men and women of the age. These memoirs are beautifully written, genial, sympathetic, singularly accurate, without a touch of party, and without an atom of undue partiality or objectionable prejudice. The style is thoroughly classic, yet there is entire absence of embarrassing learning; the author's object and study have been so to write that all who are interested in his matter may love to read his book.

And what a volume it is! Over which old men and women may luxuriate, and which the young may peruse and examine with intense delight, for it brings them face to face with eighty-three persons whose works are the daily joys of all who read. The large majority are those who have not been, and never will be, put away from hearts and homes by any modern treaders in the paths they trod.

MANNERS, CUSTOMS, AND DRESS DURING THE MIDDLE AGES, AND DURING THE RENAISSANCE PERIOD. By PAUL LACROIX (Bibliophile Jacob), Curator of the Imperial Library of the Arsenal, Paris. Illustrated with Fifteen Chromo-Lithographic Prints by F. KELLERHOVEN, and upwards of Four Hundred Engravings on Wood. Published by CHAPMAN AND HALL.

In this richly-embellished volume M. Lacroix goes over much of the ground traversed in years past in our own columns by the writings of the late F. W. Fairholt, Mr. T. Wright, the Rev. E. L. Cutts, and other contributors to the *Art-Journal*. But the information they gave in mediæval manners, customs, &c., is here pressed, and necessarily so, into a small compass, comparatively, while the French author enters upon several subjects that came not exactly within the intentions of our own literary aids, though they did not leave them altogether untouched.

M. Lacroix divides his book into seventeen chapters, each of which may be described as explanatory of the public and private life of the continental peoples, and especially of those of France, during the epochs brought under consideration. The Middle Ages, as he justly remarks, offer in their customs "a curious mixture of barbarism and civilisation." We find barbarism, Roman and Christian customs and character, in presence of each other, mixed up in the same society, and very often in the same individuals. Everywhere the most adverse and opposite tendencies display themselves. What an ardent struggle during that long period! and how full, too, of emotion is its picture! Society tends to re-create itself in every aspect. She wants to create, so to say, from every side, property, authority, justice, &c., &c., in a word, everything which can establish the basis of public life: and this new order of things must be established by means of the elements supplied at once by the barbarian, Roman, and Christian world—a prodigious creation, the working of which occupied the whole of the Middle Ages.

This volume is a right worthy sequel to the author's "Arts of the Middle Ages," reviewed by us about two years since. It is full of matter quite as interesting as the latter; even if not more so, by reason of its bringing before us subjects with which modern life seems to be in a measure identified. Like its predecessor it is beautifully illustrated; and the two should be companions on any book-shelf where such *livres de luxe* have a place.

DOUBTFUL CRUMBS. Painted by SIR EDWIN LANDSEER. Engraved by THOMAS LANDSEER. Published by F. G. FORES, Piccadilly.

Among the hundreds of engravings after Landseer, this may take a very foremost place. It is strongly characteristic of the great painter's style, and engraved in a masterly manner by his brother; it has vividly the charm of point, expression, and touching sympathy that makes the works of the artist the favourites of all who can derive enjoyment combined with instruction from Art. The two figures that

compose the group are life-sized; a large sleepy bloodhound is dozing over the feast of which a bare fragment is left; upon that, however, his monstrous paw rests, so that a poor hungry terrier dares not touch it; his mouth waters, his eyes have a longing look; he is near enough to partake of the "crumbs," but there is imminent danger in the attempt that will certainly rouse the slumbering lion-dog from his "snooze" over the yet unregarded bone. Sir Edwin considered and described the engraving as "in many respects his brother's best work," and the picture will certainly be classed among the most interesting and valuable the artist has bequeathed to the world—"not for an age but for all time." The picture is the property of Sir Richard Wallace, and is now at Bethnal Green.

"MUSIC HATH CHARMS." Painted by THOS. FAED, R.A. Engraved by JAMES SCOTT. Published by HENRY GRAVES & Co.

Such is the title given to one of the sweetest pictures this admirable artist has ever produced. A lovely peasant-girl stands at the porch of a cottage-door; her young brother is bringing "music" out of a reed-pipe, rude it no doubt is, but very pleasant to her ear. So it is to the household tyke that looks up, approvingly, into the boy's face. It is of such apparently commonplace materials the accomplished painter makes the pictures that satisfy all minds and touch all hearts, "condescending to men of low estates," giving instruction blended with delight. Who can look on such a print as this without enjoying a feast? Well it is for Art, and for the nobler feelings of nature, when large powers are thus employed. Mr. Faed seldom "minds high things," but in all the productions of his masterly pencil there is that which we would not see removed for grander aims and loftier aspirations.

A HIGHLAND HEARTH. Painted by E. DOUGLAS. Engraved by R. B. PARKES. THE BATHER'S ATTENDANT. Painted by E. DOUGLAS. Engraved by W. H. SIMMONS. Published by GRAVES & Co.

Now that Landseer is gone, there is room for, indeed there is need of, another animal-painter, one who can give a poetical reading to the natural character of the dog, and make us love the "friend of man," as Sir Edwin so emphatically did. The place left vacant is, in a measure, filled by Mr. E. Douglas; it would be too much to say that he does what his great predecessor did, or that he ever will do as much, although he is young and is certain to progress. His pictures have been favourites at the Exhibition; one of the good Scottish school, as his name proclaims, he had established repute in his native country, where he was greatly "looked after," even when a boy, before he made his way to London; and in more than one instance a picture from his pencil has been taken to be a production of Landseer's, and not to the reproach of the greatest master of our time. The engravers have here produced, and very satisfactorily, two copies from his works: one represents a fine dog of Newfoundland, watching the dress of his young mistress who is bathing on the other side of a picturesque rock. The other represents a Highland hearth—such a scene as tourists in Scotland have a hundred times seen and noted. Its sole occupant is the shepherd's dog, sitting in dignified ease by the side of the hob on which the bannocks are baking. He will of a surety have his share, or ought to have it. All the accessories of the picture are good and true. Both prints are valuable acquisitions to those—and they count by tens of thousands—who estimate and covet the style of Art of which they are excellent examples.

THE OLD MASTERS AND THEIR PICTURES: For the use of Schools and Learners in Art. By SARAH TYLER, Author of "Papers for Thoughtful Girls," &c. Published by STRAHAN & Co.

A book written with the object expressed on the title-page of this has long been wanted. Young people visit our National Gallery, and, some-

times the picture-galleries of the Continent; and leave them, as they entered them, ignorant of much of what they have seen, and still more ignorant concerning the men whose works may have interested them, but simply as pictures. Now some acquaintance with the histories of the great painters of old, combined with even a partial knowledge of the distinguishing characteristics of their productions, must unquestionably lead to higher gratification and greater interest in the work of examination; and it is for the purpose of aiding such as inquire after truth, wherever they may be found, that the author of this little volume has compiled its contents.

Specially intended for the young and uninitiated, it has this advantage over previous books on the same subject, that the painters named are comparatively few, but the most celebrated; and that it is devoid of all unnecessary technicalities in the way of criticism and description. Beginning with Early Italian Art, as exemplified in the works of Giotto, the sketches are continued through the various continental artists—who, however, are not divided into schools, but only into countries—till they are completed by the mention of Sir Peter Lely. There are many names omitted which might well have been introduced, for they are celebrities in the annals of Art; but the author, it may be presumed, was unwilling to put too great stress on the minds and recollections of her readers. "The book is not," she says, "and could not well be, exhaustive in its nature."

That Sarah Tyler's—a *nom de plume*, by the way—sketches of the old masters will ever be a text-book in the school-room, we hope rather than expect: among the accomplishments forming the curriculum of a fashionable, or even of a middle-class, education, Art-teaching of such a nature holds no part: yet why should it not? when it does, the tutor or governess will find this a suitable manual to introduce to his or her pupils. In the meantime we commend it to the consideration of all whom the author designates "learners and outsiders in Art."

HURRICANE HURRY. By W. H. G. KINGSTON. With Illustrations by R. HUTTULULA. Published by GRIFFITH AND FARRAN.

This most interesting volume, although properly belonging to Christmas books for the young—for it is essentially a book for boys—may claim a distinct notice. Few men have written better for their enjoyment and information than the now almost veteran author who has published so much concerning the "vocation" in which his own earlier days were passed. Mr. Kingston was originally a naval officer, and of a surety many youths have been wiled by his stories to "go to sea." This is as full of adventure as any of his former works, although it is based on fact; the journal of a sailor who rose to be an admiral furnishing the leading incidents of the tale. Surely he had an "adventurous life on the ocean," and lucky it was for the future that he kept a "log." Of course Mr. Kingston's fancy has helped the narrative. The history is of a time long passed, when our mariners were something more than engineers, before the age when coal was the power by which Britannia ruled the waves. Hence the book will have greater interest, bringing us back to a period when Jolly Jack Tars were the glories of the land they defended and often saved. We have frequently had to thank Mr. Kingston for work and labour done, but seldom with more entire satisfaction than now.

ANTIQUÉ POINT AND HONITON LACE. By MRS. TREADWIN. Published by WARD, LOCK, AND TYLER.

To make lace "at home" has become the fashion in middle and in high circles; and a good fashion it is, for Art enters largely into the work, and it infers industry that is certainly agreeable, and may be profitable. There are few authorities so entirely satisfactory as Mrs. Treadwin: she has long been so. Practically familiar with all the intricacies, as well as the simpler processes, of the business of lace-making, and well acquainted with its theory, a close scholar

indeed in all that has been done in it, she is peculiarly qualified to give advice—in a word, to *teach*: and this elegantly "got up" book tells to students all she knows, and all they ought and want to know. It is full of engraved explanatory plans and models, with some examples. In fact, nothing is omitted that might be useful or suggestive; and if the merit of a book is to be judged by its completeness and its being calculated exactly to work out the object in view, this volume is entitled to the highest praise the critic can accord to it.

ILLUSTRATED BOOKS FOR THE YOUNG.

THESE welcome guests, when the weather is gloomy without and the fireside cheerful within, are making their appearance to gladden the eyes and minds of the young. Our space must be limited to a very bare introduction. Those we have already seen are good, both as to Art and literature; generally from well-known "hands" and from the usual publishers of that class of books.

Foremost is the old house at the corner of St. Paul's. What child, during the present century, has been ignorant of its "whereabouts?" First, we notice a charming volume, "Home Life in the Highlands;" pleasant and profitable reading it is, with but one fault: 280 pages take so much time to get through, that there is danger of weariness before it is finished. *Au contraire*, "Children of the Olden Time," by the author of "A Trap to Catch a Sunbeam," might have been larger with advantage. Few have ever written better for children than Mrs. Macarress. It is a collection of anecdotes, fresh, and full of useful knowledge; and the little book has the benefit of the aid of J. R. Planche, the writer's father, a man to whom the world owes a large debt. "A Trap to Catch a Sunbeam," as a story for the young, has never been surpassed; and these records of the days of our ancestors, when *they* were boys and girls, will afford as much pleasure to parents as to children.

"Snowed up; or, the Hut in the Forest," by Emilia Maryat Norris, is a tale of adventure. Mrs. Norris has a happy talent for story-telling, and can weave a boy's book to admiration. That is a family inheritance, and she does not shame the honoured name of "Maryat," "Christian Elliott; or, Mrs. Danvers' Prize," is a tale above the average merit; more may not be said of it, except that it is altogether unobjectionable; indeed, the teaching is sound and good.

"The Children of the Parsonage" is a pretty volume, by an author of well-established repute. "Granny's Story-Box" and "Our White Violet" have given assurance that any production of the lady's pen may be received with confidence. Many children will look here for a treat in the future from experience of the past.

"Isabel's Difficulties; or, Light on the Daily Path," by M. E. Carey, is a book full of incident, often startling, and often touching—a sensation story, indeed, but without unhealthy excitement. The heroine has little "light" on her "daily path"—she has a perpetual struggle, but a happy triumph.

Perhaps the prettiest and pleasantest of "the lot" is entitled "Feathers and Fairies; or, Stories from the Realms of Fancy," by the Hon. Augusta Bethell. The lady is free of Fairyland from Spain to Norway, from Denmark to Constantinople; and very rarely has there been so zealous a gleaner in fields where the harvest seemed to be for children might be proud to claim some of these "stories" and more than one of them seems to have inspired the author to think and write well for the young.

The artists to whom has been entrusted the duty of illustrating these volumes are Messrs. John Absolon, R. Greenaway, D. H. Freaton, and C. D. Murray. They have done their business to the satisfaction of the critic, and no doubt to the delight of the little readers, who will again acknowledge their debt of gratitude to Messrs. GRIFFITH AND FARRAN.



LONDON: DECEMBER, 1873.

THE DEE:

ITS ASPECT AND ITS HISTORY.

BY J. S. HOWSON, D.D.,

DEAN OF CHESTER.

ILLUSTRATED BY A. RIMMER, ESQ.

XII.

CONCLUSION.

A River compared with Human Life—The Course of the Dee reviewed—Its Alpine Region—Proverbs connected with Bala Lake—Lowland Region of the Dee—Nant-y-Belan—Hammer—The Scrope and Grosvenor Trial—The Rows of Chester revisited—Restoration of the Cathedral—Development of the King's School—Maritime Region of the Dee—The Northmen in this River—The Flintshire Lead-mines—St. Winifred's Well—The Constable's Sands—Hilbree Island—Hoylake Fishermen—The Point of Air—Milton's Lycidas—Closing Reflections.

THE course of a river has often been compared to the course of human life; and the comparison, even if pressed very closely and in many particulars, is apt and true.

Consider, for example, in each case, the smallness and obscurity of beginning, contrasted with the great place in public attention which may be filled in the end. Among famous rivers one of the most illustrious, though not one of the largest, is the Tiber. An accomplished traveller has recently traced it, and given us his observations and reflections upon it, from the mouth to the source. He was guided by an old shepherd to the spot where this river rises, through the green sod and among strawberry blossoms and dwarf willow-herb, in an immense beech forest, where the Apennines, after running some distance eastward, approach nearest to the Adriatic. Here the old shepherd-guide, resting upon his staff, said, "*And this is called the Tiber at Rome.*" The traveller adds, most naturally, "It was like being present at the birth of one who should alter and control the destinies of the world."

But we need not suppose ourselves to stand by the cradle of some great man, and to be dreaming over his future history. The most commonplace career of a human life is full of profound and varied interest; and even a commonplace river (not that we can allow the Dee to be so described) may be used to represent that career as in a parable. The variety of incident and of surrounding

circumstances, as we travel onward from point to point, constitutes a most striking part of this near resemblance. The contributions of new experience which enter, from this side and that, into the mind and heart of every human being as he grows older, are truly like the affluents which augment and modify the river in its onward flow. Where could we find a better emblem of childhood than in the sparkling laughter and eager haste of the young brook, as it wanders through its early secluded valleys? The parallel is equally just in the dull monotonous flow and the absence of excitement which, after short space, are almost sure to come—to say nothing (for on the sadder side of the subject we will not dwell)

of turbid waters succeeding to those that were fresh and pure. Finally the thought rests, with a continued sense of the fitness of the comparison, upon the widening opportunities of usefulness which come at the last, in the near presence of that solemn future which is a vast and mysterious ocean.

One characteristic of the latest period of life is that it reverts in memory to the circumstances of the past, and becomes garrulous in describing them. True to the comparison which has been suggested, it seems natural, now that our conclusion is nearly reached, that our meditation on the Dee should recall some of the features of its earlier course. This last chapter will be



Vallée Crucis: West Gable of Abbey Church.

most properly used for gathering together some facts which were previously omitted, and for a fuller attention to certain matters which hitherto have been very lightly touched.

Our obvious method for grouping such things clearly—so far as any method is needful—is to divide the river into its Alpine, Lowland, and Maritime districts. Our best points for definitely marking this threefold division are clearly Ruabon and Chester. Above and immediately below Bala Lake, and through Corwen, and for some little distance beyond Llangollen, the Dee is a mountain river, besides being strictly and exclusively a Welsh river. At the place of its contact with England, in the

neighbourhood of Ruabon, it begins to assume new features of scenery, correspondent with the wider and more open range of history which is now connected with its course. Finally, when the stream, after travelling for some miles in a winding channel along these lower levels, reaches Chester, the tide of the sea becomes a daily recurring variation in its life, and the salt air reminds us of the time when its estuary was famous among the harbours of England.

Of the Alpine region of the Dee very little can be said here. If this part of our subject were to be reconsidered fully and at length, two topics would be suggested for separate observation—the course of the

valley and the lake. At present it will be enough to re-invite attention to the lake. We must never forget how large a part it plays in reference to the whole character and history of the river. Bala Lake is almost more to the Dee than is the Lake of Geneva to the Rhone, or the Lake of Constance to the Rhine. The aspect of the low gently-rising land round the Mere has been sufficiently described. Bala is not like Grasmere, for instance, with noble mountain-forms immediately at hand. Still less could it be likened to the austere grandeur of West-Water. Perhaps the English lake that is nearest in general resemblance, as likewise most similar in dimensions, is Hawes-Water, though that also is far superior in natural beauty. Yet there is an unassuming loveliness in Bala Lake, especially as seen in still weather, which cannot possibly be despised; and above all things we are bound to remember that its associations are thoroughly and

intensely Welsh. Its annals run up into the dimmest period of history, on the one hand; and, on the other hand, it has its anecdotes and proverbs, current in our own times among the country-folk around. When anything is firmly set and complete in all its parts, it is commonly said, "There it is as firm as Bala bell;" and perhaps the mention of this adage may lead to some attempt at explaining it. Another local adage—"Bala has gone, and Bala will go"—has received an explanation, and is connected apparently with that tendency in this lake to sudden flooding which was mentioned in the second paper of this series. The town of Bala having formerly been washed away in one of these abrupt floods, there was a prophecy that the same thing would happen again on a certain day and at a certain hour. It was a market-day, and the people stood round on the hill-sides to watch the catastrophe. But the hour passed, and nothing had hap-

both very characteristic of the place where we were,—be by any means overlooked. While following the path by the side of the stream, we met two men with coracles on their backs, returning towards Overton from a fishing expedition, apparently not very successful, higher up the river. It seemed like an apparition from the time of the ancient Britons. That other apparition which belonged emphatically to our own time, was the presence of the long line of arches of the great railway-viaduct in much strength and grandeur, seen suddenly through the foliage among which we were wandering. In the view, to which special allusion has just been made, and which is obtained from a terraced height above the river, this viaduct is one element, and the aqueduct also, slightly visible beyond. But the great feature of the view is the outspread beauty of the woods, among which the stream is embosomed. With such a prospect before us there is always a temptation to make comparisons; and that which came into the mind here was the



In the Vale of Llangollen.

pened: and the people poured into the town; and there never was such buying and selling at any market in Bala. All such stories and proverbs have a true value, if they help us to fix our attention more definitely than before on some feature which is remarkable, and if they place us in sympathy—were it only the sympathy of mere amusement—with well-defined sections of our fellow-men.

Again, on the second or Lowland region of the Dee we must not dwell at very great length, reserving our chief space for the third. The two extremities of this Lowland region may be defined by the palatial residences of Wynnstay and Eaton; which, in fact, is equivalent to what was said before, when Ruabon and Chester were taken as the extreme limits. One view, which is obtained from the southern point of the park of Sir Watkin Williams Wynn, and which is delineated among the illustrations of this chapter, is, on the whole,

the most remarkable view [in the whole course of the Dee. This is written with the advantage of a very lively recollection of a walk in the early autumn among the woods which environ this bend of the river. The first touch of beautiful decay was just visible on some of the trees. The birds were, of course, silent; and the flowers that remained told us very plainly that the vigour of the year was exhausted. But each season has its own charm; and, on this occasion, the season was felt to be in harmony with each successive passage in the river's course, as it now rippled over a shallow bed, now lingered deep and dark under fragments of lichen-covered rock, here made space for the cattle on small levels of green pasture, there ran half hid and appeared far off between trees overhanging closely from either bank. Nor must two incidents of the walk,—one recalling the distant past, the other asserting the commanding power of the present, yet



Llangollen Bridge.

view of the Wharfe towards Barden Tower. In one sense, indeed, such a comparison is perhaps very useless; for probably as many persons have visited Nant-y-Belan as Bolton Abbey. Still the juxtaposition in thought of two similar scenes is a real help towards the correct appreciation of either.

It will not be forgotten that, over against Wynnstay, which is in Denbighshire, we find, on the right bank of the Dee, a large detached portion of the county of Flint in contact with Shropshire and Cheshire; nor must we overlook the fact that in this region are Bettisfield, the seat of Lord Hammer, and Gredington, the seat of Lord Kenyon, "containing," to quote from Mr. Murray's excellent Handbook, "a library collected by the distinguished Chief Justice, founder of the family, and portraits of himself and of his contemporary, Lord Thurlow." These houses, indeed, are somewhat remote from the Dee; but Bettisfield at least would hardly repudiate association with this river, if, a fair conclusion may be

drawn from some spirited lines by the present Lord Hanmer, beginning with the following stanza :—

"By the Elbe and through the Rheinland I've wandered
far and wide,
And by the Save with silver tones, proud Danube's
queerly bride,
By Arno's banks and Tiber's shore—but never did I
see
A river I could match with thine, old Druid-haunted
Dee."

It would be impossible to travel down the course of our river without making some allusion to this ancient Flintshire family: for the sister of one of the ancestors of Lord Hanmer was the wife of Owen Glendower; and it seems probable that the marriage took place in Hanmer Church.

The mention of the great mediæval hero of the Dee may be our link of connection with the only other historical allusion on which we can venture before reaching the city of Chester. This reference is made to the celebrated trial, in the Court of Chivalry, between Sir Robert de Grosvenor and Sir Richard de Scrope, on the right to use certain armorial bearings. The trial lasted three years. Probably no more re-

to make no reference to that restoration of the Cathedral, within and without, which is now entering on its concluding period, and that development of the old King's School which has just successfully passed its first crisis.

As regards the Rows, their peculiarity is felt more and more, in proportion as they are carefully considered: and hence their claim to be asserted among the honours and curiosities of the Dee cannot possibly be shaken. In the sixth paper of this series the partial resemblance to them in the streets of Bern was adduced. Since those paragraphs were written, two other partial resemblances, almost more to the purpose, have come under observation on the Continent. These are at Utrecht and at Thun. In the Dutch city there is this 'close similitude to a Row, that stores or shops are found under the two side footways, but with this startling difference, that the central roadway is not a street, but a canal. The

features of the chief street in the little Swiss town of Thun, if added to the features of the chief street in its larger Swiss neighbour, Bern, would really produce that with which we are familiar in Chester. In the former are side footways, elevated above the street, with steps at intervals, and with well-defined shops underneath, but nothing except the sky overhead. In the latter are covered arcades, with shops on their inner sides, but with none beneath the foot-passengers, except in one single spot. For those who have not seen the Chester Rows, or who, having seen them, have not duly observed their singular character, these comparisons may be of some little use. One thing must be added, which is more to the honour of Utrecht and Thun than of Chester, that in the first two instances, and not in the last, foliage is seen in combination with the houses.

As regards the restoration of the Cathedral of Chester—a subject very lightly



Stamp of Tile in Chester, with impression of Roman Soldier's Foot.

markable fact can be adduced to illustrate the passion for heraldic honours in the later Middle Ages, unless it be that other fact, that when it was decided that the Grosvenors might use the same mark as the Scropes, but with the addition of a silver edge, the former proudly declined the questionable honour, and retained merely the "garb," or sheaf of corn, which is familiar to the eye of every one in Chester. One great point of interest, in regard to the trial, is that Owen Glendower was among the witnesses, along with the poet Chaucer, with Hotspur and John of Gaunt. The elaborate volumes of Sir N. Harris Nicolas, containing all the depositions, might appear to some persons a waste of industry and time; but, as he truly says in his preface, they tend to preserve from oblivion the names of some of the heroes who fought at Cressy and Poitiers.

In passing along those two broad curves in which the river sweeps round the houses, and the castle of Chester, it would be quite unnatural not to pause and to enter the city, for another glance at the Rows; and, in the present instance, it would be disloyal



Nant-y-Belat, Wynnstay Park.

touched in an earlier paper—it would be impossible, in describing the River of Chester, not to lay some stress on a work which has been prominent before the public during the last five years, and which is now visibly reaching considerable results. The magnitude of the undertaking may be judged of by the fact that £50,000 have been spent out of £55,000 subscribed, and that £20,000 for the remaining tasks of three years will still be required; nor will the need of this large undertaking be questioned by any one who recollects the miserably dilapidated state of the fabric previous to 1868. Large sums have been expended on external roofs and the insertion of foundations; and, to turn to what is more conspicuous, but not more essential, the Tower has been completely restored, and the greater part of the Nave, within and without, in addition to the outside of the Lady Chapel and the outside of the Choir. Attention is just now concentrated on the

interior of the Choir, and on the North-Western Tower, where details of great archaeological interest are coming into view. It is expected that within the space of about a year the Choir will have undergone complete structural and ornamental renovation, the Great South Transept being at the same time brought into visible architectural combination with the rest of the interior of the Cathedral. The North-Western Tower introduces us to another subject.

This corner of Chester Cathedral is worthy of peculiar attention, as being one of the surviving parts of the old Norman Church. Here, too, the residence of the old Norman Abbots was in close proximity, if not in absolute contact, with the Church itself. After the Reformation this abbatial residence, at the hands of Bishop Keene, received alterations which are much to be deplored, the buttresses outside being choked and obliterated by the wall of his

extended dining-room, and some of his apartments being violently intruded into the North-Western Tower. The recent change, which has withdrawn the Episcopal Residence of the Diocese to another position, has led to the determination to use this site of the Old Palace for an enlarged and reconstructed Cathedral School: and in the course of preparation for this great educational improvement, architectural features, long hidden, have been brought to view, and will soon, it is hoped, be fully restored.

We are now close to the estuary of our river; and a subject comes here before our thoughts, which can by no means be omitted by any one who pretends to be the annalist of the Dee. We might be sure, even if we had no direct evidence to produce, that the Northern Sea Kings, who in the early Middle Ages sailed up all rivers in Western Europe, who reigned over all the Western Islands of Scotland, and who with the "southern" members of this Atlantic archipelago included in one of their dioceses the Isle of Man, must have made very familiar acquaint-



Boss in Lady Chapel, Chester, showing Murder of Thomas à Becket.

ance with the Dee. But direct evidence is not wanting. Not only can we quote the "Saxon Chronicle," in its mention of the inroad of Hastings and his expulsion by Alfred, but the names of places can be adduced in permanent attestation of the occupation of this estuary by the Norsemen.

The course of the Dee might be usefully followed on the etymological method, as well as the pictorial or the directly historical. All its higher portion is intensely British, as may be seen by those names on the map, of which only a Welshman can understand the true significance, and which only a Welshman can correctly spell. The intermediate part might furnish, in its local etymology, some interesting and puzzling studies to the learned student who should wish to discriminate its British, Saxon, and Danish elements. Here in the close neighbourhood of the Western Sea we are concerned, not with those marks of Danish colonisation which seem to have radiated from the Wash, but with the indications of

early Norwegian adventure and power. One such indication, of really intense interest, is the old Chester church of St. Olave, in Bridge Street. This warrior-saint, whose career was so marked in the thousandth year after Christ, has left his name to be grouped on this spot, in historical remembrance, with the earlier names of Werburgh and Oswald. But as we examine the coast of Wirrall other evidence comes into view which cannot be mistaken. These are the names of places, such as the Ness, and Neston, and Thurstaston: and especially those which have a termination commonly reckoned to be an infallible Norwegian mark, such as Irby, Frankby, Pensby, Greasby, and Kirby. Of the last of these names, too, Dr. Hume has truly observed, in his work on the western extremity of Wirrall,

that it is an indication of a fixed Christian settlement of the Northmen. To these must be added the "hoes," as the sandhills on the extremity of this coast are called, reminding us of the "hows" that we find in the Lake Country, among the "fells" and "forces" which are true reminiscences of Norway. It appears, moreover—to turn to testimony of another kind—that recent scientific observation is bringing to view "kitchen-middens" in the immediate neighbourhood of the Ness and Neston. But we must now pass to the opposite side of the estuary, and to subjects of a different kind.

In an earlier paper, Holywell and Basingwerk, which are nearly opposite to Neston, were named as concentrating in themselves a large amount of the interest of the Flintshire shore; and, first, some attention



Old Episcopal Palace, Chester.

should be given to the lead-mines of this district and its trade in lead. A considerable part of this bank of the Dee has, so to speak, a singularly metallic and chemical aspect. This is caused by the smelting works at Bagillt, and by the manufactories of vitriol and other evil products of civilisation, near Flint. But—to limit ourselves to the question of lead—the thought of this metal, in this district, carries us over a wide range of history, and brings us in contact with a very active modern commerce. It is clear, from the large amount of *scoria* which has been discovered, and from other evidence, that the Romans worked this part of the coast diligently; and in thinking of their mining operations, the mind wonders how such results could be accomplished without gunpowder. The reign of Queen Elizabeth

was a marked epoch in reference to this industry in Flintshire; and ever since that time the finding and exporting and smelting of lead have been prominent facts on this shore. One of the local peculiarities of the case, which seems to be unique, is the mode in which the lead-market is conducted at Holywell. Notices of the quantity and quality of the metal on sale are forwarded to managers of lead-works; samples are sent and tested; the purchasers meet at Holywell on a fixed Thursday in every month; the samples are ticketed; the prices offered are written on pieces of paper, which are placed in a glass: the highest bidders are, of course, successful; and the ceremony ends with a friendly lunch.

These "ticketings," however, as they are called, at Holywell, are not by any means

the chief reason why the place is memorable. There was a time when it was one of the most famous spots in North-Western Europe. Many sacred wells had a high reputation in Wales, but Holywell outshone them all. Pilgrimages from all parts flocked to this unfailling fountain of pure water. Among these pilgrims was King James II. Pope Martin V. had connected indulgences with visits of this kind. The architecture above and around the well still recalls the munificence and devotion of the mother of King Henry VII. As an illustration of the wide-spread belief in the efficacy of St. Winifred's Well, the following story may be quoted: "A poor widow at Kidderminster, in Worcestershire, had long been

lame and bedridden, when she sent a single penny to Holywell, to be given to the first poor body the person should meet with there; and at the very time it was given at Holywell the patient arose in perfect health at Kidderminster." It is very strange that the intensity of faith in this case, as in some other similar instances, ancient and modern, seems to have been precisely in proportion to the absence of evidence. No one can assign any date for the alleged facts of St. Winifred's life, death, and recovery. She is not, like St. Oswald or St. Werburgh, who have been mentioned above, a person historically known to have been distinctly connected with the circumstances of a definite time, however that history may

sudden raising up of the "Constable's Sands." This story, too, is the more to our purpose just now, because the patronage of West Kirby Church became the cause of a conflict between the monks of Basingwerk and the monks of St. Werburgh, the cause being decided in favour of the latter.

The view obtained from the high ground above West Kirby includes much that might easily entice us into long dissertations. And, first, there is directly before us, and very near, Hilbree Island, with its smaller attendant island, and its Eye-Mark and Beach-Mark. As an element in every view of the opening of the Estuary of the Dee, this feature is remarkable and distinctive. Physically, too, and in its relation to the mainland, it deserves very careful attention. The water in the channel between is, even in high tides, shallow, and at low tide it entirely disappears. We can say of Hilbree Island, as an old writer said of Lindisfarne, "It is an island but twice a day, embraced



Salmon-fishing opposite Chester Castle.



Fishing-boat leaving the Dee.

have been encrusted with legend; nor can any writer, contemporary or nearly contemporary, be quoted in attestation of one of the most marvellous stories ever related.

The close neighbourhood of this well probably led, at a very early date, to the founding of some kind of religious house at Basingwerk. The ruins, however, which are found there are those of a Cistercian abbey of the same date as the older parts of Valle Crucis. Basingwerk deserves more space than has yet been given to it in these descriptive papers. Its remains, indeed, and its situation are far inferior to those of the other chief ruined abbey of the Dee, which has just been named: still it is more palpably associated than the other with

the river: and the views over the sands through broken fragments of its masonry, intermingled with dark sycamores, tend to give us a sense of the wide influence once exerted by this religious house; for we find that lands on the opposite shore, at West Kirby, belonged to Basingwerk. To that point we must now turn. If we needed poetry or legend to carry our thoughts across this broad tract from the Welsh to the Cheshire shore, we should find no lack of either. Canon Kingsley's ballad concerning "the Sands of Dee" is universally known; and in Bradshaw's life of St. Werburgh is a story of the marvellous rescue, by that saint's intercession, of the son of Hugh Lupus from the Welsh, through the

by Neptune only at the full Tydes, and twice a day shakes hands with Great Brittainne." Like Lindisfarne, too, in another respect—as also like Iona, and like Lerins, on the south coast of France—Hilbree is one of the sacred islands of early times. It was an anchorite on this rocky solitary spot who gave the advice which led to that wonder of the "Constable's Sands" which has just been mentioned. A stone cross from this place is preserved in a Liverpool museum. The cell of St. Hildeburgha became connected with St. Werburgh's Abbey in Chester; and, through a curious freak of ecclesiastical history, this little spot of sheep-pasture, with its two houses, is still part of St. Oswald's parish in that city. The beneficent use to which the island is now devoted must not be forgotten. The school of buoys (and literally the pun here inevitably suggested was once made the means of turning a laugh upon H.M. Inspector on a visit to Hoylake) is here kept, for securing the perpetual marking out of the navigable channels at the mouth of the Dee. Here, too, is the Lifeboat, which

saved large numbers from drowning before it was brought to this place, and which has very recently done similar service, through the exertions of the gallant crew summoned by a signal in the night from the mainland.

The members of the Life-boat crew live at Hoylake; and for this reason alone it would be essential to mention this sea-coast village, before closing this short history of the Dee. But for other reasons also the extremity of Wirrall is well worthy of the most careful attention. In the sand and soil near the edge of the sea, on this part of the coast, are manifest and copious proofs of most curious changes, both physical and historical. The remains of a submerged forest show that the trees on this peninsula were even more abundant than they are now; and relics of human civilisation, in great variety, are proofs of the presence here of a considerable population, through long periods of time. Some parts, too, of the present population must be reckoned among the curiosities of the neighbourhood. To hear of a vigorous and energetic woman in this place (the words were once literally used), that she was "the biggest scrat in all Hoylake," would cause perplexity to a stranger; but the phrase would soon be understood by those who have seen such women, with their rakes at the ends of long poles, scratching up the shellfish on the shore.

If the cocklers of Hoylake are well worthy of our attention, so too are its open-sea fishermen. It is probable that some of their sailing-boats will be conspicuously in view, as we look, from the place where we stand, over the wide expanse of water, towards the point of Air, beyond which we see, to the right, the Great Orme's Head, and other receding headlands of Wales, with some of the heights of the Snowdonian range rising behind and above. This prospect brings into the mind a touching poem of wonderful beauty by one of the greatest of poets; for here it was, on some part of the Welsh sea-coast beyond the mouth of the Dee, that the shipwreck took place which led to Milton's "Lycidas." In the earliest of these papers some remarks were made on Milton's love of rivers. In "Lycidas" this feeling is very observable. Besides Arethusa and the Alpheus we find here (and what epithets could be more true to the facts?) the "swift Hebrus," and the "smooth-sliding Mincius, crowned with vocal reeds,"—and, finally, the river of his own college days, and the college days of his friend Edward King, whose irreparable loss he is here deploring, "slow-footing Camus,"

"His mantle hoary and his bonnet sedge."

It is not superfluous to say, once more, that this is the poem containing that phrase "wizard stream," in reference to the Dee, which, since Milton's days, has been classical.

Thus we end, for the present, our survey of the "aspect" and "history" of the Dee. Of its various topics of interest, those which have been touched at all in these papers

have been dealt with far too slightly, and many have been omitted altogether. If ever these papers are revised and enlarged for separate publication, several subjects, which have been partially or totally neglected, will claim their due share of attention. Among these subjects—to limit ourselves to those that have reference to the Estuary alone—are such as these: the history of Hawarden in connection with the Civil Wars and the varied events which bridge over the time between Charles I. and James II.; the circumstances under which a vast amount of land on the opposite side of the stream has been redeemed from the sea; the canal which, by an artificial water-way, besides that which is natural, connects Chester with Llangollen; the habits of the salmon of the Dee, and the regulations of the salmon-fishery; the peculiarities of that population of Neston and Parkgate which lives by collecting cockles and mussels, and which is not less worthy of study than the corresponding population of Hoylake. This mere enumeration shows how far the subject is from having reached the point of exhaustion.

Enough, however, has been written in these twelve short essays to justify what was said at the outset concerning the attractiveness of rivers. To the *artist* a river must be alluring, by reason of its animated variety of beautiful scenes,—to the *naturalist*, by reason of its wealth of animal and vegetable life within its waters and upon its banks,—to the *historian*, because of his study an essential part is geography, and here are furnished the most instructive lessons of geography. For the *sympathetic lover of his kind*, who must be reckoned higher than any of these, though he need be neither artist nor naturalist nor historian, the interest of a river reaches a point superior still. For a river, like a great cathedral, is linked by the closest ties to both the past and the present, with this great advantage, that it is not liable to decay. Its perpetually flowing life—always new and always old—binds together, and, as long as the world lasts, will continue to bind, successive generations of men.

ART IN CONTINENTAL STATES.

PARIS.—The Government has given a commission to M. Frémiet for an equestrian statue of Jeanne d'Arc, to stand in the Place des Pyramides, which occupies the site of part of the old ramparts of Paris, not far from the Palais Royal, where, or near which, Jeanne was wounded. The Place itself, when the statue is fixed, is to be re-named Place Jeanne d'Arc. The sculptor has submitted a sketch-model, in which the heroine is represented in full armour, with the oriflamme in her hand, and apparently calling upon her soldiers to follow her. The statue is to be in bronze, and the pedestal decorated with bas-reliefs representing the principal events in her life, namely, her visions at Domrémy, her arrival at Chignon, the taking of Orléans, the consecration at Rheims, and her execution.—Messrs. de Rothschild have recently presented to the Administration of Fine Arts a series of sculptural works—columns, statues, and bas-reliefs—discovered among the ruins of a temple dedicated to Apollo Didymus, in the neighbourhood of Mileto, Anatolia. The

excavations were made several years ago at the cost of the donors. It is assumed that these sculptures will be placed in the Musée des Antiques, in the Louvre.

TURIN.—The monument, by M. Dupré, to the memory of Count Cavour, was inaugurated last month in this city. The ceremony, as we find it reported and commented upon in a French journal, seems strangely at variance with the solemnity of the occasion, for there was a serenade on the Place du Château, an excursion to some place of amusement, an illumination on the uncovering of the statue, and a *grande représentation de gala* (opéra et ballet). "Our readers," as the journal remarks appropriately, "will be no less surprised than ourselves to find a ballet introduced in the funeral (*funèbre*) homage paid to the great Italian statesman." The monument was raised by public subscriptions amounting to nearly £36,000.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

TROILUS AND CRESSIDA.

V. W. Bromley, Painter. J. C. Armytage, Engraver.

PICTURES illustrative of ancient classic history, authentic or fabulous, are more familiar to us now in our public galleries than they were a few years ago; and if they are not so popular as subjects more readily intelligible, and making a stronger appeal to modern taste and sympathy, they at least give some insight into the world, of two thousand years back, or longer, and test the artist's diligence in the study of ancient manners, customs, and dress, and his power of delineating them. But, irrespective of this, any work of the painter which serves to bring vividly before the eye the wondrous thoughts and words of Shakspeare, can scarcely fail to be attractive and instructive; and this picture of 'Troilus and Cressida' may be put in the category of such works. It is by Mr. V. W. Bromley, a promising young painter, who has somewhat recently been elected a member of the British Artists' Society.

The scene represented is the meeting of Troilus and Cressida in the orchard of old Pandarus, uncle of the latter, who, being anxious that his niece should marry this son of the king of Troy, and cognisant of their mutual love, contrives the interview, saying to Troilus,—

"Walk here 'till the orchard, I'll bring her straight."

Pandarus waits to see the result of the meeting, and listens, fully satisfied, to the vows interchanged:—

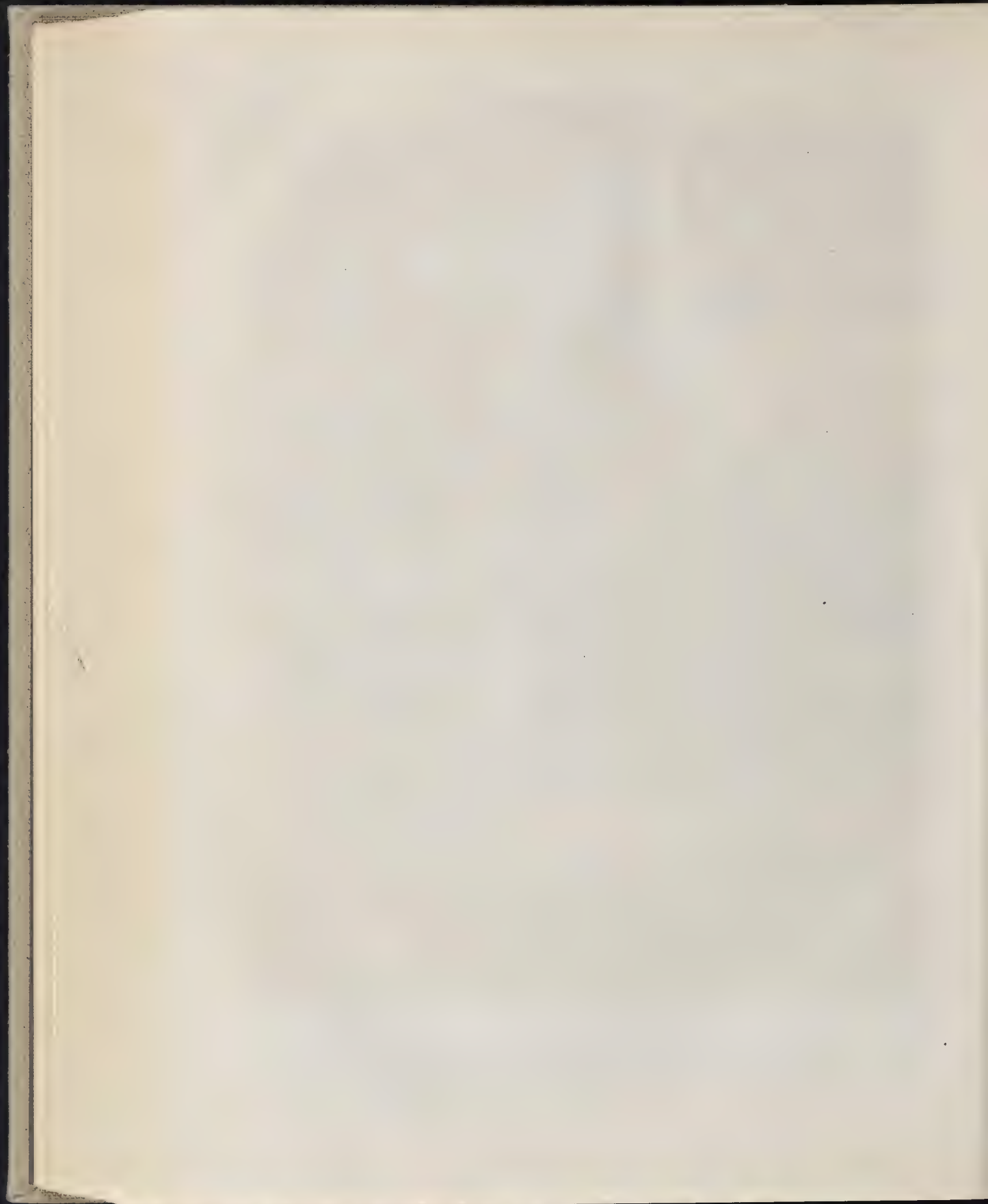
▲ "Cressida. Prince Troilus, I have loved you 'night and day
For many weary months."

Troilus. Why was my Cressid then so hard to win?
Cressida. Hard to seem won; but I was won, my lord,
With the first glance that ever—Pardon me;
If I confess much, you will play the truant;
I love you now; but not, till now, so much
But I might master it," &c.

Troilus and Cressida, Act ii., sc. 2.

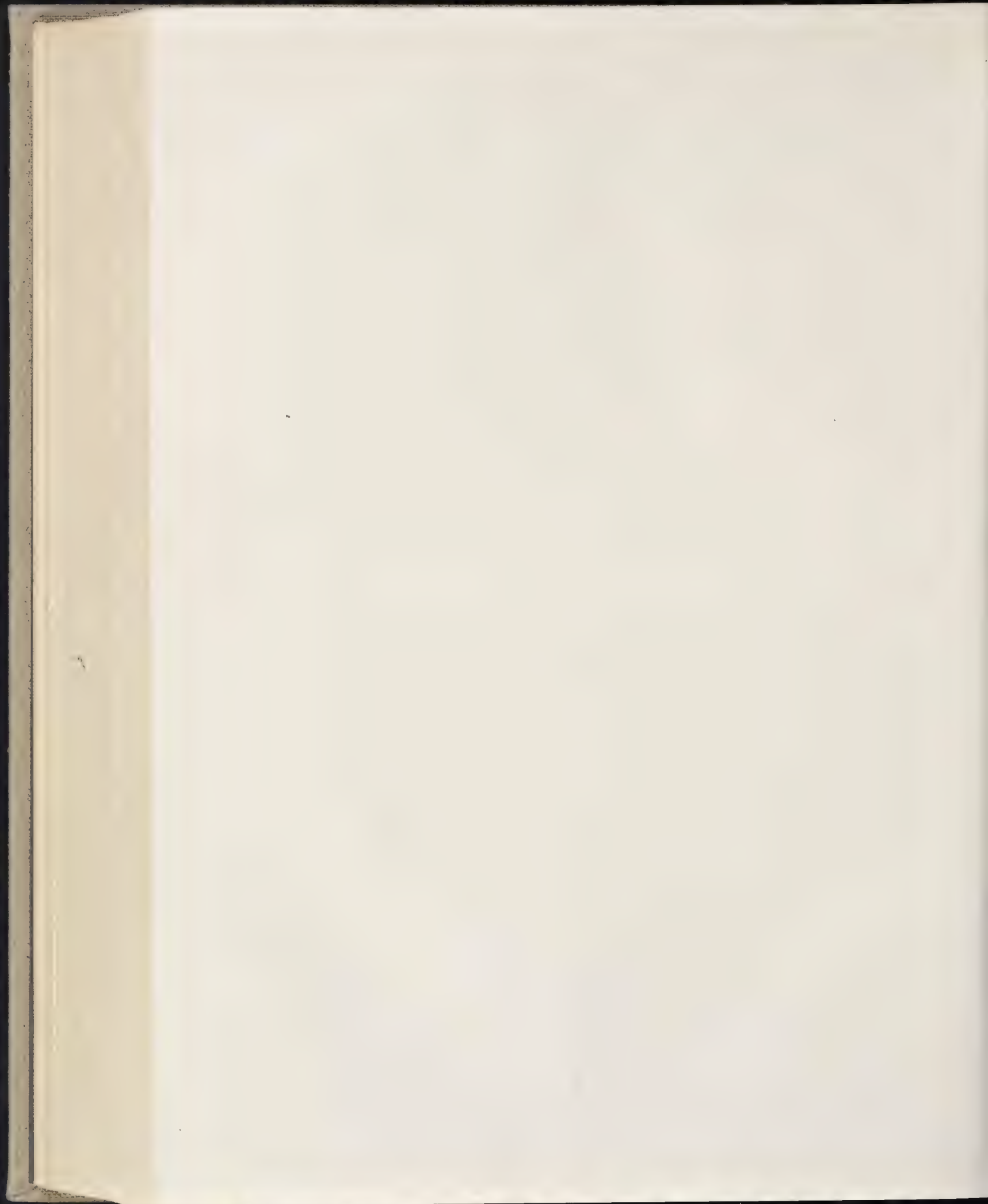
The composition shows much of the antique feeling in Art; the two principal figures might stand as a group of Greek sculpture in their united action, while that of Pandarus is perfectly statuesque. The treatment of the whole subject savours much, however, of the Pre-Raphaelite school, and especially so in the faces of the lovers, which offer no indication of personal beauty. The stump of a tree in the foreground is, we think, something more than a needless introduction; it is ugly in itself, and catches the eye obtrusively. The picture, however, has, throughout, merits of no common order. It has never been exhibited, and was painted expressly for the publishers of this Journal.







THE THREE FATES
BY J. M. W. TURNER



THE INTERNATIONAL EXHIBITION OF 1873.

WHEN her Majesty's Commissioners of the Great Exhibition of 1851 announced their intention to utilise the surplus which resulted from that remarkable undertaking, and inaugurated, on the twentieth anniversary of the opening of the first Crystal Palace in Hyde Park, a series of annual exhibitions, the proprietors of the *Art-Journal* decided that from year to year a suitable illustrated record should form an essential part of that publication. The sectional character of a ten years' programme seemed to favour the idea that a useful and valuable record of industrial Art in all its bearings would thus be brought together, for the further promotion of that progress in the arts of design as applied to manufactures and industry which it has been one of the chief aims of this journal to stimulate and realise. The first of these international gatherings, held in 1871, presented a fair opportunity for commencing the proposed series of illustrated catalogues, so to speak; but the second, that of 1872, showed so great a falling off in the interest taken in the undertaking by the leading producers, alike of our own country and that of foreign nations, that it was difficult to realise the fact that the Exhibition was an international one in the true sense, and still more difficult to do justice to the readers of the *Art-Journal* by the publication of a special illustrated catalogue of selected objects. In these circumstances it became necessary to reconsider the whole question, and, with the fact before us that the Vienna Exhibition would inevitably attract the attention of the best producers alike of Great Britain and the Continent, whilst the programme for the year 1873 was not at all fruitful in subjects likely to interest our readers, we decided to abandon the plan which we had calculated would be of value to all interested in the progress of industrial Art, and confine our notices of the future annual International Exhibitions to the ordinary pages of the *Art-Journal*. In accordance with that decision, we now proceed to give such a general review of the Exhibition of the year as may be useful and interesting as a record of the present condition of the Art-industries represented, so far as they are illustrated by the exhibits in the several sections enumerated in the official programme.

The three divisions of the Exhibition as a whole were the same as in former years. It is specially intended in our present review to deal with those objects only in which Art is applied to objects of utility, and manufactures. In the latter section the industrial classes of the year into which the Arts of design enter are—Class 8, Silk and Velvet Fabrics; Class 9, Steel Manufactures; and Class 11, Carriages not connected with Rail and Tramroads.

SILK AND VELVET FABRICS.

GREAT BRITAIN AND IRELAND.—Whatever may be said of the present exceptional condition of the silk trade in England, it is impossible to recognise the collection of specimens exhibited as anything like a full and complete illustration of the present state of that industry. That manufacturers must have been apathetic, if not antagonistic, is the least that can be said; therefore it would be a mistake to regard the display as satisfactory in a national sense. Of its international character we shall speak as the foreign contributions come under consideration.

As a matter of course little was to be expected from Spitalfields, as practically the old industry of the locality is defunct, and only one representation of its present condition can be quoted, that made by Mr. Evan Howell, of St. Paul's Churchyard. This consisted of a few lengths of satin and moiré antique of excellent make and dye. A few specimens of Spitalfields poplins showed that this speciality ought to employ spare looms and "hands." The latter, however, are fast dying out. We heard recently of a diligent inquiry for figured-silk weavers in Spitalfields and Bethnal Green, where within the last thirty years some of the most skillful figured-fabric

weavers in Europe were to be found; but an active search resulted in the discovery that all were dead, removed, or had taken to some other employment. Thus the traditional skill of several generations of descendants of the old Huguenot founders of the Spitalfields silk-trade is gone for ever.

Manchester and Macclesfield having become the new centres of this industry, we now turn to the contributions from these places. Mr. John Chadwick was the only exhibitor from Manchester, and his specimens consisted of plain and watered goods. Messrs. Potts, Wright & Co., of Macclesfield, exhibited figured-handkerchiefs, ties, scarfs, and cravats; and Mr. J. O. Nicholson, of Macclesfield, exhibited damask-goods of an elegant and effective character. The figured Aleppo scarfs are very pretty examples of weaving and simple designs, and the gentlemen's Mogadore scarfs are effective as stripes, alike in style and colour. Mr. W. Smale and Mr. J. P. Jackson both illustrated Macclesfield products in scarfs, handkerchiefs, &c. The Mogadore sashes of Mr. Smale, and the tartan scarfs of Mr. Jackson, are both excellent examples of admirably-arranged colour.

In furniture-silks the admirable series of specimens exhibited by Messrs. Jackson and Graham, of Oxford Street, stood pre-eminent. The designs by Mr. Owen Jones show the value of appropriate design in a manner sufficiently distinct to convince all but those who are hopelessly obtuse on that important point in industrial art,—the question of whether the thought of the artist is worth paying for in the first instance as a means to permanent results in the end,—and this question ought to be settled by such examples as these. Here we had no great elaboration of tints, for few of the designs ran beyond three colours; but then the arrangement of the details was so perfectly adapted to the fabric, the means of production, and the purpose to which the fabric is to be applied, that everything is in harmony, and the result artistic and elegant.

Messrs. Norris & Co., Wood Street, Cheapside, also exhibited examples of silk furniture fabrics. Some of the designs are perfectly textile in character, while others ran into the naturalistic and inappropriate. Unfortunately the goods were piled up in the glass-cases after so strange a fashion, that the effect of some of the best designs was utterly spoiled by crushing too many into the available spaces.

Messrs. W. Fry & Co. and Messrs. Pim, Brothers, & Co., of Dublin, contributed an excellent representation of Irish products in furniture-silks. Messrs. Fry's silk and wool terry furnitures are very effective and well-designed fabrics. The silk is thrown upon the face with excellent effect, and the dyes are generally excellent in tint. The silk-furniture brocades of Messrs. Pim are also admirable specimens of their class. There was a little thinness in the satin-figure of some of them, but the result is more elegant than otherwise. Custom has led to the expectation of a certain massiveness in the satin-figures on fabrics of this class, and thus in the more refined and elegant forms the surface appeared to lack effect by contrast.

In printed silks Messrs. Baker, Tuckers, & Co., Gresham Street, City, contributed a few examples of their printed silk-handkerchiefs, in which they sustained their old reputation for excellence of work and perfection of colour. Mr. Alfred Selby, Milk Street, Cheapside, also exhibited some good specimens of silk-printing in Nagrade handkerchiefs. Some of the examples of white figured silk-handkerchiefs with printed corners are very elegant and effective, and present novel features in the contrasts of colour.

In ribbons, as may be expected, the whole of the contributions simply illustrated the prevailing taste for plain articles, in which brilliancy of dye, excellence of weaving, and finish, supply the place of the Art-weaving of the past. We cannot afford space to discuss these qualities, as, however creditable to the various producers, they do not come within the range of true Art-manufactures. The only exception in the exhibits from Coventry is in the instance of the illuminated book-markers, valentines, birthday and Christmas gifts, scent-sachets, &c., produced by Mr. Thomas Stevens. He not only exhibited a very complete series of his productions in this direc-

tion, of which he was the originator about 1860 to 1862, but he also contributed looms in which these illuminated fabrics were woven in the Exhibition, and thus gave a special attraction to this particular branch of the silk trade.

Of the art of dyeing, we can only say that there were some excellent examples which proved a marked progress in English dyes. Messrs. Hands, Son, and Co., of Coventry, best illustrated this by a contribution which showed the relative purity of colour and excellence of dye in 1853 and 1873, thus demonstrating the improvement made by them in dyeing silk during the last twenty years.

FRANCE.—In the absence of any officially organised display, the Lyons silk trade was represented by a few manufacturers and two or three English silk-mercers, the latter contributing the class of goods produced in Lyons for the English markets.

The contributions of the Lyons producers were fairly representative of the various kinds and qualities of fabric in current demand, and for the most part were representative of the present condition of design and the art of weaving, as carried on in the great centre of the silk-trade of France. Occasionally conceits in design and certain extravagant combinations of tints manifested themselves, especially in the dress-fabrics; but, generally, the most perfect harmony of tints prevailed, and a refined elegance of arrangement alike in the forms and colours used in the decorations, compensated for the daring contrasts in which a few manufacturers indulged, evidently to meet some well-understood demand of the market. Altogether in design, weaving, dye, and finish, most of the French silks were worthy of careful study by English designers and manufacturers. It would be an injustice to quote any special instances when the majority deserve mention, and our space will not permit us to particularise. We must, therefore, dismiss these French productions with a general expression of appreciation.

BELGIUM.—The only Belgian exhibit in silks was that of Messrs. J. Van Bellingen and Son, of Antwerp. This was confined to a few examples of black silk, of excellent quality and dye, warranted to resist grease and acids.

SPAIN.—The South Kensington Museum contributed the only illustration of modern silk manufactured in Spain. The small collection consisted of some very admirable examples of hangings from the looms of Toledo. The patterns are the same as those which were woven in the same manufactory in the seventeenth and eighteenth centuries. The business is still carried on in the same buildings used for the purpose two or three centuries ago. Señor Molero is the present proprietor, and endeavours to keep up the traditions of the house and the excellence of its productions.

JAPAN.—The illustration of Japanese silk manufacture, in nearly all its varied phases, became a very complete one towards the close of the Exhibition, as the additions made from time to time were of a character to enhance the effect produced by the early contributions. The great distance at which these contributions had to be brought was a serious hindrance to the completion of the collection; and to do it full justice, a separate notice would be necessary. To those who are interested in the silk manufacture, from the growth of silk as shown in the cocoon, to the most finished and superb examples of fine weaving and embroidery, the lessons of the collection were of the most valuable character. Some of the embroideries presented the most perfect features of which this class of decorative art is capable, and afforded a field for study which we fear has been anything but utilised by those most concerned. Several of the high-class specimens of weaving presented combinations of colour of the most suggestive character; and the less ornamental fabrics were equally suggestive alike in tint and quality. The complete illustration of Japanese Art-industry in silk was due to the Government of Japan having authorised a proper representation, which has been carried out by special commissioners, who, under very exceptional circumstances, did very much more by their business-like arrangements than could have been reasonably expected.

CHINA.—Practically, China was only repre-

sented by two exhibitors, one being her Majesty's Commissioners, who purchased a large variety of fabrics, embroidered and plain, in which all the leading phases of the modern silk manufacture of China were fairly represented. This collection, with that of Messrs. Matheson and Co., Lombard Street, illustrated in a very practical manner the present condition of the Chinese silk-trade in its commercial aspects as well as in its Art-qualities, especially as adapted to the European markets. A few mandarins' robes, lent by Colonel C. E. Gordon, represented in an effective manner the high-class features of Chinese embroidery.

INDIA.—The silk, gold, and silver tissues of India were well represented in the special annex devoted to the contributions of the India department. It would be a simple repetition of all that has been said over and over again, since the revelation of the Great Exhibition of 1851, as to the real character of the high-class fabrics of India, if we undertook to go into any details in relation to the admirable specimens got together to illustrate the highest phases of weaving in India, perhaps in the world. Not that the collection was a very extensive one, but because of its excellence. Some of the embroideries are especially rich and elaborate, and differ from the woven fabrics in the range of colour introduced; but the same harmonious result was to be found in these examples of Oriental skill as in the products of the loom.

Our object has been to place on record the present condition of the art of figured weaving as applied to silk; and space will not allow us even to glance at the suggestive collection of ancient fabrics, which formed a portion of the Exhibition, and which merited the studious attention alike of weaver, designer, and manufacturer.

CARRIAGES.

The collection of carriages was certainly a remarkable one, alike for completeness and the excellence of the articles shown. The only drawback was that many important firms in England were unrepresented, and, internationally, the display was defective. The extent of the exhibition was favoured by the absence of the French, and thus the whole of the galleries in the arcade belonging to France were occupied by vehicles, which were generally shown to considerable advantage, thanks to the energy and activity of an influential committee of London coach-builders, aided by a few leading producers from the provinces. British superiority in design, build, and finish was everywhere evident; but the continental builders exhibited unmistakable evidence of progress. London made an admirable exposition, alike in extent and variety, all the principal makers exhibiting; but Birmingham, Liverpool, and Manchester were scarcely represented. Excellent work was shown from Nottingham, Lichfield, and Derby; and the reputation of the Midland Counties was sustained by carriage-builders of established position, who made it their business to show specimens of their current productions of a high class.

Of foreign carriages there were few; but, as already stated, these showed progress of an unmistakable character; but they still cling to the old idea of a different track for the fore and hind wheels. In an English carriage the hind-wheels follow the track of the fore-wheels, and this assists the traction, while the driver, having cleared an obstacle with the fore wheels, is sure he can do so with the hind ones. This is not the case with a foreign carriage, and thus a serious collision may take place with the hind wheels of a vehicle, which the fore wheels have avoided. It is, however, rather with artistic appearance than structure, that we have to deal, and in this latter aspect, there were certainly some admirable illustrations of refined taste as regards beauty of outline and perfect harmony of colour; the finish leaving nothing to be desired.

The fashionable "four-in-hands" were well represented by the best-known makers. The pretty "Victorias," and their angular competitors, the Vienna phaetons, were also well represented. The angular structural outlines of the latter in contrast with the curved and graceful "sweeps" of the former, illustrate a feature of modern carriage-building which cannot be com-

mended either on artistic or structural grounds. These rectilinear and angular bodies were at times so positively ugly, that their exquisite colour and finish seem thrown away amidst such a want of harmony of lines; while the knowledge that the proper structural strength has to be secured by methods positively revolting to the ideas of a good judge of a carriage, increases his dissatisfaction with their appearance. The object is to get rid of weight by some means or other, and this is attempted by the most extravagant outlines; and we believe that what is gained in lightness is as much lost in strength as the appearance loses in beauty of contour. Under-carriages seem to be going out of fashion; thus the elegant repetition of the lines of the bodies is lost in every instance in which the under-carriage is reduced to the minimum. If made to please the eye, it fails aesthetically, as the structure must do mechanically, on any severe trial.

STEEL MANUFACTURES.

It would be absurd to regard the illustrations of this important branch of industry as really representative in a national sense; while in an international one, the less said about it the better. The display was rather remarkable, to those who know much about it, for what was not represented.

In articles of utility, into which the decorative arts do not enter, or are so sparingly applied as not to constitute an essential element, there were a few important exhibits. The edge tools of Messrs. W. Gilpin, Son, and Co., of Cannock, Staffordshire, and the needles and fish-hooks contributed by two of the principal firms of Redditch—Messrs. W. Bartlett and Sons, and Messrs. Kirby, Beard, and Co.—were instances in point. The steel-pen manufacturers of Birmingham—with one exception, that of Mr. W. Mitchell—were conspicuously absent. In short, the International Exhibition has had less attraction for the manufacturers of steel-goods than we should have thought possible; and this is greatly to be regretted, because an old industry, which is British by tradition, should not allow judgment to go by default; that is, if any real competition presented itself; which, happily, or unhappily, for the Exhibition, was not the case.

Although limited in extent, the decorative steel-work exhibited was of an interesting and instructive character. The swords and other weapons contributed by Messrs. Wilkinson and Son, Pall Mall, are, for the most part, admirably designed, and always well executed and finished. The chiselled and chased-steel hilts of several of the swords are of very superior workmanship, the ornament being appropriate and not over-elaborated. A couple of cut steel hilts, for court swords, are very artistic examples of an art which seemed almost extinct some years ago; yet this was an Art-industry of the last century, peculiarly English. The blades of some of Messrs. Wilkinson's swords present commendable features in the etched and engraved decorations.

A small collection of swords was exhibited by Mr. Charles Reeves, St. Mary's Square, Birmingham. In these we were glad to see that over-elaborative and useless ornament had been avoided, and the decoration adapted to service, and not mere show. In addition to this simplicity of design, the work was generally well finished, so that good taste and skill combined to produce a satisfactory result.

Messrs. Robert Mole and Sons, Broad Street, Birmingham, made a very good display of a considerable variety of weapons, from the simple cutlass and matchet, to the elegant and artistic court-rapier. One specimen of the latter class is an elegant example of design and workmanship. The guard and hilt are in the style of the middle of the last century, when Wolverhampton was so famous for its sword-hilts. An artillery officer's presentation-sword is another example of great merit. The chiselling of the guard and hilt is bold and artistic, while the steel-scabbard presents some admirable features of design and engraving. We must take exception to the style of decoration adopted in the halberd-heads for sheriffs' men. The decora-

tions of halberd-heads should be incised or engraved, the same as the ornaments on sword-blades, and not fastened on in relief.

The decorative cutlery of Sheffield, knives, scissors, &c., was chiefly illustrated by Messrs. Mappin & Webb, of Sheffield and London. Many of the specimens are of considerable beauty, and the whole display showed a decided advance in design as applied to similar articles shown in 1851 and 1862. Of course the tendency to over-ornamentation still exists, and probably will continue to do so, until people learn that ornament is only artistic in its proper place. Messrs. J. Howell and Son, Sheffield, contributed a small but very pretty collection of dessert-knives. Some admirably finished specimens of useful cutlery were exhibited by Messrs. Unwin and Rodgers, Sheffield, and when ornament was introduced it was generally in good taste.

Those important adjuncts to the furniture of a house, grates, stoves, and fire-irons, had a very limited representation as compared with previous Exhibitions. The two famous Sheffield houses, Messrs. Stuart and Smith, and Messrs. Henry Hoole, each contributed a single example. Both are of a high character, alike in design, the character of the material, and perfection of finish. Messrs. Benham and Sons, Wigmore Street, London, contributed a very elegant nickel-plated steel register-stove; and Messrs. Feetham & Co., Clifford Street, also exhibited a very pretty specimen of the same class. With these the exposition of one of the largest and most important decorative industries of the country practically began and ended.

In decorative locks and keys, Messrs. Chubb and Son, of Wolverhampton and London, exhibited a small collection of specimens. Two or three of the locks with oak stocks are admirably decorated with well-designed bright steel perforated ornaments, and some of the key-bows are excellent examples of chiselled steel-work. Messrs. Hobbs, Hart, & Co., Cheapside, London, also contributed a few specimens of decorated locks and keys; but their contributions illustrated the structure and mechanism of the locks they produce so extensively by machinery, rather than the decorative adjuncts of locks.

In concluding this notice of the sections of industrial art illustrated in the third division of the series of International Exhibitions, we have not been tempted to go into details of our way to consider the miscellaneous objects of Art and Art-manufacture with which the arrangements in the picture-galleries were supplemented. Certainly on this occasion there was little to tempt us to do so, as much of a commonplace character found a temporary home that, under a more prosperous condition of things, would have been relegated to the show-rooms, to which they more properly belonged. There was, however, a very practical illustration of an American invention, which cannot fail to find abundant uses in the decorative arts of the future. This was Tilghman's Sand-Blast Process, by which surfaces of glass, stone, marble, metal, wood, &c., are decorated. The cutting or engraving is produced by the action of fine sand driven against the surface to be operated upon by means of a jet of air or of steam, the portions not intended to be cut being protected by a suitable substance painted upon or transferred to the surface; or by paper, lace, &c., being fastened upon it, the sand acting upon the parts exposed. Thus, an impression from an engraving, transferred to glass and properly dried, protects the glass in the minutest lines, and, while the uncovered glass is frosted by the sand-blast, the polished surface is preserved by the printing-ink lines as transferred from the engraved plate, or by any lines painted upon the glass in a suitable pigment or material. Thus a pattern may be stencilled on glass, and the decoration produced at the minimum cost. Marble, stone, wood, and metal can be completely perforated by the process. This, in fact, is the greatest novelty in the way of processes as applied to industrial art which has as yet resulted from these periodical International Exhibitions, which decidedly have the merit of enabling an inventor to at once bring his process before the public in an effective manner.

ART IN THE CHARNEL-HOUSE
AND CRYPT.*

BY LLEWELLYNN JEWITT, F.S.A.

THE most usual decoration upon sepulchral slabs is a cross, with or without stem and steps, and treated in a more or less ornate manner. With the cross emblems are frequently found; among these are the



Fig. 28. Kirk Maughold.

pastoral staff and crozier; the paten, chalice, book, and pax; the sword, knife, and dagger; the shears, axe, and pick; the key, the comb, and the bell; the square, the compass, and the pincers; the bell and



Fig. 31. Alceston.



Fig. 32. Darley Dale.

the brazen pot; and many others, indicative of the occupation, sex, or station of the deceased. Shields with armorial bearings, helmets, crests, &c., are also occasionally found; and sometimes figures or heads of the deceased are rudely represented.

* Continued from p. 332.

To the various forms of crosses, and to the emblems to which I have alluded, I

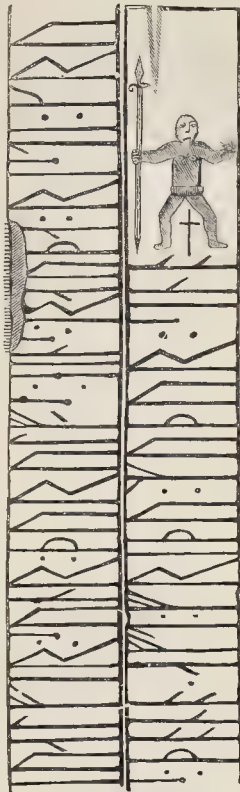


Fig. 30. Kirk Michael.

shall proceed to direct attention. Many of them will be found to be eminently adapted



Fig. 33. Darley Dale.

for reproduction by our Art-manufacturers, and to contain the germ of beautiful and purely artistic design.



Figs. 34 and 35. Darley Dale.

As it is my intention in succeeding numbers of the *Art-Journal* to treat, and some-

what fully illustrate, the subject of the cross in its various bearings and ramifications, both in Nature and in Art, I shall not now enter upon it. A few brief remarks will suffice.

Crosses in every variety, from the simplest and plainest form to the most elaborately ornamented, are met with on these sepulchral slabs, and many of them are of intricate design. Sometimes the slab bears a



Fig. 29. Kirk Maughold.

simple cross, without any other ornament; but usually it is attached to a shaft or stem, more or less foliated, and rising from one, two, or more steps. Some of the earlier forms of crosses have already been engraved in the former chapter; others of



Fig. 36. Alceston.



Fig. 37.

various periods are now given. Of these Figs. 28 and 29 are two excellent examples of interlaced crosses, and are of about the same period as the cross at Kirk Braddan, engraved in the last chapter (Fig. 26), on which occurs an inscription in Runes.

Runic inscriptions are not unusual on crosses of this period, and, wherever found, should be carefully noted. As an example of this kind of inscription I give the accompanying engraving of one occurring on the edge of a fine interlaced cross at Kirk



Fig. 38. Hiltre.

Michael (Fig. 30). It has been read by Mr. Prestwich as JUALFTR : ! UINR : THURULF ! : EIN ! : RAUTHA : RI ! TI ! KHU ! : THONO : AFT : FRITHU : DUTHUR : ! JAO ; and he thus translates it,—"Walter, son of Thurulf, a knight right valiant, Lord of Frithu ; the Father ; Jesus Christ." Some

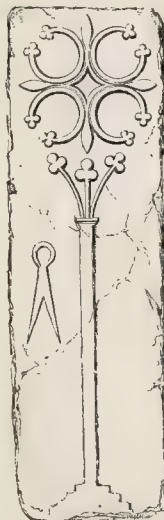


Fig. 41. Rosemarkie.



Fig. 42. Darley.

of these, there can be no doubt, have originally been laid flat upon, while others have been fixed upright at the place of sepulture. They bear, in some instances, sculptured representations of the human figure, or horses, dogs, and other animals.

At Dover is a cross of remarkable form with the Runic inscription, + GISOHTVS ; probably the name of a monk.

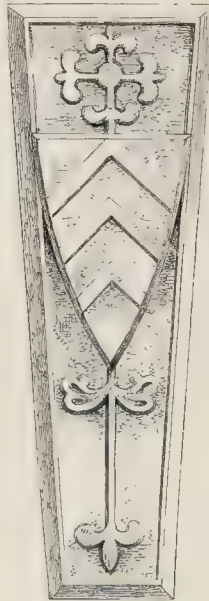


Fig. 39. Kells.

Occasionally some of the early examples, instead of crosses or other emblems, are sculptured in zig-zag or herring-bone pattern, in scale ornament, in lozenge pattern, in grotesque devices, in circles, or in *guilloché*, or other ornament. One or two examples of these are here shown on Figs. 33 and 34.

Occasionally a cross occurs at each end of the slab, with a connecting stem, or shaft, running between or through them, and more or less ornamented with circles, flowing lines, foliage, &c. ; and in not a few instances other crosses are again incised in the spaces at the sides of the shaft.



Fig. 45. Rochester.

In some examples, too, the cross is quite distinct from the shaft. The engravings in this chapter exhibit many of the more usual and simple forms of the cross.

The crozier and pastoral staff, indicating that the person commemorated was a bishop, abbot, or other prelate, are found either in connection with the cross, or alone, on sepulchral slabs. Of these beautiful examples occur at Margam ; Eccleston, where the crozier is grasped in a hand, as

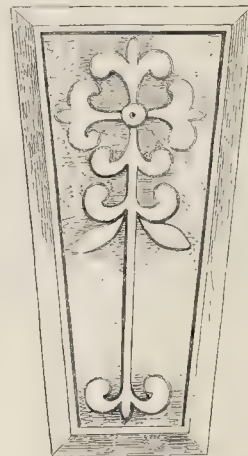


Fig. 40. Kells.

at Romsey, Dorchester, Flaxley, &c. ; Durham, and other places. The head of the staff, or crozier, is, in some of these instances, elegantly foliated.

The chalice, or chalice and paten, is not of unfrequent occurrence ; and occasionally the chalice and book are found together : a good instance of this occurs at Holme Pierrepont, in Nottinghamshire. In one

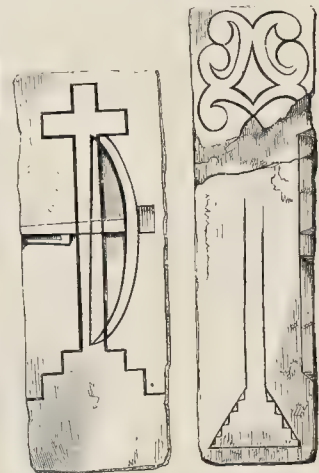


Fig. 43. Wentworth. Fig. 44. Darley Dale.

or two instances the book is represented open, but it is usually carved as though closed and clasped. The chalice, the paten, and the book, are, of course, indicative of a priest ; certainly of some one beneath the dignity of prior, abbot, or bishop. At Barnard Castle, in addition to an elabo-

rate cross, a chalice, and a book, is an outstretched hand, in the conventional form of benediction. The host, or consecrated wafer (frequently simply an incised circle, but in other instances ornamented with a *quatrefoil*, as at Sproatley), is also found represented on slabs of ecclesiastics. The chalice sometimes lies on the stem of the cross, but is usually at its side.

The sword, supposed to indicate that the slab was a memorial to an individual of knightly rank, or, at all events, to some warrior, is a common emblem or device. Examples are shown on Figs. 48 and 49. The sword is usually found by the side of the stem of the cross. Sometimes no



Fig. 46. St. Asaph.

other device appears, but frequently it is found in connection with the bow, the axe, or other object; or, more frequently still, with armorial bearings. Occasionally there is also an inscription. For instance, at St. Pierre, near Chepstow, is a slab with cross and sword, commemorating Sir Urian de St. Pierre, who died in 1239,—"ICI GIT LE CORSE V DE SENT PERE PREEZ PVR LI EN BONE MANERE KE IHV PVR SA PASIVN DE PHECEZ LI DONT PARDVN AMEN PR." Another, at St. John's, Chester, besides the sword and cross, has "HIC IACET IOHANNES LE SERIAYN." At Ainstaple, in addition to the cross and sword, are a helmet and crest, and

four shields of arms. At Greystoke are the arms, three cushions, and the inscription, "... IOHES CODAM BARO DE GRAYSTOK." At Tynemouth is an inscription "WALTERVS : C . . ."

A very interesting combination of the sword with other devices occurs at Haltwhistle, where, on one side the stem of the cross is the sword and a shield, bearing a fesse between three garbs; and on the other a pilgrim's staff and scrip, or pouch, also charged with a garb. Another, at Heysham, has the sword on one side the cross, and on the other a harp.

Occasionally animals are placed at the foot of the cross in place of steps. A good instance of this occurs at Durham, where what has been described as a cow, but which I take, more probably, to be the Evangelistic symbol of the bull of St. Luke, forms the foot of the elaborately foliated cross, on one side of which is the sword wrapped round with the knight's belt, and on the other an object now defaced. Other Evangelistic symbols, as well as the Agnus Dei, are not uncommon on slabs, either at the base or enclosed in the head of the cross.

A remarkably good example, bearing the cross and sword, with the addition of the bugle-horn (Fig. 32), is found at Darley Dale. In this instance the sword is in its usual place at the side of the cross, while the horn forms the base, the cord passing behind the shaft. One of the best instances of the introduction of the horn is the slab which tradition assigns to the ballad hero, Robin Hood, but which, from its device, is, with much probability, accorded to a member of the family of Bowes. This example, engraved, bears an elegantly interlaced foliated cross, at the base of which is a shield, and a bugle-horn slung so that the cords cross each other behind the shaft. On one side the shaft is the sword, and on the other are two bows bent, and crossing each other.

At Rhuddlan the sword is found in conjunction with a battle-axe; at Workop it is accompanied by a dagger; at Newcastle with the head of a halbert; in another with a large knife; at Cambo with five pellets; and in other instances with shears and other objects. Occasionally the sword itself forms the shaft, or stem, of the cross. At Woodhorn the cross is surmounted by a dagger, which, very curiously, is of exactly the form of the bronze daggers of the Celtic period found in grave-mounds—thus showing that this shape existed in later times: the cross in this instance is a cross-crosslet.

One of the commonest devices upon early sepulchral slabs is the shears; of this I give two characteristic examples on Figs. 41 and 54. This device has given rise to much controversy and to considerable difference of opinion, some authorities maintaining that it denotes the deceased to have been a wool-stapler or clothier, others that he was a merchant of the staple, and others that it symbolised a female. It is sometimes found in connection with a sword, and at others with a key, or two keys, but usually alone, at the side of the shaft of the cross.

At Aycliffe is a double slab; one half has a cross, with a sword on one side the shaft, and on the other a pair of pincers and a T square. The other has on one side the shaft a pair of shears, and on the other a key. There are also three crosses *patée* on different parts of the slab. The shears are usually of the old shape still retained in our "sheep-shears" of the present day, occasionally varied in details; but instances occur, as at Bakewell, where the ends of the blades are broad instead of pointed.

The key has been, like the shears, supposed to be indicative of the slab on which it occurs commemorating a female; but all these matters require much stronger proof than has been brought forward before they can be received by the careful inquirer. Good instances of the key may, among other places, be found at Bakewell, Newbigging, Gateshead, and Aycliffe.

The comb is, with much reason, supposed to indicate a female. It is of very unusual occurrence in England, but more frequently met with in Scotland. At Darley Dale, in Derbyshire, an excellent example was found, and is engraved on Fig. 27. The comb here is of the usual "double-tooth" form so



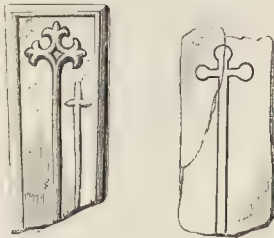
Fig. 47. St. Asaph.

usual in the early ages, and of which examples are not unfrequently found with Anglo-Saxon and other interments. Accompanying this, on the Darley Dale slab, is, besides a small and very simple cross, a circular object, which is certainly intended either for a mirror or for a circular brooch or femail; the probability being the former, the comb and mirror being so naturally identified the one with the other. This slab, there can be no doubt, covered the remains of a female. The slab is probably of the twelfth century.

Pincers, hammers, axes and other handicraft tools, are often seen, and may be presumed to denote the trade or calling of the deceased. Thus at Aycliffe a pair of pincers, precisely the same in form as those in use at the present day, occur with a T square

or hammer; and similar examples are elsewhere. At Chelmorton is a remarkably well-formed axe, the head of which lies across the shaft of the cross.

Besides the T square already spoken of, the ordinary carpenter's square, bevil, and compasses, sometimes occur; and these have, with a show of reason, been variously



Figs. 48 and 49. Darley Dale.

supposed to represent a carpenter, a builder, or even an architect.

A very remarkable and, as far as I know, unique example of trade device, is at the church of St. Dionys, York, where on one side the shaft of the cross is a bell, and on the other a cauldron, or brazier, in which bell-metal would be melted for cast-



Fig. 50. Hartington. Fig. 51. Darley Dale.

ing. There can be no doubt that this curious slab covered the remains of one of the old bell-founders of York. The bell is of the tall, conical form of early times, and the melting-pot of the shape of what are usually called "camp-kettles." It stands on three feet, and has a handle on each side of the neck.

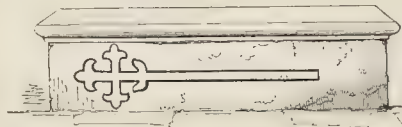


Fig. 56. Ecclesfield.

differing in detail and in beauty, and in elaborate character of design, they all bear some general resemblance.

Although I have treated this subject very briefly—far more briefly than it deserves—I trust I have shown that even in the crypt and in the charnel-house examples of decorative Art abound, and that these examples are worthy of adaptation in a variety of ways. My principal reason for being thus

Another curious and also unique example is a slab bearing on either side the shaft of the cross a long straight trumpet, and around the edge the inscription, "+ CODE-FREY : LE : TROVMPOVR : GIST : CI : DEV : DEL : ALME : EIT : MERCI," thus showing that it commemorates Godfrey, the trumpeter.

At Ecclesfield are two circles, and what has been taken for a spade, or shovel (Fig. 57); it is evidently a slab which has been made to do duty for the front of a later tomb, and has originally borne a cross formed of four circles, the spade-head being a shield at the foot of the stem.

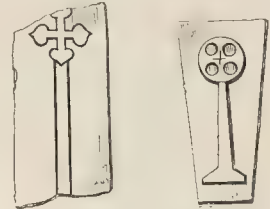
Heraldic bearings are not uncommon decorations on sepulchral slabs, and these are, naturally, of the highest possible importance in determining to what family they belong. Sometimes the arms appear in connection with other emblems, and as, naturally, they usually belong to a later period, are not unfrequently accompanied by inscriptions. One of the most striking and excellent examples is found at St. Asaph (Fig. 46): the sword leans diagonally at the head of the slab, and upon it is laid the shield, filling up the entire width. The shield would almost seem to be an impaled bearing, the first half having a bordure of fleur-de-lis, and the second a lion rampant. The lower half of the slab bears representations of a hare chased by a hound. For this engraving, and Fig. 47, I am indebted to the *Archæologia Cambrensis*, and for Figs. 39 and 40 to *Journal of the Archæological Association of Ireland*.

Some very good examples occur at Grey-stoke and Newton Rigney, the latter bearing on a shield a *fesse chequy* between six garbs. At Kirkby Stephen, besides a cross and sword, is a shield bearing six annulets. At East Shaftoe a slab bears two crosses; close to the shaft of one is a pair of shears, by the other is a sword, across which and the shaft is placed a shield bearing three crosses *moline*. At Llanvihangel are two shields, one bearing on a chief three roundels, and the other three lozenges. At Goosnargh is a coped tomb, elaborately sculptured, with floriated crosses, foliage, &c., and bearing the arms of Singleton. Other examples with armorial bearings are of frequent occurrence.

Another variety of sepulchral slabs are those upon which a part of the effigy of the deceased is sculptured. In some instances in these the head of the cross forms a quatrefoil, or other tablet, in which, usually cut deep so as to give considerable relief, the head, or bust and hands, of the figure appear. In others the panel, or tablet, is distinct from the cross; in others, again, the cross is altogether discarded; and in another variety an equally deeply-cut trefoil

or other panel, at the base, bears the representation of the feet of the deceased.

At Brampton, at the head of the slab, is a sunk quatrefoil, in which are the head and hands of the deceased lady, and at the base an oblong tablet, in which her feet are sculptured. It bears the inscription, "+ HIC : IACET : MATILDA : LE : CAVS : ORATE : PRO : ANIMA : EI : PAT : NOST."



Figs. 52 and 53. Darley Dale.

At Moor Monkton a somewhat similar quatrefoil bears the head and hands, and a trefoil the feet, of the deceased person, but there is no inscription. At Kedleston are two quatrefoils side by side, the one bearing the head of a knight of the Curzon family, and the other that of his lady.

At Gilling the quatrefoil head of the cross bears the head and hands of a knight, and its trefoiled base his feet. On one side of



Figs. 54 and 55. Darley Dale.

the shaft is the knight's crest, on the other are his sword, shield, and belt; the shield bearing the arms of Elton—on a bend, three martlets, within a *bordure* engrailed. At Hartington, within a cinquefoil cusp at the top the bust and hands of a lady, and at the bottom, in an oblong tablet, are her feet (Fig. 50). These examples might be multiplied to a great extent, but, although

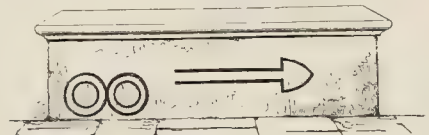


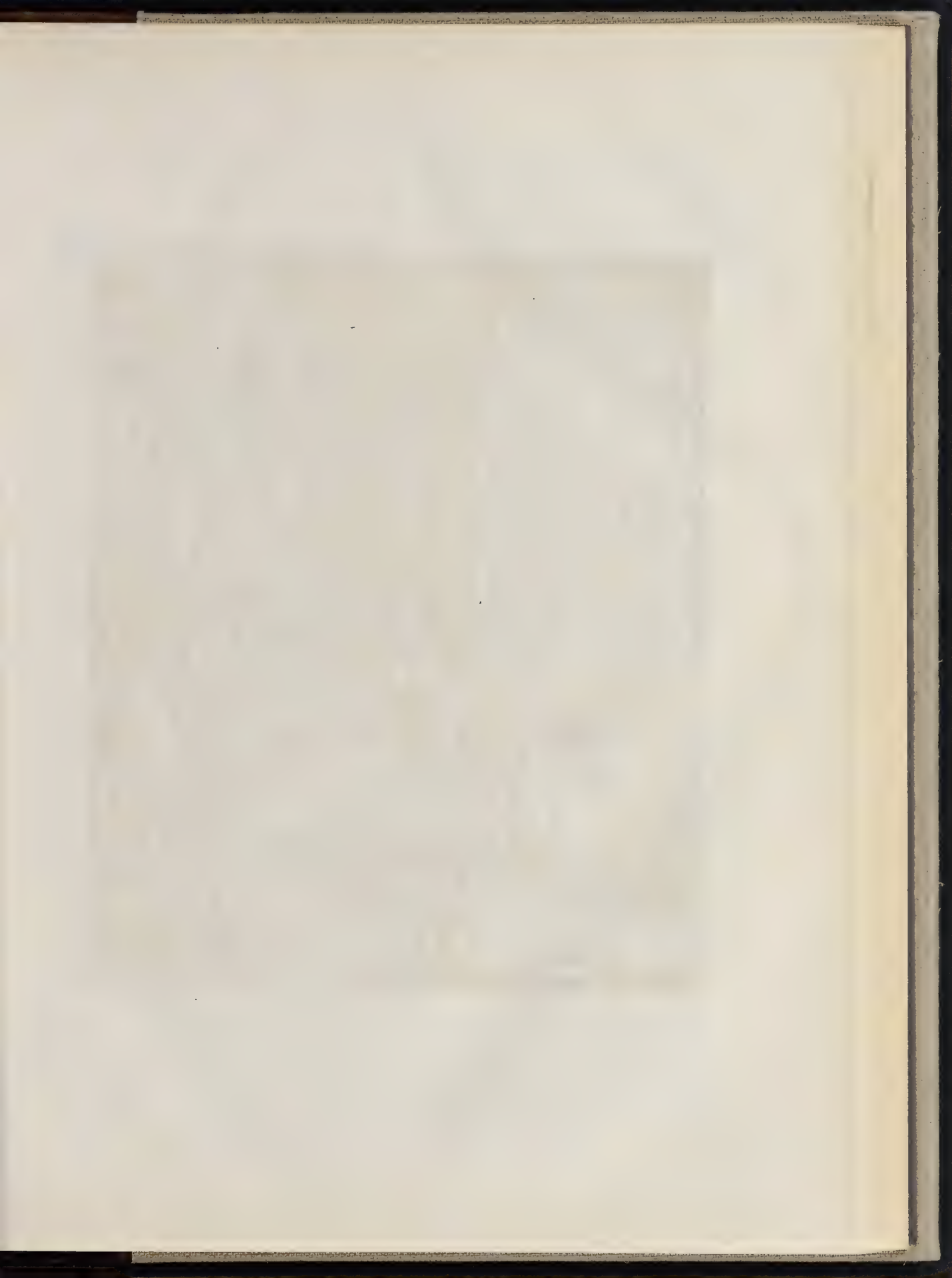
Fig. 57. Ecclesfield.

brief is, that as the subject of the cross, in all its ramifications, will engage my attention in the next few chapters—commencing next year—and as the crosses which decorate those slabs will form one branch of that inquiry, I wished this article upon "Art in the Charnel-house and the Crypt" to act simply as an introduction to that subject. It will be amplified and more fully illustrated at a future time.

It is not only in the crypt and in the charnel-house, but built into the walls of churches, or lying in neglected corners of "God's Acre," that these interesting early sepulchral slabs are found; and I trust that the brief notice I have penned, and the few illustrations given, will extend the interest that is happily taken in them, and tend ultimately to their preservation.









VENETIAN PAINTERS.

VIII.

TITIAN.



SO much has been written about the greatest of all the masters of Venetian Art in its leading qualities and excellences, and so much space would be required to say again, or to say anew, anything worthy of the reader's attention, that I propose on this page, under the great name of Tiziano Vecellio, to be very brief indeed.

When the visitor enters the principal room in the Academy in Venice, called, after Titian's great picture, *Sala dell' Assunta*, he sees before him, half covering the end of the apartment, and reaching to the cove of the ceiling, the master-work of the school, and feels, however uncertain or dim his ideas may be, that he is in the presence of one of the highest productions of human genius. It is indeed, the most potential in colour, and the most impressive in that element, of all the pictures in the world. There are many artists in our own time who judge of pictures entirely by their pleasing impression, who repudiate sentiment or dramatic interest, and who consider form and style more the sculptor's business than the painter's; and to them Titian's 'Assumption' is not so satisfactory as many works by lesser men, because of the power, gravity, and unity of the impression made by it, showing that colour is, in its highest perfection, as intellectual and as noble as any other of the components of the painter's art. Considered apart from this point of view altogether, as many must consider it, scholars and thinkers, to whom written poetry is the nearest approach to the painter's art they have ever studied, who incline to analyze it as an invention and in its relation to religion or to science, this picture presents an instructive problem. Below, on the solid earth, are the twelve apostles, large and full of physical strength and mental power, antique philosophers, or patriarchs; men unrelated to any particular age, but all animated with a noble form of adoration, looking up to a lovely and large typical woman moving upwards ecstatically yet gracefully, and surrounded with innumerable juvenile angels, who are indeed the Cupids of the Renaissance, all filled with action and excitement. Behind the vast figure of the typical woman with raised arms, who is clad in deep crimson and greenish-blue, issues an efflorescence of glory unspeakable, above which floats the figure of God the Father followed by an angel, whom he instructs to crown his well-beloved. How long a journey has Christianity taken between the time when Mary, the spouse of Joseph the carpenter, lived in the flesh at Bethlehem, and the days of Titian!

In the same *Sala dell' Assunta* is another Titian, 'The Deposition of Christ,' said to be his *ultima opera*, finished not by Palma Vecchio, but by his grand-nephew Palma Giovane. This large work was done when the master was presumably nearly a hundred years old, and sixty after the great 'Assumption of the Virgin' had been placed over the grand altar of the church of Santa Maria de' Frari, from whence it was removed to the Academy. This picture is singularly different from the style and power of hand we see in his prime, having the appearance of being done by short daubs of colour, like a stippled miniature enlarged a thousand fold.

Our National Gallery is happily uncommonly rich in Titians; some of the nine to be seen there may be questioned, at least in as far as being entirely from his hand, but others are well-known and excellent examples. Three of them—The Concert, or a Chapel-master giving a Music Lesson; a picture of five figures, half-length life-size; the lovely 'Venus withholding Adonis from the Chase'; and the 'Rape of Ganymede,' manifestly adapted for a ceiling, and to be seen from below—were in the collection of Mr. Angerstein, which was the nucleus of our present noble Gallery. The Angerstein collection was a small one of thirty-eight pictures only, and these of widely different value. The 'Venus and Adonis,' for example, being one of Titian's most lovely easel-works; the 'Ganymede' probably not his at all, and in great part repainted of late years.

The commencement of our National Gallery was in 1824, and while the pictures still continued in Mr. Angerstein's house in

Pall Mall—and the inquisitive visitor was admitted by a mystified funkey, on ringing and knocking according to order—was added the 'Bacchus and Ariadne,' one of the most perfect productions of the master. This was in 1826, the picture having been extracted from the Villa Aldobrandini in Rome, twenty years before. Of the others, except the portrait of Ariosto, it is not necessary to speak. The author of "Orlando Furioso," the personal friend of Titian, was but a few years his senior, and was drawn or painted more than once by him. The present picture is in a clear, fresh tone, very different from the master's usual manner; so much so as to suggest a question as to its history and treatment, intact and immaculate as it appears.

Of Titian Vecellio himself, and of all he did, how much has been written, and how much more remains to be said! Will the time ever come when we shall have philosophical or even critical biographies of men like him, analytical and trenchant, instead of dry inquiries into facts and dates? How tedious it is to be paid off by one author after another with accounts of altar-pieces, and arrangements of saints, when we thirst to know something of a man of the world with a personality so strong, living in a time that freed him from any trammels, either of morality or religion!

Much as Titian is known and admired by his countrymen, the house in which he lived and died was, till lately, entirely unknown. It was in 1833 that the Abbate Giuseppe Cadorin published his discovery of the Casa Grande, the painter's abode, and Mr. Josiah Gilbert, in the very interesting book, "Cadore, or Titian's Country," gives an amusing account of his several unsuccessful attempts to see it. It lies to the north, far away from the Piazzetta and the Grand Canal; once, indeed, a brave and fashionable quarter, now covered with wharves, barracks, bits of gardens, backs of houses, stained and decaying walls; and the people who live in and about the villa and its desolated garden, are not inclined to open the gate, or to answer the visitor. Cadorin's pamphlet is decorated with a view of the existing house, however, and Mr. Gilbert has reproduced it; from which it is clear that there is nothing now to see really and unmistakably associated with Titian. Yet here it was the latter half of his life was passed; where, between his own family and his pupils, a vast manufactory of pictures was carried on, in the garden of which the *symposia* were held at which Aretin and Sansovino were the constant guests; and here the patriarch died of the plague, deserted and alone.

Titian's early life in Venice is not much known. He had an uncle living in the city, by whom he seems to have been placed with the Zuccati, the mosaists before mentioned; after a time, and while he was still young, he is supposed to have been under the Bellini, and lastly with Giorgione, either as an equal or as an *employé*. His wife, or mistress, Cecilia, or Lucia (Abbe Cadorin says his wife), died, leaving him three children; and it was after this event, when about fifty-four years of age, and becoming the foremost man in Art in Venice, that he is first connected with the house that had been called by its builder, Casa Grande. It was erected on the marshy ground opposite Murano in 1527; four years after, the builder being dead, Titian hires the large rooms entering, by a staircase of their own, from the garden. By-and-by he hires it all, then purchases it, then becomes proprietor of ground and buildings in the neighbourhood, planting some vacant land with trees, and laying it out as an ornamental garden for the entertainment of his friends. This paradise would require time to grow, and after the death of his daughter, who was married young, and his sister, his household would appear to have been a prodigious *atelier*, a colony of men apparently, relieved by the presence of Violante, whom he describes to the Duke of Ferrara as "the object dearest to him on earth." There was his second son, Orazio, who, perhaps, was the Messer Orazio alluded to in the inquiry into the doings of the Zuccati we have already recounted, bringing designs to the mosaists mysteriously *vestito alla fasa de' forestieri*; a cousin Marco, and a distant kinsman Cesare, his brother Francesco occasionally, a very good artist, although he had almost renounced Art as a profession, and "Girolamo Tiziano, perhaps a son." Some of his greatest pupils were there also, it is probable; Tintoretto certainly would not be found in his studio at this late time; but Paris Bordone, Bassano, Bonifaccio, and others, might be undoubtedly there; and Vasari speaks of the three brothers

Schwarz from Germany, living in his house; and Cornelius Cort, the Flemish engraver, worked there in 1570, and also a wood-engraver, Domenico delle Greche, at an earlier time. "No stranger of distinction arrived in Venice but visited this house, the now desolate home of her greatest painter. Here came, in 1574, Henry III. of France, with a retinue of dukes, a rare and state occasion. Here those two cardinals, in whose honour Titian threw his purse to his steward with *carte blanche* for the entertainment. Here came, too, that magnificent, mad old Florentine, Benvenuto Cellini, and the industrious Vasari, to pay their respects to one, of whom Michelangelo had said at last that 'he alone is worthy to be called a painter.' Nor were there wanting names of worthier fame. Ariosto, Navagero, Bernardo Tasso, Bembo, and many others may be numbered among the friends of Titian, and the frequenters of the house by the sea."*

The suppers in the garden were, of course, summer-entertainments. We have an account of one of these by a chance visitor, a literary man from Rome, "Il Priscianese."

"I was invited to celebrate that sort of Bacchanalian feast which, I know not why, although many dispute about it, is called *Ferrare Agosto*, in a delightful garden of Messer Tiziano Vecellio, a most excellent painter as every one knows, and a person truly adapted to season with courtesies any distinguished entertainment. There were assembled, with the said Messer Tiziano, as like desires like, some of the rarest geniuses which are at present in this city and of ours; there was M. Pietro Aretino, a new miracle of nature, and next to him Messer Jacopo Tatti, called Il Sansovino, almost as great an imitator of nature with the chisel, as was the master of the feast with the pencil; also M. Jacopo Nardi and myself, so that I made the fifth among so much wisdom.

"Here, before they set out the tables, for although the place was shady, the sun still made his strength much felt, the time was passed in considering the life-like figures in the excellent paintings of which the house was full, and in discussing the real beauty and charm of the garden, which was a pleasure and a wonder to every one. It is situated in the extreme part of Venice upon the sea, and from it may be seen the pretty little island of Murano, and other beautiful places. This part of the sea, as soon as the sun went down, was filled with a thousand little gondolas adorned with beautiful women, and resounded with divers harmonies—the music of voices and instruments—which till midnight accompanied our delightful supper.

"But returning to the garden. It was so well kept, so beautiful, and consequently so much praised, that the resemblance it offered to the pleasant gardens of S. Agata, brought them to my mind, and raised such a desire for them, and for you, dear friends, that I could not well make out for the greater part of the evening, whether I were at Rome or at Venice. In the meanwhile came the hour for supper, which was no less beautifully and well arranged, than plentifully supplied. Besides the most delicate viands and precious wines, there were all those pleasures and amusements that were appropriate to the season, the guests, and the feast. Having just arrived at the fruit your letter came, and because in praising the Latin language, the Tuscan was reviled, Aretino became exceeding angry; and if he had not been withheld, I believe he would have put his hand to one of the most cruel epigrams in the world, calling furiously for paper and ink, though he did not fail to say a good part of it in words. Finally the supper ended most pleasantly."

Aretino disappeared from these and all other pleasantries in 1557, at the age of sixty-five; Sansovino, many years after, at the advanced age of ninety-one, repudiating medicine, living on fruit, and enjoying life. "He liked to be handsomely dressed," says Vasari, "was singularly nice in his person, loved the society of ladies even to the extremity of age, and always enjoyed conversing with or of them. He had not been very healthy in youth, yet for a period of fifty years late in life, he was perfectly well and never consulted a physician,—nay, when attacked for the fourth time by

apoplexy in his eighty-fourth year, he would have nothing to do with physic, but cured himself by lying in bed two months in a dark, warm room. He eat all things without distinction, and in the very extremity of his age would frequently eat three cucumbers seasoned with half a lemon." This wonderful old hero died at last, in 1570, and still Titian painted on. Perhaps Messrs. Crowe and Cavalcaselle, when their volume including Titian appears, will throw some light on Titian's latter years. There is a famous picture by him of a very old man, extremely like himself in the profile, and a noble young woman, who leans her arm on a box containing a skull, and seems about to undo the dress over her bosom; this picture, so well known by an etching from the hand of Vandyck, has been called Titian and his Mistress; it seems to me certainly to represent the story of Cimon and his Daughter, who piously fed her imprisoned and aged parent like a sucking infant; so that this pictorial record bears really no evidence whatever on the subject of the private life of the great painter. In 1576, the plague came down on Venice, and quickly swept away a third of the population; it is said, Pomponio, Titian's eldest son, a priest, but so dissolute that his father had long ago prevented him being raised to a dignified position in the Church, was possibly at Milan, where he was a canon of the cathedral. Orazio, we are told, was on that very day in the Lazaretto, already stricken, where he shortly died. All his other relatives and choice friends were dead, or taking care of themselves; the servants left the plague-stricken patriarch, now within one year of a century old, in a panic, and it is said his dying eyes closed on ruffians, free to enter in that moment of disgraceful public dismay, pillaging his home.

Such is the received tradition of the death of Titian, who lived to see the culmination of the prosperity of Venice, and of its Art.

The picture we engrave this month is by Paris Bordone, and represents the 'Fisherman delivering the Ring of St. Marc to the Doge.' Now in the Academy at Venice, where it worthily represents the painter, and is one of the leading attractions, it was painted for the Sculo of SS. Giovanni e Paolo, and represents a notable legend of the city, one of the most remarkable indeed occurring in connection with veritable history in the Middle Ages. This legend we propose to give in a future paper; enough to say at present, that the ring called the ring of St. Marc was kept in the Treasury with the greatest care, but on a dark night of storm and destructive inundation, a fisherman was hired by some one who had power to counteract the powers of hell (as it was believed they were the cause of the storm), and gave him, instead of other pay, his ring, desiring that it should be given up to the Doge, as a guarantee of the veracity of the fisherman. When the Treasury was searched the ring of St. Marc was found absent; it was that very ring the fisherman brought back and delivered to the Doge.

WILLIAM B. SCOTT.

FRENCH EXHIBITION OF 1873.

THE distribution of honours to the artists who won such distinction in the present year, took place on the 3rd of last month. Monsieur Batbie presided on the occasion, as is the established custom for Ministers of Education, Fine Arts, &c. The scene is generally one of much interest, but it was rendered peculiarly so in this instance from the circumstance that it took place in the first grand saloon of the Museum of Old Master Copies. On the walls all around were fair representatives of Raffaele's Vatican cartoons. In a brief address Monsieur Batbie explained that the tardy distribution of honours was owing to the decision of juries had arisen in consequence of certain discussions, in the *Assemblée*, respecting the dispensations of the Legion of Honour. He then took a general view of the exigencies of Art, and especially urged the cultivation of its higher range. The medals were then distributed, the year not having produced a candidate for the highest distinction of Grand Medal of Honour, won last year by Monsieur Breton. There was, however, a fair muster of first and second and third medallists. At the head of the second, in the sculpture department, appeared a lady, Madame Leon Bertaux. The Legion of Honour was assigned to Tony, Robert Fleury, Alphonse de Neuville, Henner (portrait-painter), and Detaille. It was a subject for congratulation to find the name of the very original master, Alma-Tadema, on the foreign list for the like special honour.

* See the book already mentioned, "Cadore, or Titian's Country," by Josiah Gilbert, to which we are indebted. This exceedingly interesting volume gives an account of the author's visit to the native place of the painter, where he finds the landscape and the outlines of the mountains remind him so vividly of the backgrounds of several of Titian's pictures, that he believes the painter to have given actual views of the scenery of the dolomite region behind his figures in his poetical works.

FRENCH GALLERY, PALL MALL.

MESSRS. WALLIS'S GALLERY.

THE collection of pictures for the present season gives a better opportunity than usual for studying the merits of foreign work. The trained excellence and unobtrusive high quality of technical craftsmanship and the clear motive in design show with more than common distinctness in the best of the works which the energy of Mr. Wallis has availed to bring together. English painters have still much to learn in these respects. Their culture is not always sufficient to moderate and control their ambition to an even and satisfactory expression, and as a consequence English Art, and especially English landscape-Art, exhibits too often the struggle between a high aim and an imperfect and even confused realisation. This is a defect from which the more accomplished painter is able to keep his productions free. Either he possesses the needful gifts to attempt the highest things, or he exercises a due reserve and seeks only for what is clearly within his reach. It is especially in this quality of reserve that the painters of the Continental schools show their superiority. Their work is harmonious if not profound, and when they cannot reveal the deepest truths about man or outward nature, at least they have the artistic instinct to reserve their efforts for a possible achievement.

The gallery now under review is full of illustration of this careful excellence. In the works of Maris, of Jules Breton, of Madame Mesdag, of D. Blommers and others, we find this artistic training united with yet higher gifts. But even with less notable work there is always the impression of effort well directed, and of capabilities carefully weighed. It is right, however, before passing onward, that we should dwell for a while upon the contributions of the artists already named. Not the least gratifying in aim as well as execution are the pictures from the hand of D. Blommers. 'The Cottage Door' (72), and 'The Mothers' (95), tell unmistakably of a fine sentiment, and a still finer power of realisation. The latter of the two approaches more nearly in its choice of subject to the kind of scene so often attempted by our own painters, and it may, therefore, be more readily taken to justify what has been said. There is pathos of a common, homely kind in the meeting of these women—the one poor and needy, the other in the comparative comfort that belongs to an established home. But the true gift of the artist has not permitted the feeling of the picture to assume an exaggerated expression, nor has he even allowed its illustration to become its most attractive feature. On the contrary the simple pathos of his theme has been made the channel for the display of purely pictorial beauty. It may be noted with what careful consideration the various masses of colour have been disposed, and how the whole effect pleases by virtue of its subdued harmony, and apart altogether from the meaning that lies beneath. In the first picture named there is less incident but not less of the enjoyment of form and colour. The scene merely presents a momentary realisation of a phase of rustic beauty with the common features of country-life unobtrusively introduced. But out of materials so slight the painter has managed to produce a result that charms by the truth and artistic worth of the interpretation. Other examples from the same hand, though less important than these, reveal equally the training and instinct so essential to sound performance. The work of J. Maris carries us completely into the region of landscape, and exhibits a higher phase of imaginative treatment. In 'A River Scene' (81) we find the most notable recognition of the instantaneous harmony of nature under the influence of some passing change of wind and weather. The water of the river, the sedge that overhangs its banks, and the trees that wave above and seek reflection in its depths, are stirred to a gentle motion by the breeze which is indicated in the drift of fleecy clouds hiding the brighter colours of the sky. The treatment of nature is tender, even to sadness; and it is also accurate,—not by the elaboration

of chance features of the scene, but by merging the varied tones of landscape into one harmony of colour. A similar effect is realised by the admirable view of 'A Cornfield in Drenthe' (152), by Madame Mesdag. The artist here has chosen a dreary phase of outward nature, when a dull sky and a bitter wind have driven the gladness from the landscape. But the means taken for its representation have sufficed to make interesting an unattractive phase of scenery. The murky sky with its one streak of lurid light, and the wheat swayed mournfully in the wind, are composed with an admirable truth, that is sustained in the feeling infused into the single figure of a little girl who wends her way alone across the dreary landscape. On the same side of the room is a large design by Jules Breton, called 'The Happy Moment' (170), wherein a pair of lovers have found out the secret of their love. The happiness and youthful hope pictured upon their faces is skillfully opposed by the presence of an aged woman, whose hands fall in their work of spinning and whose head has dropped in weariness upon her breast. There is a more powerful sentiment in this than in any of the pictures yet noticed, and in its expression we find something of the force of Millet. But the suggestion of comparison would be more complete if there were not in the present design a slight tendency to over-emphasis never discoverable in Millet's work. In 'The Basket Maker' (129), by L. Saulson, we find a better realisation of this nobler quality of reserve. The little picture deals only with a single female figure of a girl intent upon her work, but in the drawing and in the quiet tones of colour there is a genuine feeling for the more imaginative side of labour.

It is time now we should notice very briefly a few of the other works in their order in the catalogue. And here it may be remarked that certain of our English painters successfully compete with their foreign brethren in the accomplishment with which they present certain common features of homely life. The 'Want' (19), Frank Holl, is a large and important contribution carried out in a spirit of refinement and taste. The sentiment of the picture is presented with distinctness, but the qualities of drawing and colour avail to give to the composition a value of an artistic kind. Near to it hangs the 'Pensativa' (14) of J. B. Burgess, a bold and powerful drawing, with abundant evidence of natural strength. 'The Road to Gretna' (54) is an excellent design, by J. Morgan, with graceful tone in the landscape, and showing altogether a power of making a pictorial use of the quality of humour. In the contribution of Mr. Leader, 'Autumn on the Thames' (91), we find a higher accomplishment even than usual. The spirit of the landscape is caught with earnestness; it is an admirable work, painted with rare ability. There is much to attract and charm in the 'Ophelia' of Mr. T. F. Dicksee. Among other works deserving notice are (119) L. Jazet, (122) Ch. Jacque, (136) H. W. Mesdag, (175) Diaz, (179) Volkhart, and (202) L. Saulson.

DUDLEY GALLERY.

It is not pleasant to see a falling-off in the quality of an exhibition generally so good as the Dudley. We are accustomed to look here for much promising and original work, wherein the younger painters find the first expression of their powers. And to the Dudley also the more accomplished artists are wont to send small sketches and designs, and thus to give the world an opportunity of observing the processes of their art. The present exhibition does not satisfy expectation in either of these respects. The work of the younger men is for the most part without attractive qualities, and of the older painters very few contribute at all. The greater number of the pictures exhibited deal with landscape, and here it is very easy to note the careless methods by which large classes of English painters seek to interpret nature. Often the evidence of strong artistic instinct is not less clear than the inability to find for it harmonious

expression, and, as a consequence, much sound and honest workmanship is thrown away from want of the knowledge by which it may be rightly applied.

But no gallery can be quite without interest to which Mr. Watts consents to contribute. 'Eve' (75), one of a series of designs for large pictures, possesses a high poetical motive, expressed with due regard to pictorial effect. The first record of a painter's thought is not to be strictly criticised in all its details, or we might draw attention to the obvious defects of drawing in the face of Eve, and in her lower limbs. But it is more important at this stage to recognise the grand conception of the subject, the beauty of the colour, and the skill with which the beasts and flowers are worked into the design. Mr. Watts has never planned a nobler picture than this of our first parent, with head thrown back, and face drawn upward to the light that streams from Heaven, and falls in golden tints upon her neck and bosom.

On the opposite side of the room hang 'The Labours of Psyche' (267), R. Spencer Stanhope, also representing an effort in the higher realms of Art. There is much tender grace in the drawing of Psyche's figure, and throughout the four designs we have a well-considered scheme of harmonious colour. And yet notwithstanding these valuable qualities, the work, as a whole, seems to us not so good as Mr. Stanhope has previously done. The sentiment has been allowed to grow methodical in its expression, and as if it were systematically introduced and not begotten naturally of the subject under treatment. Another work of marked importance is the 'Ecole des Filles' (379), A. Legros. This painter gives always the impression of laborious and painstaking method, but he seldom affects us with any higher influence. These rows of girls look very like persons of real life conscientiously transferred to canvas, but they fail to suggest any purpose in the artist's mind for which he should have brought them into a picture. The harmony of colour is sober and unobtrusive, but it is not new, and beyond the reiterated evidence of M. Legros' technical skill it may be doubted whether the picture contains much to interest and attract.

These are not many works to distinguish from a collection, but unhappily the present exhibition does not encourage criticism. The 'Evening in a Devonshire Village' (16), Macquoid, shows pleasant qualities of drawing and colour in the sense of movement given to the single figure of a girl who drives some geese, and in the clear tones of the landscape beyond. Mrs. Romer too is even more clever than usual in the management of colour, shown in (44), where a young lady sleeps upon a sofa. Next to this hangs 'The Last Boat in' (45), a large and ambitious effort by Mr. Hemy. This is in a somewhat different style to other works by the same artist: there is more attempt to realise atmospheric influences, and less contentment with mere accurate rendering of the incidents of the river-bank. It cannot be said that the painter has yet mastered the new difficulties he has undertaken. The tones of colour which represent water at night are not seized with any great success, nor is the general effect of the picture quite harmonious in treatment. Flower-painting needs a very skillful hand to make it attractive. But the 'Roses' (49), H. Fantin, must attract any one who cares for taste and refinement in Art. Not less in drawing than in colour, these flowers show an uncommon gift for realising the individual beauties of outward nature. 'Low Water' (73), C. W. Wyllie, exhibits quite another form of Art. The painter has taken a simple tract of sea and sand and sky, and has striven to draw from these materials an expression of a certain phase of nature. The moment chosen is when the rays of the sun are beating down from behind a cloud upon the sea and the shore, lighting them up with a golden brightness. We must not forget to mention the 'Stricken Lioness' (66), Heywood Hardy, a work which shows most decisively the mastery this painter is rapidly gaining over the forms of animal-life. 'Kinsfolk from Town' (97), E. R. Hughes, is one of the few paintings of high promise contained in the room. It presents a simple view of a farmyard, wherein two young girls

from town, visiting their country cousins, are playing with white pigeons that fly down from the barn-roof. The merit of the picture lies chiefly in the skilful arrangement of colour, the yellow straw of the yard and the different reds in the barn-roof being excellently harmonised with the colours of the girls' dresses, and the white in the shirt of the young man and the plumage of the pigeons. 'The Needles' (147), R. C. Leslie, shows sound accomplishment in dealing with the most tender tones of the sea in calm. On the same wall hangs 'The Golden Hour' (168), P. R. Morris, which doubtless served as the groundwork of the fine picture exhibited in the last Academy. 'Variations in Pink and Grey' (193), shows Mr. Whistler at his best. The style of this artist is now sufficiently well-known by visitors to the Dudley, and the extraordinary merit of his work is widely recognised. Among other pictures deserving of notice are 'The Harbour Mouth' (216), Hemy, more successful than the work by the same hand already alluded to; 'This is our Corner' (235), by L. Alma-Tadema; 'Sketch near Algiers' (246), Arthur Ditchfield; and some sketches by H. S. Marks, A.R.A.

SOCIETY OF FRENCH ARTISTS.

A REPRESENTATIVE exhibition of French landscape-art must necessarily be of special value and interest to English students. To the interpretation of nature a very large part of native talent is yearly devoted, and it is therefore highly instructive to compare the aims and methods of the painters of the two countries. One thing immediately impresses us with regard to French landscape. It contains nothing of the glad joyous spirit which outward nature awakens in English minds; and, as a consequence, its representation departs as far as possible from brilliancy of colouring. Delight in the brightness of the natural world, and in the splendid richness of its many colours expressed in trees and flowers, belongs equally to English poetry and to English painting. The attitude of a French artist towards landscape is somewhat different. He does not readily select the more brilliant passages of natural beauty, nor does he seek to represent the splendour of open sunlight. The purpose of the painter is to find in landscape the expression of a sadder sentiment. The artist throws over the scene the shadow of an almost personal melancholy, and reduces the different colours to a subdued harmony.

But within the limits of their design the work of French artists approaches very near to perfection. In this gallery we have specimens of the art of Corot, Daubigny, Millet, and Diaz, and in each may be traced the working of a highly cultured and delicate artistic perception. From the first we get the most tender interpretation of scenery. Views of river before sunrise or of heath under cloud are presented with so much fascination, that common themes take a new beauty, and reveal a harmony unrecognised before. Especially is this the case in 'The Fallen Tree' (24), where the landscape itself contains no feature of interest, and where the whole beauty consists in the discovery of a delicate agreement between the different tones of earth and sky. It is hard to describe the subtle methods by which the painter realises his design—the delicate tracery of timid outline where the trees are set against the sky, and the sweet accord of colour which seems to register the fleeting effects of gentle breeze moving over the landscape. From another picture (85), painted some twenty years ago, we may learn how the manner of the painter has gradually changed. The earlier work shows a not less sincere appreciation for nature, but the handling is more direct and confident, as though observation were less subtle, and therefore capable of a simpler system of expression. On the other hand, the largest example from the artist (66) shows a later attempt to realise with more precision than usual the results of a richer experience. The effort is not wholly successful; nor, considering the special gifts of the painter's mind, is this any matter of surprise. Such beauties as Corot perceives in nature need

to be delicately suggested, and they are apt to escape from any endeavour to render them precise in expression. This is less true with such a painter as Millet, because the whole scheme of his art is larger and more robust. His largest contribution this year (118) is called 'November,' and represents a slope of rough ploughed field set against a cheerless sky. There is a power in this picture very difficult to analyze, and still more difficult to resist. The artist here, as elsewhere, has seized and understood the grand influence of gloomy weather, and expresses the hopeless poverty of the season with uncommon strength. The little view called 'Washing on the Oise' (33), Daubigny, takes us back to a very different kind of Art. The water of the river is still and quiet in evening shadow, except where the clear sunset colours fall upon it from the sky. This is a very perfect rendering of the momentary brightness that keeps off for a little the gathering darkness of night. Not the least successful efforts of the school are the two studies of landscape contributed by Mme. Cazin, (10) and (107). This lady has, in an eminent degree, the gift to perceive the possible harmonies of landscape, and the choice of different tones in these two sketches is surprising and remarkable. Among the other examples in the gallery must be noticed the wonderful flower-painting by Fautin; 'Autumn' (12), by Passaro; 'The Entombment' (20) of Delacroix; 'Rolling' (32), Mark Fisher, the fine forest-scene (65) by Diaz, and 'Le Solitaire' (75), by Montbard.

SKETCHES AND STUDIES BY EDOUARD FRÈRE,

MESSRS. AGNEW'S GALLERY, 5, WATERLOO PLACE.

The studies of a great painter possess always a double interest. They are attractive for themselves, and for the actual expression of beauty to be found in them; and they are attractive beyond this for the insight they sometimes afford into the processes and methods of work. Perhaps these studies by M. Frère are even more valuable in the former than in the latter sense. Indeed, it is scarcely fair to their extraordinary merits that they should be called studies, for in nearly all we find the spirit and harmony of a completed picture. We have no dry mechanical realisation of fragments to be used afterwards in larger pictures; nothing here is without some artistic influence of its own, apart from its ulterior usefulness to the painter. In this fact lie the peculiar charm and power of these designs. They have been executed for the painter's pleasure, to record some distinct impression of landscape, or landscape and figures conjoined, and are not in any case to be regarded as mere studies of separate parts of background. Of that lower and more mechanical kind of sketch, the room scarcely presents an example. Everything is rounded off to completeness, and the smallest theme is so treated as to leave a distinctly artistic impression. Whether in the drawings of single peasant figures set against the sky, or in the sudden record of some beautiful effect of light, finding its way across a half-shadowed city pathway, there is the same suggestive power of treatment revealing equally the spirit of the artist as his technical skill. It would be useless to attempt to individualise particular examples from a collection which presents one harmonious effect. The various sketches must be studied and considered together as forming a complete expression of one particular phase of the artist's mind. The treatment of particular subjects is not so remarkable as the spirit which runs through them all, impressing each with the seal of a refined and highly cultivated taste. It may sometimes have appeared that M. Frère's more important works have received exaggerated praise. The present exhibition tends to justify the highest estimate both of the imaginative perception and the executive power of the painter. Delicate influences of sunny weather are rendered with the finest effect, and the harmonies of earth and sky are seized with a wonderful quickness and fidelity.

PHOTOGRAPHIC EXHIBITION.

THE art of photography is daily advancing its claims to attention. Both in artistic aim and in technical subtlety it has clearly passed out of its rudimentary stage, and now fairly demands and deserves a critical consideration. Such an exhibition as that now presented in the rooms of the Old Water Colour Society, Pall Mall, reflects with interesting fulness the present conditions of the art. From the number of different kinds of work collected, we may discover that photographers are somewhat embarrassed by the wealth of possibilities within their reach. The results of recent efforts show a want of definite purpose, and a failure on the part of photographers to perceive clearly the limits naturally set to their achievement. Photography is not painting, nor can it properly emulate the results of an art in which every stroke can be controlled by the intellectual powers. Several of the examples exhibited here display an imperfect perception of this truth. The photographer has endeavoured to introduce an amount of costume and detail which the camera refuses to record with any graceful effect, and as a consequence there is an impression of failure that greater consideration might have availed to correct. The large heads of Col. Stuart Wortley form an illustration of what has been said. With some brilliant qualities which at once strike the eye, they nevertheless, by sudden contrasts of light and shade, and by obtrusive failure in a pictorial sense, leave an unpleasant and unsatisfied impression. For the instinct and taste so sadly missed in them, we may turn to the large portrait-heads by Mrs. Cameron. In this lady's work, the resources of photography, considered upon its artistic side, are carefully exhausted. There is in every photograph some suggestion of beauty valuable to a painter, and interesting for its own sake, and yet nowhere is there the failure arising from an attempt to realise too much. The fanciful titles must not be taken as actual descriptions of what the artist has striven to express, but rather as being suggested by the tone and spirit of the completed work.

We have considered these two photographers together, because both seek to express by photography something of the beauty that belongs properly to pictorial Art. But a photographic exhibition is, after all, mainly concerned with the technical advancement effected in the application of the craft. It is chiefly under this head that we recognise the great value of the work sent by Messrs. Robinson and Cherrill, of Tunbridge Wells. These gentlemen have succeeded in carrying off two of the prizes offered by Mr. Crawshaw, and the excellence of their workmanship goes far to explain the supremacy they have gained. The skilful gradations of tone, especially in the smaller heads, show the finest craftsmanship and the most perfect knowledge of the different processes of the art. This technical proficiency is also exemplified in the photographs of Mr. Valentine Blanchard, who specially succeeds in producing an agreeable tint over his work.

From an exhibition of upwards of five hundred pictures it is not possible to notice individually all the more valuable specimens. It will be enough to say that every branch of the art is represented, and that in all we find some interesting material. Among other names may be mentioned Mr. Abel Lewis, who contributes a charming little picture (274), Mr. G. C. Buxton, Mr. T. Thompson, with his excellent views of the East, and finally Mr. Crawshaw himself.

The prizes offered by Mr. Crawshaw were for life-size portraits, and were open to all the world: the adjudicators were Mr. J. Glaisher, F.R.S., Mr. G. D. Leslie, A.R.A., Dr. Diamond, F.S.A., Mr. W. Mayland, Mr. H. Baden Pritchard, and Mr. G. Wharton Simpson, M.A. The prizes were awarded thus:—First prize, of £50, for large heads, to Messrs. Robinson and Cherrill; second prize, £25, to Col. Stuart Wortley; first prize, £25, for small heads, Mr. V. Blanchard; second prize, £12, for small heads, Messrs. Robinson and Cherrill; prize of £25, for enlargements, Mr. B. J. Edwards.

CHAPTERS TOWARDS A HISTORY
OF ORNAMENTAL ART.

BY F. EDWARD HULME, F.L.S., F.S.A.

IX.

WHILE many of the leading principles of decorative art are of almost universal application,—symmetry, for instance, being observed, in the ornamental work of almost all periods, there are others which are not of such general application, and not so readily detected when met with: thus, though many influences are at work that greatly modify our power of expressing any generalisation, we can yet say that simplicity is a principle in the Art-work of some periods, complexity a ruling feature in the designs of other periods; though, in most styles, examples of each treatment are freely met with, and the recurrence of one or the other is to be in these cases regarded as the result of external influences, not the result of the exercise of a principle. Simplicity, as a rule, is to be met with in the beginning of a style, while men were yet feeling their way, and painfully, laboriously striving after an ideal: hence ornament is a growth, a development that in most cases can be easily traced; a style of ornament does not spring Minerva-like into existence. The middle period of each style is generally the finest; in its earlier history its course is often erratic, the forms are rude, the conceptions barbarous: time, however, brings a change in all these respects, and for some few years the refined ideal of the artist seems almost, if not quite, reached. A period, however, shortly, and too soon, arrives, when men, proud of past success, degrade their art by making it the medium for a display of their own exceeding cleverness; Art-beauty for its own sake, or its teaching's sake, is no longer the high consideration, the lofty aim, and the style that under purer aims slowly grew, arrived at a time when manual dexterity enables the designer clearly to express his meaning, is approaching the most perilous period in its history, since this very dexterity speedily becomes its pride and weakness, and the art, once so expressive and refined, loses its hold of men's regard, and expires, choked by the

itself felt. The hinge of a styedoor may very fitly be less complex in design than that that catches the eye at the portals of the baronial hall: this our readers may say is an extreme



Fig. 3.

case, but it may on that account more clearly convey our meaning, and the principle it involves, when once impressed on the mind, will assist the designer in coming to a right conclusion in cases less widely separated. This consideration of the fitness of the ornament to

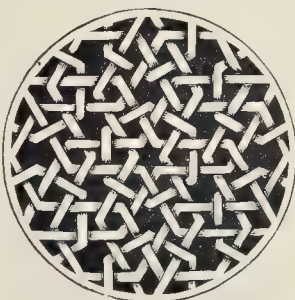


Fig. 4.

its place should run through all such work: thus, to give but one example out of many, a supporting pillar, be it Corinthian column or Gothic shaft, will ordinarily be found to be clearly divisible into three main features, a spreading base, a central shaft, a crowning capital. The base must not only be strong enough to support the superincumbent weight, it must also convey that impression to the eye; this double requirement is best met by a bold simplicity of treatment. Moreover good ornament would be wasted in such a position, it is too low to be conveniently seen, too exposed to chance injury for it to be desirable to expend much fine design on it. Ornament, if applied at all, should either be slightly sunk on the face of the work, or, if in relief, may very advantageously fill in the four corner-forms resulting from the placing of a round on a square form. In Byzantine and

requirements. Good examples may be seen in England at Romsey Abbey, or St. Paul's Cross, in Hampshire, or at Ilfley Church, Oxfordshire: our illustration, Fig. 3 is from the latter building. The shaft may be either simple or composed of an aggroupment of several members; strength, as in the base, should be its characteristic feature; hence, if of structural importance, it should be either plain or but slightly enriched. Simple lines and bands, not too deeply incised, form the best decoration; it cannot well be too simple in character. The same just and simple treatment that we have already been upholding and illustrating by mediæval examples, is equally well seen in classic shafts, these being always either plain or covered with a series of vertical

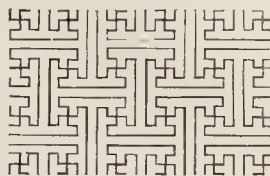


Fig. 6.

flutings. Enriched shafts seem to us most allowable in doorways and other localities of a like character, where the appearance of massive strength is not so indispensable. Good examples may be seen at Ockendon Church, in Essex, one having a beaded spiral line, another a spiral of dogtooth moulding. Fig. 14 is an illustration of the first of these. Where a cluster of shafts is met with it is not unusual to find some of them enriched, and this appears to us a perfectly legitimate treatment. Shafts of a serpentine or helical form, though occasionally met with, cannot but be considered a mistake; they have so distinctly a weak and feeble appearance that, even if really strong enough to support the weight placed on them, they offend the sense of fitness, as it always appears as though, having shrunk thus far from the rigidity of line that we naturally look for, the process may be still further continued to the ruin of the superstructure. The capital, or crowning



Fig. 7.

member, is generally of a bell or cushion form, and sufficiently large to afford support to the springing of the arch that ordinarily starts from it. This function being satisfactorily performed, a very considerable amount of enrichment is permissible; such enrichment, however, should always conform to the structural form, and when it hides it, as in the Corinthian capital, we should be able clearly to feel that the practical requirements of the capital are not infringed on. Fig. 15, a Romanesque example, is a good illustration of this, as the eye and mind are satisfied that strength has not been forfeited to effect. The ideal is reached when the ornament develops and beautifies the structural form, hence an Early-English capital is more beautiful than one of the Decorated period: in the first the main lines of the foliage are in harmony with the mass the foliage beautifies, while in the second the foliage is merely applied as a wreath, and does not in any way assist or emphasize the constructive form beneath it. In a great deal of the most characteristic Romanesque and Byzantine work, the constructive forms are brought very prominently forward, the ornament being kept in a strictly subordinate place: numerous examples of this may be seen in Germany. Fig. 10 is a fair example. The Doric or Early-Greek and the Early-English Gothic are, perhaps, the best



Fig. 1.



Fig. 2.

wanton excess of ornament and fatal complexity and redundancy everywhere manifesting themselves. Complexity is, however, not of necessity a sign of decay, though it frequently accompanies it, as at one and the same time both principles, simplicity and complexity, may be found. Much depends upon the nature and position of the thing ornamented; obviously an ornament on the level of the eye may be more complex than one that will always be seen from a distance. In the one case every detail tells and has its value; in the other these details would not merely represent wasted work and ill-directed ingenuity, but they would be positively hurtful, as by their presence they would, while in no way enhancing the beauty of the work, destroy that breadth of effect that in a decorative work intended for distant inspection is so charming and in fact essential. The materials at command must also largely influence the work, some being susceptible of high finish and elaboration of effect, while others necessitate bold and simple work. There is, moreover, frequently a moral fitness to be observed; some parts of a building, for instance, are of higher use than others, it is only seemly that on these more honourable parts greater richness of decoration and more lavish exercise of thought and ingenuity should make



Fig. 5.

Norman work this latter plan is very largely resorted to; it fills up very pleasingly what would else be a somewhat bare corner, and in doing so neither really nor apparently weakens structural

examples of the principle of simplicity (a very different thing to poverty of thought, we must remember), while the Moresque, Fig. 11, with its elaborate interlacing, its delicate network of geometric tracery, its vivid colouring, scarlet, blue, gold, black, and the profusion of ornament everywhere, is an excellent example of a style in which complexity is a dominant feature. A Doric temple is at once recognisable by its simple, massive proportions; its few ornaments, such as the triglyphs, were the memorials of real utility, representing in this case the ends of the beams in early wood construction. The Romans, in adopting the order, made several modifications, and to a great degree impaired its individuality. In Greek work the columns were without pedestal or base, the end of the shaft resting directly on the paved floor: the capital was of a very simple character, a few plain fillets, a projecting *ovolo* moulding, very slight and delicate in its curvature, and surmounting

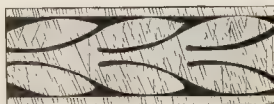


Fig. 8.

all a plain *abacus*, without fillet or any other ornament. The columns, very massive in character, being sometimes only six diameters high, have considerable lightness of effect owing to the fluting. The fluting of the Greek-Doric is peculiar; it is composed of twenty shallow depressions, the junctions of the flutes being marked by a sharp line; whereas, in the Ionic, Corinthian, and Composite orders, the flutes are twenty-four in number and have small intervening fillets; the curves too are much rounder in character. Fluting may or may not be used in the preceding orders, but in the Tuscan order it is never in any case met with. The famous temples of Athens, that of Minerva, better known as the Parthenon, and that of Theseus, are fine examples of the Doric, and from their general beauty of composition and simple grace of detail are worthy of the most attentive regard. The Roman Doric is seen in the theatre of Marcellus, the only example of its use now extant. The



Fig. 9.

Early-English Gothic, though not so severe in treatment as the Greek order we have just referred to, affords us a very good example of like simplicity of treatment: we need not here dwell at any length upon it, as excellent examples are easily accessible, the cathedrals of Salisbury, Winchester, Peterborough, York, Lincoln, Beverley Minster, the abbey of Westminster, Romsey, Netley, and many others, affording good illustrations. We may, however, briefly indicate some few of the salient points, such, for example, as the bold and simple forms of the shafts, the mouldings and windows, the delicate grace of the foliage, the simplicity and beauty of the designs for flooring-tiles and stained glass, leaving our readers to work out the clue thus afforded either by actual study of the remains, or, if these are inaccessible, by aid of the numerous excellent works that in these days may so facilitate the labours of the student, if only he

be willing to avail himself of their aid. As the Early Gothic has simplicity of treatment and detail as a conspicuous feature, so in later Gothic we find the reverse: as illustrative of our statement we may refer to buildings so well known as Henry VIII.'s Chapel at Westminster, and the Cathedral of Milan; in each of these may be



Fig. 10.

noticed a great complexity of treatment, an overloading of ornament, a want of the repose that is so agreeable a feature in earlier works, and that, as in an equally well-known building, Salisbury Cathedral, imparts a feeling of such quiet dignity to the whole. Much of the German Gothic errs greatly in this overloading of orna-



Fig. 11.

ment; the piece of wood-carving figured in Fig. 5 is a good illustration of it. The oriental nations, guided by what almost appears to be instinctive good taste, while delighting greatly in quaint and complex arrangements of lines and colours, do not destroy the beauty of their work by a too great prominence of these features.



Fig. 12.

The metal-work and embroidery of India, the textile fabrics and MSS. of Persia, are rich in ornamental details of the greatest beauty; many of the forms are complex in the highest degree, yet nothing is strained for the sake of effect, all appears to spring naturally from the circumstances of each case and never interferes with the use: we see this very well in Fig. 4, a Cairene

example. In the sultry East, as we saw in our first chapter, that on geometry, it is essential to comfort that the window-openings should be numerous and at the same time small, that the refreshing breeze may enter but not the fierce rays of the sun. Hence the walls are pierced by a series of small apertures, and to render these more pleasing to the eye they are ordinarily arranged in some geometric pattern and enclosed in an ingenious arrangement of strapwork. Much of the early work of the northern and western nations is very complex in its character. Celtic, Runic, and Scandinavian Art is almost entirely composed of the interlacing of grotesque animals or of simple bands, but though thus limited in its aims, exhibits a wonderful development of skill in this narrow field. Nature, ever the ornamentist's court of appeal, presents many fine examples both of the most refined simplicity of form and of the richest complexity. We need not dwell at any length on these, but if we con-



Fig. 13.

sider the forms of foliage alone, as being perhaps most commonly employed in ornamental compositions, we are struck with the variety, some being, like the leaves of the fir, needle-shaped; others like a spearhead, as in the privet; or, like those of the box, elliptical; while on the other hand, the leaves of the hemlock, carrot, fennel, peony, and many others, are exceedingly rich in outline. In the central figure of our 9th illustration we have represented the leaf of the Chinese-lantern plant as a fair example of natural complexity of form, though all those that we have named above are still richer in character; the scale, however, to which we are obliged to draw our illustrations prevents our doing them justice. The remaining leaves of the figure are chosen as examples of simplicity of form, the heart-shaped leaf with acute point being that of the large garden convolvulus; the other, that of the common corn convolvulus. We need scarcely say that in choosing the plant upon which we pro-



Fig. 14.



Fig. 15.

pose to base an ornamental composition we must be greatly guided by a consideration of the amount of simplicity or richness we wish to throw into our work, as the character, of leaf will greatly influence the character of the design. A simple leaf like that of the olive or laurel will, as we see in Fig. 8, a very common ornament upon Greek vases, produce a bold simplicity of design, while leaves deeply serrated, like the violet, or cut into bold masses, as in the maple or buttercup, are of themselves sufficient, as we may see in Decorated Gothic work, to give a very considerable richness and complexity of effect to the work in which they are introduced. It is therefore a not unimportant consideration in commencing any decorative work, to reflect, first, on the effect we really wish to produce, and secondly, on the means that, judiciously employed, will best aid us in our endeavours; this, when stated in so many words, seems too self-evident to need mentioning; the want of this consideration nevertheless is especially hampering to the novice, who too frequently commences

work without a settled plan, trusting to the chapter of accidents to supply in the end that which should have been the natural product of forethought at the beginning: this forethought may justly be deemed another development and offshoot of that consideration of the principle of fitness that we have already in a previous chapter advocated. Simplicity of effect is largely assisted by the continuous repetition of units, a simplicity still more apparent when the units themselves are of simple character and arranged methodically according to a plan that the eye easily detects; thus, for example, a series of round spots all similar in size and equidistant, placed in a series of horizontal lines, gives a much greater effect of simplicity than if we modify these spots and make them into stars, some five-pointed, some six-pointed and varying in size, further breaking up the methodic arrangement and scattering them broadcast like the stars of heaven, though in each case the elements of our design are of a very simple character.

Complexity of effect is greatly aided by the principle of variation, as the eye does not so readily comprehend the full scope of that presented to it. Fig. 13 is a good example of this; it is derived from a Norman window-head at Birkin Church, in Yorkshire. In the original these forms are placed in juxtaposition round the semi-circular line of the arch, and are very numerous and varied in design; we have here merely selected three fairly representative specimens. Our readers will, we think, readily feel the increased complexity and richness of effect that result from the marked variation and contrast of these disc forms. A cast of this window-head may be seen, by those to whom the original is not readily accessible, in the permanent collection in the Museum at South Kensington. Colour, at the will of the ornamentist, is a powerful agent either in assisting the effect of simplicity or of adding to the richness and complex character of a decorative design. A familiar example of this latter effect may be seen in the tile-pavements now so frequently to be met with, where the combination of very simple forms, such as the square, oblong, and right-angled triangle, results, owing to the colour, in designs frequently of great richness and beauty, as by this means particular combinations of forms simple in themselves may be developed and emphasized, and almost any amount of intricacy of design may thus be produced. As an illustration of what ingenuity may effect in producing the maximum of effect out of the most uncompromising and unyielding materials, Fig. 6, a Chinese fret-pattern, is not uninteresting; if we put the problem in this way—Given, a number of lines parallel and equidistant, crossed at right angles by other and similar lines, to produce a pleasing design, we shall, we think, decide that the difficulties have been fairly met and equally fairly overcome. The Arabs are no less clever in producing the most complex designs out of combinations of such straight lines, and many, too, of the more elaborate Greek frets are almost as ingenious in their conception as the works of the Orientals. In some Byzantine and German Gothic work we meet with very elaborate interlacings of straight lines on capitals, &c. Our space forbids the introduction of any illustrations of these, but any good illustrated book on the subject, such as that of Heidehoff, will furnish numerous examples.

The interlacing of lines has in some styles become a very marked principle; it appears sometimes to be an imitation of weaving, or, more correctly, a form derived from and suggested by it, the bands being contiguous as in woven material, and not having any open spaces between them, as in the Celtic example, Fig. 12. It is thus met with in Assyrian ornament, and very commonly indeed in Byzantine work, and more especially on the capitals of the columns. Our readers may, in Mr. Ruskin's "Stones of Venice," see many excellent illustrations of this use of it: more frequently, however, it is found as an open interlacing of straps or cords, while in German Gothic the forms often simulate the branches of trees. The strap form is abundant in Byzantine, Mohammedan, Elizabethan, and Italian work. A good example of it is seen in our 4th Fig., the pierced stone screen from Cairo. In some of these eastern piercings the openings are more stellate than in the one we have here represented,

producing a very pleasing and suggestive effect when viewed from the inside of the apartment; or when, the sun shining brilliantly through them, their forms are transferred in golden light to the opposite wall or floor beneath. It is to the effect thus produced by these openings of ornamental form that Victor Hugo alludes, except that in his charming poem the forms are cast by the moon's milder rays in silver on the walls—

"Quand la lune, à travers les mille arceaux arabes,
Sème les murs de trèfles blancs!"

The more flowing and rounded form that, for distinction's sake, we have named cord-interlacing, in opposition to the strapwork, which is ordinarily flat, is of constant application in early Irish, Keltic, Celtic, Scandinavian, and Anglo-Saxon Art, both in illumination and stone-carving. The crosses that may from time to time be met with in Ireland abound with beautiful examples of interlaced patterns, wonderfully intricate in form and faultless in execution, sometimes being merely a cord, and in other instances developed into writhing masses of snakes, birds, and nondescript monsters, their tongues, crests, legs, and tails being knotted and entwined in endless variety. We see the same marked features again in the Celtic MSS.; on one page alone of the Gospel of St. Chad, a MS. of this early period, more than one hundred of these fanciful animal-forms occur. Interlacing was very largely introduced in MSS. during the seventh, eighth, ninth, and tenth centuries, and to a certain extent in the eleventh century. After this time it does not become in any degree a characteristic, though scattered examples of it may frequently be found in later work. Interlacing patterns occur very commonly in classic work. The mosaic pavements, Roman, Carthaginian, &c., in the British Museum afford numerous examples, some of them of a very complicated character; and the very popular patterns known as the *spiral* or *plait*, and the *guthrie*, that are more or less met with throughout the whole range of Art, no doubt owe much of their charm to their interlacing lines. Figs. 1 and 2 are Byzantine examples of forms deriving a great part of their interest from the interlacing of their bands. Interlacing forms also enter very largely into thirteenth-century Italian Art; they are ordinarily far less complex in character than the northern examples, but what they may lack in complexity is ordinarily fully compensated for in the refinement of their forms. A very good example of interlacing conventional foliate forms is seen in Fig. 12. A highly curious set of chessmen, carved in walrus ivory, was found at Uig, Isle of Lewis, and may now be seen in the British Museum. The bishops are sitting figures, and the ornament represented in our illustration is carved on the back of one of the chairs. The love of interlacing forms reveals itself again in heraldry, in the numerous varieties of knots employed as charges in blazoning arms. Of these the most pleasing forms are the Bouchier, Boven, Harrington, Henega, Lacy, and Stafford; the five first being borne by the families after whom they are named, while the sixth is a county device, tradition libellously affirming that in medieval times the Staffordshire men were such scoundrels that it was necessary to devise a knot that would facilitate the hanging of three at once. Be that as it may, the inhabitants of the county are proud of their device, and most of our travelled readers must be familiar with it, as it is painted on all the carriages and general rolling-stock of the North Staffordshire Railway. Badges in heraldry are frequently knotted together by various interlacings at the union of two houses; thus the Dacre knot unites the escarpment shell borne by that family with the historic ragged staff of the Beauchamps. The idea is a good one, as it at once pleasingly unites two dissimilar forms in one composition, and at the same time symbolises the closeness of the tie between the houses. Mr. Ruskin, in the "Stones of Venice," has some such thoughtful and interesting remarks on the love of all early nations for interlacing that we shall make no apology to our readers for quoting them, and more especially as in these pages our desire is not simply to give *ex parte* statements of ours, but to also direct the reader to other sources of information, being

well content "if," in the words of Quintilian, "We can say what is right, though it may not be of our own invention." After referring to the works of the Scandinavians and Anglo-Saxons, our author goes on to say that, "It is not often that any idea of utility has power to enhance the true impressions of beauty; but it is possible that the enormous importance of the art of weaving to mankind may give some interest, if not actual attractiveness, to any type or image of the invention to which we owe at once our comfort and our pride. But the more profound reason lies in the innate love of mystery and unity; in the joy that the human mind has in contemplating any kind of maze or entanglement, so long as it can discern through its confusion any guiding clue or connecting plan—a pleasure increased and solemnised by some dim feeling of the setting forth by such symbols of the intricacy and alternate rise and fall, subjection and supremacy, of human fortune; and the

"Weave the warp, and weave the woof"

of Fate and Time. But be this as it may, the fact is, that we are never tired of contemplating this woven involution, and that, in some degree, the sublime pleasure which we have in watching the branches of trees, the intertwining of the grass, and the tracery of the higher clouds, is owing to it, not less than that which we receive from the fine meshes of the robe, the braiding of the hair, and the various glittering of the linked net or wreathed chain. Byzantine ornamentation, like that of almost all nations in a state of progress, is full of this kind of work; but it occurs most conspicuously, though most simply, in the minute traceries which surround their most solid capitals; sometimes merely in a reticulated veil, sometimes resembling a basket, on the edges of which are perched birds and other animals."

Ornamentists draw a clear distinction between three words not unlike in mere sound; interlacing, intersection, interpenetration, and the remaining space will suffice to explain the nature of the three principles. Interlacing, as we have seen at some little length, results from the intertwining of lines or bands; the bands, if truly worked, should alternately rise above and pass beneath each other, so that if the reader will trace any given line in our examples, he will find that it first crosses over a line, then is in turn crossed. In intersection the forms merely cut each other at the points of contact, there is no attempt at weaving them together, thus in Fig. 6 the Chinese fret, a series of lines in one direction are intersected by another series at right angles to these: while, in interpenetration, the forms are represented as actually passing through each other. The principle of interpenetration is not so frequently met with as either of the others we have just referred to, though examples are not uncommon in Elizabethan and Late Gothic, more especially that of the German school. It consists either of ornamental scrolls alternately appearing and disappearing as they seem to pierce other scrolls or cartouches—of this many Elizabethan examples afford a good illustration—or, as in the Late English and German Gothic, of a shaft or any moulding being crossed by another moulding or series of mouldings, through which it presently appears to pierce. In German Gothic it becomes a very marked feature, and is met with to an extent that is soon felt to be monotonous and wearisome. The effect is produced at great expenditure of labour, and is not satisfactory when accomplished. In the East a great use is made of the bamboo, the legs of tables, stools, &c., being made by uprights of thick cane, pierced at intervals for the insertion of cross-struts and braces of smaller cane. In this case the effect of interpenetration is good, being in accordance with structural requirements; but it is a mistake to create such effects where there is no necessity for them, the result being that, what should appear rigid and firm stonework has a plastic and soft appearance foreign to its nature and inferior to its real properties thus imparted to it, a degradation of the material that is neither desirable nor indeed justifiable. The numerous breaks of line that result in this system of interpenetration are, if not really a source of weakness, at least apparently so, and on this ground also offend the eye.

A CHRISTMAS BOOK.*

THE time has long gone by when the approach of Christmas brought with it a number of those elegant little volumes, rich with gems of engravings, with stories grave and gay, and with sweet verse—much of the latter, by the way, has established itself in the poetic literature of the country—which, under the titles of "Annals," were so welcome both to old and young in the homes of England. It seems almost a pity that the race should have become extinct; but in books, of a certain kind, fashion is wayward, capricious, and inexorable; and so the favourites of one period are pushed aside to make room for something that may stand in their stead. Of such a class is the "Fine Art Annual." Stimulated by the success that followed their first publication of this kind last year, Messrs. Virtue & Co. have sent forth a second, which, in every way is more attractive, both in illustrations and in its literary contents, than its predecessor, for they have secured the co-operation of more popular writers and of several artists of high repute.

No one who begins Mr. Edmund Yates's story entitled "Thoroughbred" but will read it to the end; it is well told, and written in a sparkling manner. The scenes are varied: opening in a room in one of the Government offices, then transferred to the mansion of a wealthy Californian merchant, who has settled down in Yorkshire; the reader is subsequently carried into the wilds of the gold-diggings in California, and finally returns with the hero of the tale to London, where all ends happily, as it should do in love-matters. The character of Roger Cholmeley, the "Thoroughbred," is admirably drawn; it is this which warrants the somewhat singular name given to the story. Mr. W. B. Scott contributes a short paper on the history of St. Christopher, as he is represented by the old painters. Mr. Simcox writes, in verse, "Bonna and Brunoro," a romance of old Italy; the accompanying engraving illustrates it. Frances Cashel Hoey's "Ralph Craven's Silver Whistle" is an Irish tale, showing how the whistle led to the discovery of hidden wealth in an old house, which the occupants were about to leave, and to emigrate, but for this timely finding. M. Gustave Doré presents some humorous subjects to illustrate Mr. Tom Hood's equally humorous poem, "The Druids," not the Druids of Oxford, who

"Have their festivals, 'tis true,
And hold a Lion or a Star Court,
Indulge in suppers not a few,
And, for a penance, listen to
Prolonged harangues from Vernon Harcourt,"

but the Druids of old, to whom the oak and the mistletoe were dear, and who sacrificed men on their altars, yet not quite after the fashion presented here by the popular French artist.

As appropriate to Christmas-time, Dr. H. Allon contributes a short paper—"Alleluia: a Note for Christmas." He takes for a text Psalm cx., and discourses eloquently upon it. Mr. E. H. Knatchbull-Hugessen, M.P., is well known as a popular writer of children's stories. "The Fairy Oak," from his pen, illustrated by Mr. W. J. Wiegand, is, as its title implies, a tale of the "little people." One of the woodcuts is introduced here; it is characterised by the quaint humour of the German school of artists. Next we find a German story of the olden time, by Mr. J. A. Picton, called "The Hexentanzplatz," a legend of the Hartz mountains, very mysterious and very exciting. But the most amusing contribution to the book is a four-act *burlesque* in rhyme, by Dr. J. C. Lynch, which he denominates a "Parlour Play;" it is entitled "Flori-zel's Wooing; or, the Naughty, Haughty Girl of the Family," and is founded on the tale "King Thrushbeard," in Grimm's "Household Stories." The characters are few in number, and the entire drama is quite within the range of a private theatrical in a room of tolerable dimensions. The play is cleverly put together, full of fun, with an abundance of serio-comic

* THE FINE ART ANNUAL. Illustrated with Engravings on Steel and Wood, from Pictures and Drawings by Marcus Stone, V. W. Bromley, Gustave Doré, W. J. Wiegand, J. G. Middleton, J. Ray, and J. Bertrand. Published by Virtue, Spalding, and Daldy.

songs, and cannot fail to elicit the laughter and applause of the "house," wherever it may chance to be performed by a good cast of comic-actors.

To diversify the prose and poetic contents, there is an old ballad founded on Chidiock Tichborne, a presumed ancestor of the famous



Drawn by Valentine W. Bromley.]

Bonna and Brunoro.

[Engraved by J. D. Cooper.

"Claimant;" this is set to music by M. Gounod. The melody, in a minor key, is sweet and harmonious, and will be welcomed in the drawing-room.

Enough has been said to show how varied are the contents of this Christmas book, which merits a warm reception. But to fully justify its



Drawn by W. J. Wiegand.]

Violet and the Fairies.

[Engraved by J. Swain.

title of a "Fine Art Annual," it includes, in addition to the smaller engravings, two large steel engravings of figure-subjects, and a large

and well-executed wood-engraving, "The Death of Virginia," from a painting by J. Bertrand, in the late Paris Exhibition.

THE
UNIVERSAL EXHIBITION
AT VIENNA.

OF the Great Exhibition of 1873, we must say first, the princes have gone, the proletarians have come, and organised disorder and regulated chaos take the place of the truer symmetry of its later days. To speak at length of the varied sections, save in a volume of huge and encyclopadian dimensions, were as impossible as to condense the history of the human race in a pocket volume, or compress the ocean in a dockyard. We shall, therefore, in conclusion of our pleasant labours, but pass lightly through the myriad Art-industries—noting progress here and there, or registering some invention, as yet crude, which may contain the germs of a great future.

From the days when the mythic merchants met on Punic shore and unconsciously started the first glass factory, no such gathering of "solid air" has ever been collected under one roof as for six long months has dazzled the eyes of the world's lieges under the Prater dome; and in this gathering we are proud to say England has borne no unworthy part. Mr. James Green, besides a collection of cut-glass, unsurpassed by any rival, home or foreign, contributed the monster chandelier of the Exhibition, in which no less than twelve hundred-weight of crystal was built up in "spangles" and drops to form a lustre, of the brilliancy of which the full effect can only be divined, seen, as it will be in some princely hall, illumed by scores of wax-tapers, shedding softened lights on the forms of "fair women and brave men." Messrs. Pellatt and Wood, in their large and varied collection of engraved glass, display a wealth of ingenious taste in glasses of exquisite contour and still more charming workmanship, of which we should be inclined to select a set of wine-glasses of Japanese pattern, and some with twisted stems and finely-cut bowls of bubble thickness, that recall the best specimens of old Venetian.

In the American section of the Machine Hall the invention of General Tilghman utilises, for the first time, the well-known erosive effects of sand, noted in "Vyse's Pyramids," and many works bearing on the antiquities of "Old Nile." At present the process if crude is simple—a vacuum-box, an iron pipe, a steam-jet, and some fine sand—and effects, alike marvellous for rapidity and vigour, are instantaneously produced, from carving of monograms to the execution of elaborate pictures. But still the invention is in its infancy, and for long cannot enter



Glass : Lobmeyr, Vienna.



Glass : Lobmeyr, Vienna.



Gaselier: Ratcliff and Tyler, Birmingham.



Jewellery—Pendant and Hand-Mirror: W. J. Thomas, Old Bond Street.

into competition with such *Capo d'Opera* as the superb claret-jug exhibited by Messrs. Copeland, and purchased by Sir Richard Wallace. There is yet much latent power, capable of many varied expressions, in this "Sand-Blast Machine"—to give it its proper title—and in it we note the childhood of an infant Hercules, susceptible in after times of effecting a revolution in the now tedious and expensive process of glass-cutting by hand. Foreign nations, resigning the field to us in white glass, assert their individuality in every species of glass-manufacture. Italy, with Salviati in his superb reproductions of old Venetian—whether in lustres, blooming with flowers; mirrors, hung with a framework of crystal icicles; or glasses that seem more like "blown air" than any production of the human hand—preserves an individuality it were needless to contest. Prussia, proud of the gorgeous wealth of colour shown in the exhibits of Count Ludwig Schaffgotsch, of Schreiberhau, Silesia, has given to them a place of honour side by side with the Royal Porcelain displays of Berlin and Meissen; and indeed the German phrase, *Luxus-Glasgegenstände*, applied to this collection, best describes its magnificence, *en bloc*, and its artistic beauty in detail; a pair of vases covered with flowers being unequalled, of their kind, in the Exhibition. Bohemia, too, manifests her *luxe effrénée*, in the collection of Count Harrach, of Neuwelt: which contains specimens not unworthy of a position in a royal palace. To speak of Austrian glass without doing full honour to the name of Lobmeyr were a simple impossibility; to pass by his display in the world's show of '73 an absurdity; to enter into details a task requiring an article to itself. It must be simply remembered that one-half of a side-aisle was given up to the firm; that the roof was *parvoisé* with chandeliers; while tables of mirrors held reproductions of old Venetian crystal, old German, superb modern painted and engraved glass. The models were most varied, and the reproductions most exact—one of the old German glasses containing the double-headed eagle, surrounded by the shields of Tyrol, Burgundy, Bohemia, Hungary, and the other nationalities, being a literal transcript of a glass, date 1616, preserved in the Museum of Nuremberg. Space will not permit us to enter further into particulars, and we almost think we do greater justice to the illustrious firm of Lobmeyr by simply stating that their country was more honoured by the magnificence of their exhibits than they were by even the diploma of honour bestowed upon them. Messrs. Schreiber and Nephews, who achieved a similar distinction, merit also far more than the mere mention our limited space allows us to give.

The Russian Imperial Glass Factory, by adopting good models, has succeeded in producing good works, though at prices that leave the field open but to millionaires or museums. But before quit-

ting the subject of glass we must note the novel effect of a "plafond" of mirror mosaic in the Shah's pavilion. This work, the idea of Mirza Petros Khan, the Imperial Commissioner, and executed by Usta Hassan Ali and Hassan Ali, two artificers from Teheran; bo'h as a copy of the ceiling of the Audience Chamber in the Palace at Teheran, and from its own beauty of design and execution, is a novelty we should gladly see introduced into this country. Having ended our glass survey with Persia, we must commence our next brief notes with the "home of carpets," in the "sedjades," from Teheran and Khorassan, and the larger carpets from Yzed. All these, more especially the small praying carpets, "sedjade," show a perfection of design and execution that place them at the head of all the other carpets present, notwithstanding that Turkey offers some superb examples from Smyrna. Messrs. Haas and Son, of Vienna, who occupy the entire south portal, exhibit enough "tapis" to furnish all the palaces of Christendom. France shows, among many others, the Aubusson tapestries of O. Sallandrouze de Lamornaix—and Great Britain, examples from houses so renowned as the Templetons, John Brinton and Co., Tomkinson and Co., Gower, Woodward and Co., James Humphries and Sons, and John Lewis. These goods were much praised and readily purchased. In metal-manufactures we have already noted the representative house of Elkington, and have only to add, that no less a personage than the Emperor of Germany has endorsed the taste of our Queen by ordering a copy of the Venus dish. Barbedienne, and Christofle, of Paris, the latter in a coffer and a superb vase, maintain their old celebrity; and Zuloaga, of Guipuscoa, Spain, still holds his place as first amongst the workers in iron of the present day. Furniture we can only notice by referring to such houses as those of Jackson and Graham, Gillow and Co., and Tomkinson and Adam, whose collections need fear no rivalry from even Anton Fix, Levy and Worms, or Frédéric Bertrand. For our silence on other branches, the fact that we are writing articles, not volumes, must plead our excuse. And now, with a genuine sense of the magnitude of the display—one which Philadelphia will find it difficult to equal, and Berlin a hard struggle to surpass—we feel, as we look around the huge space now being so rapidly dismantled, and the contents dispersed over all the habitable globe, we feel it indeed a pity that so great an idea, so admirable in conception, and to which the best brains in Art-industry have given their willing aid, should have been marred by the crass stupidity of the General Direction—a stupidity permeating every branch, and



Vases, &c.: Doulton, Lambeth.



Casket: Schonthaler, Vienna.

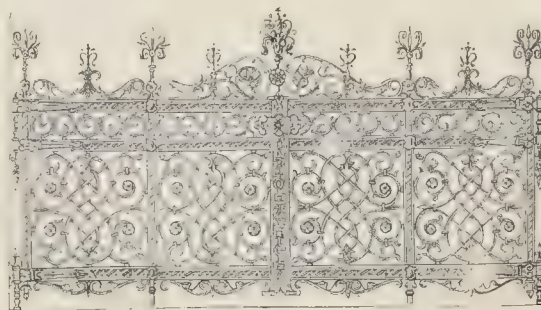
exemplified in each fresh order contradicting its fellow—a Direction combining the acme of fuss and the minimum of progress. We

must, however, feel no small pride in the part taken by the English Executive, where energy was manifested without hurry, and



Jewellery: Köchert and Sohn, Vienna.

work got through without worry, thanks to which the English were the first in the field, as they will be the first to leave, the Nations' Gathering of 1873 in the Prater of Vienna.



Ironwork in the Jury Pavilion.

THE ENGRAVINGS.

THE four pages of engravings, to which we this month limit, and bring to a conclusion, our Illustrated Report of the Vienna Exhibition, consist of examples of the engraved glass of LOBZEYR, of Vienna, the most extensive, and certainly the most meritorious, of the manufacturers of Germany: himself a true artist, he avails himself of the best aids, and has established high repute throughout Europe. We give also a casket, the production of F. SCHONTHALER; a tiara, locket, &c., of diamonds, emeralds, and pearls, the work of KÖCHERT and SOHN, of Vienna. Also a hand-mirror, enriched with emeralds, rubies, and diamonds, and a pendant, adapted from an antique cross in the museum of Moscow, lavishly set with precious stones: it is charming in design and very perfect in execution, and has held high place among the most beautiful and most valuable of the contributions of the jewellers to the Art-wealth of the Austrian Capital. They have conferred high honour on the Art-manufacturer, Mr. W. J. THOMAS, of Old Bond Street. These, with the addition of an admirable gaselier contributed by MESSRS. RATCLIFF and TYLER, of Birmingham (the designers as well as the makers), and a group of vases, cups, jugs, &c., the productions of MESSRS. DOULTON, of Lambeth (now sufficiently well-known everywhere), bring to a close our series of engravings of the great Exhibition of the Works of all Nations at Vienna in 1873.

Our readers know that our engravings are given without any cost whatever to the manufacturer of the Art-works engraved: the requisite expenditure falls entirely on the proprietors of the *Journal*, and every production of which an engraving seemed desirable is done entirely at their cost. But neither Germany nor France has any Art-literature production—such as might justify, or, indeed, demand, the issue of engraved examples of works that might, while suggestive to all classes of Art-producers, recompense the producers by aiding to that publicity which confers profit as well as fame. Defective as it is, and limited as it has, by compulsion, been, in a great measure to the contributors of Great Britain, the *Art-Journal* will be the only record of the Exhibition that has given to the eye as well as the mind portraits of some of its principal contents.

SELECTED PICTURES.

A FERN-GATHERER.

R. Herdman, R.S.A., Painter. E. Burton, Engraver.

AS a portrait-painter Mr. Herdman holds high rank in his native country, Scotland, and his pictures of this class are not unknown in the exhibitions of our Royal Academy. Occasionally, however, his pencil is employed on other subjects; such, for example, as "The Interview between Jeannie and Effie Deans in the Prison," and "By the Summer-Sea—Arran," both exhibited this year in the Royal Scottish Academy. The little gem of a picture engraved here appeared at the Royal Academy, in 1864, under the title of "A Fern-Gatherer—Western Highlands;" it has all the character of a real portrait, and was probably sketched from life, so unlike is it to a mere made-up composition.

Nature, under every aspect, requires artistic skill and judgment to render it attractive in a picture, and Mr. Herdman has so disposed his young Fern-Gatherer and her surroundings as to form them into a graceful composition. The pose of the child, though set as if waiting to have her portrait taken, is easy and natural, in a kind of fern-bower; the face, if not really pretty, is very expressive, and her unkempt hair falls wildly about it, a prey to the action of the mountain-breeze. In her hand she carries the cord wherewith to bind the bundle of ferns when gathered.







A FERN-GATHERER.

THE ROYAL DANISH GALLERY, 142, NEW BOND STREET.

To the powerful attractions of choice pictures by national artists, and both jewellery and *terra-cotta* of first-rate excellence, also produced by Danes, in their Royal Danish Gallery the Messrs. Borgen have just introduced in a distinct department a class of works of an entirely novel character, and, indeed, unique in England, which not only claim admiring attention from their intrinsic merits, but also are, at least, worthy of equal record in consequence of their comprehensive and important suggestiveness. The works in question consist of *plaques* and vases of various sizes and forms, all of them constructed of fine porcelain or *faience*, which are painted in enamel by artists of the highest talent, and thus constitute works of Art that take rank with the finest paintings executed on canvas or panel, their own distinctive and characteristic peculiarity being that they are indestructible. From such painted porcelain-vases as are familiar to us in England, those in the Messrs. Borgen's new collection differ only in the supreme excellence of their painted adornment, and also in their far wider range of subject than artists who paint on porcelain generally consider to be legitimately their own; and, it may be added, that in these enamelled vases, while the colouring is remarkable for both tender delicacy and vivid brilliancy, the painters show themselves to be masters of drawing and of composition, and also to have a true feeling for the materials with which they work, and for the ultimate effect to be produced by their working. As a matter of course, vases such as these can only be decorative objects, complete in themselves, and the utmost that they can accomplish is to do vase-duty as well and as felicitously as vase-duty may be done. But the enamelled *plaques* have before them an infinitely broader and more varied field in which they may expatiate, being suited for framing as pictures, and for every variety of decorative application in the interior fittings and accessories of buildings, and for introduction into the panels and strings of high-class furniture. The absolutely extraordinary effectiveness that cannot fail to result from the use of *plaques* of this description in furniture, as also for the decoration of chimney-pieces, must command for these beautiful objects a great and ever increasing demand; and we cordially congratulate the Messrs. Borgen on the sound judgment which has led them to introduce a class of works eminently qualified to elevate and refine the taste, and to give the most welcome delight to the eye, while adding another to the pleasing associations that confirm our national friendship for the Danes.

At the present time, almost without exception, the *plaques* and vases in the Danish Gallery have been painted by two French artists, MM. Goutard Léonce and P. Mallet, gentlemen whose services have been exclusively secured by the Messrs. Borgen. The works executed by the former of these artists are distinguished by freedom of treatment and boldness of touch; the characteristic qualities in the productions of the latter being delicate handling, a perfect rendering of texture, and exquisite but by no means over-refined finish. Both exhibit remarkable versatility, combined with the faculty of thoroughly identifying themselves with the work they have in hand; and, it must be added, that each so far assimilates himself with his brother-artist as to derive from his distinguishing qualities what may best enhance the intrinsic value of his own. The subjects already treated by these gentlemen include reproductions on a reduced scale from the works of great masters, original compositions with groups and single figures, landscapes, water-plants, with birds, flowers, ferns, &c., all of which we commend to the personal study of our readers: we believe that few persons will be satisfied either with a single visit to these beautiful works, or without bestowing corresponding attention on each of the charming collections in the Messrs. Borgen's galleries.

THE WATCOMBE TERRA-COTTA COMPANY.

VERY remarkable is the fact that natural products of extreme value and interest, notwithstanding their existence being well known, are continually permitted from some unexplained and apparently inexplicable causes to remain in a dormant, unrecognised, and unused condition, frequently from century to century, until at length some happy but comparatively trivial accident directs to them the observant attention of persons qualified to appreciate their true character, and who consequently become the means of bringing them into a becoming use. The extensive deposit of pure *terra-cotta* clay at Watcombe, near Torquay, unrivalled in its quality, and in its nature apparently identical with the *terra-cotta* clays used with such admirable ability by the Greeks, Etruscans, and Romans, is so far as at present is known, the only deposit of its kind in the British Islands; and yet scarcely three years have passed since anything approaching to adequate means have been brought into action for rendering this really invaluable and most beautiful material available, on a becoming scale and under worthy conditions, for practical use. A "limited" company, however, at last has been formed; and the recently established show-rooms in western Oxford Street conclusively prove that this company, with abundant resources, combines sound administrative powers and the right artistic direction.

Essentially and in an eminent degree adapted for the production of every variety of the higher classes of objects connected with ceramic Art, this clay is no less suited for manufacturing those more economic works of the potter, in which high temperature or partial vitrification may be required. Careful experiments have demonstrated the capability of the Watcombe clay, when manufactured into porcelain, to receive colour, and to take any glazing, bronzing, or gilding, with less contraction in the kiln and less firing than other clays. It also maintains an equally high position, when applied to the production of objects of ancient, mediæval, and renaissance Art, all of them now in such great demand throughout Europe; and the same statement is applicable in precisely the same degree to this pure and beautiful red clay for the production as well of the higher and more artistic accessories of architecture, as of bricks and tiles of all kinds, and of a quality far superior to such as are made from ordinary brick earths. The collections of the Watcombe Company, now to be seen and obtained in Oxford Street, which are produced under the direction of the local manager, Mr. Charles Brock, comprise an almost endless variety of vases, tazzi, statuettes, busts, and architectural details, together with simple objects of all kinds for every-day domestic use. These works also vary in their sizes no less than in their kinds, some being on an heroic scale, and others minute gems. *All have been modelled with true skill, guided by true Art.* The forms recall the finest works of past ages; the manipulation speaks of the masterly dexterity of to-day. The red colour is most delicate and beautiful: several tints of a tender yet rich green-blue have been adopted with complete success: other tints and colours are beginning to make their appearance, and various fresh forms and processes of decoration are constantly being added to those already established in use. At present the black and red varieties of ware, for which the Greek potters of antiquity were so famous, have been but sparingly introduced at Watcombe, and we consider a sound judgment to have been exercised in such a decision. At the same time we have the warmest commendation for the few examples of vases in which, while the flat surfaces are black, the parts in the natural red of the *terra-cotta* are for the most part decorated in very low relief. Let us not forget that these admirable and veritable *terra-cottas* are so far from being excessively costly, that they are within the reach of those who are not wealthy, while they are most worthy to be held in high esteem among the collections of the richest.

THE CHROMO-LITHOGRAPHS OF MESSRS. ROWNEY & CO.

GENERALLY, once a year, we have been called upon to enjoy the pleasure of examining the publications of this renowned firm, which, if it does not stand alone, certainly surpasses all other producers of works of this interesting class. The secret of its success is simply this—it resorts for aid to the best artists of the country, "regardless of cost" as to the originals of the copies. This year we have what may be justly termed fac-similes of drawings by Stanfield, Copley Fielding, Birket Foster, J. J. Hill, Rowbotham, J. Henzell, J. Morgan, and E. M. Wimperis—the latter a new name in this department of Art, but one that has long been honourably associated with the best of our draftsmen on wood. Like his predecessor, Birket Foster, having accomplished a great success in one style, he is destined to be equally successful in another and a higher.

Our space this month is so largely absorbed by the number of Art-works of "the season," that we cannot devote as much as may be expected to the publications of Messrs. Rowney. A brief description of them must suffice. The two from Stanfield are small, but characteristic of his style, and of minute finish: the one is 'Isola Bella, Lago Maggiore' the other the 'Arch of Titus'—both charming specimens of his genius. That by Copley Fielding is a lovely bit—'A Martello Tower on the Sussex Coast.' Those after Mr. Hill are large in size. One entitled 'Day Dreams' represents a young mother, indulging thick-coming fancies over the babe in her arms; the other, 'The Three Gleaners,' is a very charming composition, the "three" being a lovely peasant-girl bearing her sheaf, a young child, and a pet goat—the artist has never produced a sweeter picture. The contribution of Mr. Wimperis is a pleasant memory of 'Nuneham on the Thames,' a calm and quiet stretch of the glorious old river. That by Mr. Rowbotham is 'A Foot-bridge in North Wales,' which seems specially made by some rustic builder of the past, and hallowed by Time, for the special benefit of the artist. Mr. Henzell has a pretty barefoot girl tending sheep; and Mr. Morgan a boy and girl teaching tricks to a kitten. Birket Foster, always a powerful and most effective helper in his class of Art, is represented by three examples—they are of English cottages, highly picturesque, though somewhat too much alike. The chromo-lithographic copies of his works, of which so many have been given, come marvellously near the originals; so near, indeed, that it is not at all times easy to distinguish the one from the other. Persons of limited means, who covet the pleasure that pure Art can give them, may be well content with any of these transcripts, attainable at small cost. Messrs. Rowney are benefactors of the many.

OBITUARY.

RICHARD AUSTIN ARTLETT.

WE much regret to have to report the decease of Mr. Artlett, one of our best engravers of sculpture, to whose skill we have been indebted for many years past for a large number of our most attractive plates, the latest being 'The Siren and the Drowned Leander,' in the last month's number of the *Art-Journal*. These works were always thoroughly conscientious, and executed with great taste and delicacy. Mr. Artlett was born Nov. 9, 1807, and died on the 1st of Sept. last. He learned his art first under R. Cooper, and finally in the studio of the late James Thompson. Besides our sculpture-plates, he produced a very large number of portrait-engravings for various London publishers, scriptural subjects for Messrs. Blackie and Son, of Glasgow, and plates of sculptures in the British Museum.

MINOR TOPICS OF THE MONTH.

THE HANGERS AT THE ROYAL ACADEMY in 1874 will be Messrs. Ward, Herbert, and Armitage: there will be others, but we are not as yet aware of whose "turn" it is, or who will be selected to discharge the always onerous and irksome duty.

SOUTH KENSINGTON MUSEUM.—A Commission has been issued to inquire into the practicability of the late Chancellor of the Exchequer's plan for transferring the management of this institution to the trustees of the British Museum. The Commissioners are, Sir Francis Sandford, Mr. McLeod, Major Donnelly, Mr. Winter Jones, Mr. Franks, and Mr. Newton. Their first meeting was held on the 27th of October.

THE LECTURES at the Royal Academy commence on the following dates:—*Chemistry* (Mr. F. S. Barff), 10th November; *Anatomy* (Mr. John Marshall, F.R.S.), 1st December; *Painting* (Mr. C. W. Cope, R.A.), 8th January; *Sculpture* (Mr. H. Weekes, R.A.), 9th February; *Architecture* (Mr. E. M. Barry, R.A.), 5th March.

RESULTS OF THE INTERNATIONAL EXHIBITIONS.—It may not be without interest to give a brief summary of the results of the three years, 1871, 1872, and 1873, as regards the number of visitors to the International Exhibition at Kensington Gore. No official report has as yet been made to her Majesty by the Commissioners, so that the financial results can only be guessed at by the figures as published from day to day and week to week in the publication issued in the Exhibition, the "Key." By the tables given, the results are summed up as follows:—In 1871 the Exhibition opened on 1st May and closed on 29th September. The total number of visitors was 1,142,151; viz., 101,958 by season tickets, and 1,040,190 by payment. It was stated that a surplus of £30,000 was realised in 1871. In 1872, the Exhibition opened on 1st May and closed on 19th October, giving three weeks extension of time. The total number of visitors was 647,190; viz., 97,610 by season tickets, and 549,585 by payment, showing a falling off of nearly half-a-million by payment as compared with 1871. In 1873 the Exhibition opened on the 4th April for private view, a month earlier than in the previous years, and closed on 31st October, a month later than in 1871, and a fortnight later than in 1872, yet the total number of visitors only reached a trifle over half-a-million—500,033,—viz., 42,368 by season-tickets, and only 457,665 by payment; the admission on Monday and Saturday being obtainable for a great portion of the season by tickets at 6d., and the half-crown admissions on Wednesday being reduced to one shilling early in the autumn. These figures require no comment. It will take clever administration to make up for such a falling off in popularity.

SIR E. LANDSEER.—An absurd paragraph has lately appeared in some of the London papers, and has been re-echoed in the provincial press, that Sir E. Landseer held the position of "office-keeper" at the Royal Academy, and received as such an annual salary of £600; also that Mr. F. R. Pickersgill, R.A., has been elected to succeed him. An "office-keeper," it scarcely need be said, implies a comparatively menial situation—certainly not one likely to be filled by a Royal Academician. The fact is, however, there is a post associated with the arrangements of the Academy, that of "Keeper," whose duty it is to visit the schools, and direct the studies of the pupils; this office is always held by one of

the Academicians who is a figure-painter, and was till somewhat recently filled by Sir Edwin's brother, Mr. Charles Landseer, R.A.; he resigned a few months ago, and was succeeded by Mr. Pickersgill, as we reported in our number for August last. Of course there is emolument attaching to the office, as the artist holding it has to employ much of his valuable time in attending to its duties. We notice the statement made public only to contradict it; but it does seem strange that papers which should be better informed could give currency to it.

MR. CUNLIFFE OWEN, the secretary of her Majesty's Commissioners at the Exhibition of Vienna, was, during the past month, "entertained" at Willis's Rooms, when a purse containing 1,300 guineas was presented to him, accompanied by sundry pieces of plate, and some very beautiful jewellery (subscribed for by 275 exhibitors), to his lady. There were about one hundred gentlemen present—all, or nearly all, being exhibitors at Vienna. Mr. Colin Campbell was in the chair, and a dozen speakers bore testimony to the merits of the gentleman in whose honour they had assembled. They are by no means alone in the high estimate they had formed and expressed as to the merits of Mr. Owen; they were undoubtedly the best authorities on the subject; but we are justified in saying that similar evidence would be given by all parties, high and low, the largest manufacturer and the humblest artisan, with whom the secretary has had any intercourse during the year of his prosperous and productive labours. His indefatigable industry was amazing; he seemed to be everywhere at all times; ever accessible, and always at his post, whether the applicant was in state robes or in shirt sleeves. His readiness to give information, to answer all questions, was almost a proverb; but what he did was done with so much kindness and courtesy as entirely to deprive officialism of the restraint, if not repulsiveness, it too frequently assumes. His "brief authority" never oppressed or embarrassed the lowest workman employed on a work the magnitude of which it would be difficult to exaggerate.

FEMALE SCHOOL OF ART.—Judging from the display of drawings, &c., recently exhibited at this school, in Queen Square, the pupils of Miss Gann, superintendent, and her most efficient assistants, have advanced this year beyond all previous efforts, good as these were: speaking from recollections of the past, we have little hesitation in pronouncing the exhibition, as a whole, the best we have ever seen in the rooms. The general instruction embraces a wide range, and in every department were works of more than ordinary merit, considered as the productions of students, of whom the following ladies have received awards of prizes:—Ellen Handcock, National Silver Medal, for a study of lilacs in tempera; Agnes Jerson, National Bronze Medal, for a set of original designs for watches; Emily Austin and Annie E. Hopkinson, National Book Prizes, for studies of flowers in water-colour. The Queen's Gold Medal: Alice Hanslip, for a study in chalk from an antique ('The Wrestlers'). The Queen's Scholarship of £20 a year (value £30), Emily Austin (second year). Two Gilchrist Prizes: Jessie Corcoran, outline of ornament from the east; Ellen Ashwell, elementary outline of figure from the east. Thirteen Third Grade Prizes: Alice Blanche Ellis, Alice Hanslip, Emily Hentsch, Elizabeth Hodge, Louisa Overbury, Julia Clarke, Hannah Cole, Jessie Corcoran, Bessie Guild, Gertrude Hamilton, Sarah Jones, Jessie

Tarbotton, and Rosalie Watson, for various studies in drawing and painting. The Gilchrist Scholarship of £15 a year has been instituted by the trustees of the Gilchrist Educational Fund, and will be competed for, for the first time, next year. The competition is open to all female Art-students under twenty years of age.

CURIOUS COINCIDENCE.—The late Sir Edwin Landseer, when at Ardverrick Lodge many years ago, made five drawings on the walls with pieces of burnt stick and red brick; the subjects were the three first ideas for 'Stag at Bay,' 'Challenge,' and 'Forester's Family,' and two large circular subjects of 'Deer.' These were some time afterwards photographed, and the only set known to exist was for many years in the possession of Alexander Munro, the sculptor of Edinburgh. He, shortly before his death, presented them to Mr. Samuel Carter, the celebrated animal-painter, who values them highly, and consented, on Wednesday, the 15th October, to lend them to Mr. Algernon Graves for exhibition among the complete set of Sir Edwin's works; and it is a curious fact that at the very time Mr. Graves was conveying them to Pall Mall, the original sketches were being destroyed by fire at Ardverrick Lodge, several hundred miles away. This one set of photographs—the only set known to exist—is all that remains of these curious and masterly sketches of the great painter.

THE GRAPHIC SOCIETY hold their *Conversazioni* on the second Wednesday in the months of November, December, January, February, March, and April. To the last meeting ladies are invited.

MR. ALMA-TADEMA, the distinguished artist who takes foremost rank among the great painters of Europe, has been made a Chevalier of the Legion of Honour, as acknowledgment of the merit of his two pictures in the *Salon*, the 'Vintage Festival' and the 'Mummy,' the former of which is engraving by Messrs. Pilgeram and Lefevre. The compliment was the more marked as he is not a Frenchman, but a Dutchman, or, to speak more correctly, an Englishman; for he has been naturalised, resides in England, and is married to an English lady, herself an artist of great ability.

SIR ALBERT DAVID SASSOON.—This distinguished Indian gentleman has been presented with the freedom of the city of London,

"IN RECOGNITION OF HIS VALUABLE SERVICES, AND IN CONSIDERATION OF HIS MUNIFICENT AND PHILANTHROPIC EXERTIONS IN THE CAUSE OF CHARITY, AND THE PROMOTION OF EDUCATION, MORE ESPECIALLY, THOUGH NOT EXCLUSIVELY, IN OUR INDIAN EMPIRE."

"The illumined scroll" was presented to him in a gold casket of very great beauty and artistic merit—the work of Messrs. Howell and James. It is designed in the Renaissance style, in solid 18-carat. The centre panel contains an ornamental shield with the Arms of Sir Albert Sassoon enamelled in true heraldic colours, suspended from which is a perfect miniature model of the Badge of the Star of India, of which Order Sir Albert is a companion. This work of pure and good Art will do us credit even in India.

THE AUSTRALIAN COURTS at the International Exhibition had many attractions of utilities, and a few of Art, which is making creditable and honourable way in the great colony, of the progress of which England is rightly and justly proud. Its welfare is our welfare, and its glory will be ours; the young may live to see it in its pride, but we can foresee it. Our attention was directed to three most admirable pictures of native scenery, 'Mount Kosciusko,' 'Fall

on the Crackenback River, and 'Govett's Leap,'—names no doubt familiar in New South Wales. The pictures are of remarkable beauty, very original in character (as might have been expected), but of singular merit as productions of Art. They have a happy mingling of vigour and refinement, broad in effect, yet minutely finished, and are obviously the results of labour on the part of an accomplished artist; it is not too much to say they would receive approval and admiration in any one of our Metropolitan exhibitions; yet they are neither oil-paintings nor water-colour drawings; they are executed in crayons, the crayons being the native clays of Victoria, a collection of which is also exhibited. It is impossible to convey an adequate idea of the effect produced; part of the result must, no doubt, be attributed to the large capacity and very careful study of the artist; but if much is to be attributed to the materials he has used, the sooner these crayons are imported into England the better. In any case, the artist, Mr. J. S. Bowman, whose address is given in the catalogue (Russell Street, Melbourne), has not only done himself honour by these works, he will very probably direct to his crayons the attention of colour-manufacturers at home.

THE TICHBORNE TRIAL.—It is publicly stated that a company, limited, has been registered, with a capital of £20,000, to be raised in 400,000 one shilling shares, to commemorate this *cause célèbre* by a grand historical painting. One naturally asks what artist have we who would undertake such an egregious example of pictorial folly? and what is to become of the picture if it is ever painted? unless for the purpose of being engraved. The sum of £20,000, or even a tithe of it, is indeed a tempting bait, but it may be presumed no artist of any reputation is likely to be allured by it.

THE CHRISTMAS GIFTS.—in anticipation of "the season" when pleasure becomes a duty, and so many English homes are made happy by family-gatherings—now fill the windows of the leading shops in all main thoroughfares throughout our cities and towns. "Novelties" are not common. There are some, however, that should be made known; and perhaps there are none so graceful as the glass, moulded into hundreds of forms, that comes to us from Murano, the great factory of ancient and modern Venice. Old specimens command enormous prices; modern copies, adaptations, or new creations, are obtainable at small cost; yet the rarity of the former is its only advantage over the latter. We can see little difference between them; indeed, the one is frequently sold for the other, and in many choice collections there are examples not a year old which are shown as proofs of the vast superiority of workers in the old time, when "a Venice glass" was worth far more than its weight in gold.

A STATUE of Field-Marshal Sir John Burgoyne is to be placed near Whitehall. The work will be executed by Mr. Foley, R.A., and defrayed by the subscriptions of the Royal Engineers, of which distinguished corps Sir John was a member.

MR. RIMMEL has issued his Christmas cards: they are, we believe, exclusively the productions of Paris, and are chiefly scented "sachets" decorated by Art, and that Art is of a charming order. Fancy has given good aid in a hundred ways; those who buy these season-toys can learn no bad Art from them, but may often study and copy them with advantage. His almanac for 1874 is a very pretty little book of portraits of, and illustrated passages from, the German poets.

REVIEWS.

THE NATIONAL MEMORIAL TO THE PRINCE CONSORT. Published by JOHN MURRAY.

THIS is a book not for the many but the few; a very gorgeous volume, produced at great cost, for which necessarily a corresponding price is charged. It will find its way into the libraries and collections of the wealthy, but not of those whose "means" enable them only to look at and admire what they cannot possess. There are, however, plenty in Great Britain to buy it, and so the outlay may be reimbursed to the enterprising publisher. An edition for "the people" is still needed, and that will ere long appear, for the works that form this gorgeous volume have all been published, or are in course of publication, in the *Art-Journal*: and no doubt they will be issued in some attractive form, yet within reach of "the multitude" who desire to possess descriptive pictures of the grandest of our national monuments, and one that preserves the memory of the good Prince who is not, and never can be, forgotten in the Kingdoms of which he was so true a benefactor.

Mr. Murray's book is folio; every subject that adorns the memorial has been engraved, excepting the statue of the Prince, which is a chromolithograph representing bronze, and the structure, which is printed in colours. The eight groups, the four larger and the four smaller, are engraved by William Holl, and are among the best efforts that Art has ever effected in that line. The sculptures on the *podium* come next; then the bronze statues; then the gilt statues in the spire; then the mosaics in the *tympana* and spandrels; and then the vault of the canopy (a chromo-lithograph): several wood-engravings being added to convey ideas of the minor parts, and a series of four "architectural plates."

It is not, however, merely a work of pictures; there is much valuable letter-press, a thorough history, and a minute description of the edifice—a vast deal of useful information on the subject—telling all we would know of the grand, and graceful, and very beautiful monument that graces Hyde Park, and indicates the site of the Great Exhibition of 1851—the forerunner of so many vast gatherings of the wealth of all nations, which owed so much of its prosperity to the aid of the honoured and beloved Prince.

Few books so magnificent have ever been produced, and none in modern times; it is worthy of the subject, and that is saying much. It is clear that Mr. Murray can be no gainer, except in credit and honour, by this costly production; but it is a monument as grand in its way as that which it commemorates, and will be accepted as evidence of what the British press and British Art can do. Probably a very limited edition will be issued: hereafter it will be a rare book, of which the possessor will be rightly and justly proud.

Here, too, British sculpture is exhibited "at its best." The sculptors represented have reason to be grateful to the publisher: and so all the many persons engaged in the production of the memorial: so also, we may respectfully add, the illustrious lady and the several members of her family, who see in this memorial a tribute of grateful memory that will have value for ages to come.

PICTURES BY CLARKSON STANFIELD, R.A. With Historical and Critical Descriptions by JAMES DAFFORNE. Published by VIRTUE, SPALDING, AND DALDY.

Few men living have better or more carefully studied the British painters of our time than Mr. Dafforne. It is not too much to say, he may be accepted as authority on all matters concerning them and their works. With most of them he has had personal acquaintance; and with all he has been, more or less, associated. That is a rare, but very important, qualification, for the task he has here, and in several other publications of the class, undertaken to discharge. Of the artist's life, he says little—too little, although he makes note of some of the leading incidents of his career. The sixty pages of letterpress are occupied mainly by descriptions of the thirteen engravings, and these are ex-

ceedingly well done. The prints are sufficiently varied in style and character, properly and very advantageously to represent the great artist—the greatest, in his class, of our school. Most of them, in some way or other, appertain to the sea—for there Clarkson Stanfield was "at home." His early vocation and his natural bias were to deal with our sailors and our ships. No painter ever lived who better pictured the harbours of England, the wooden walls by which they are protected, and the brave and hardy mariners who manned them. He was equally effective when he painted the ocean, either in storm or calm. It was wise, therefore, to bring together the "sea-pieces" of Stanfield, for it is upon them the artist's fame mainly rests. We have here Dover, Mount St. Michael, Ischia, the Scheldt, Portsmouth Harbour, and other seabords of renown, in England and out of England. And there is no one of the thirteen that is not charming as a picture and effective as a portrait.

SIR EDWIN LANDSEER: HIS LIFE AND WORKS. Edited by JAMES DAFFORNE. Published by VIRTUE, SPALDING, AND DALDY.

This is another of Mr. Dafforne's well and carefully edited books, that spread abroad, accessible on comparatively easy terms, a knowledge of the works of the great Art-masters of our age and country. He has divided the book into five parts, "The Highway to the Royal Academy" (the early history of boyhood), "The Associate Academician," "The Royal Academician," "Landseer a Sculptor," and "The End," and he has given a long and accurate list of the painter's works, when painted, and when exhibited, and a list of those that have been engraved. The editor has, therefore, displayed great industry as well as much ability; his criticisms are judicious, his descriptions graphic and clear, and his style is good and sound English. He does not indeed attempt that which, no doubt, some one will do, a history of the artist's life, but he supplies a good deal of information—sufficient, perhaps, for the general reader.

The attractions of the very charmingly "got up" volume, however, consist mainly of the engravings it contains; of these there are twenty, among them being several of his best and most popular works; for examples, the 'Peace' and 'War,' 'High Life' and 'Low Life,' 'The Cavalier's Pets,' 'Death of the Stag,' 'Highland Music,' and so forth. With these engravings most of our readers are acquainted; but thus presented to them, they will be a rare and valued acquisition; admirably printed, and altogether well brought together, the collection is one that cannot fail to obtain wide popularity. Perhaps among Christmas gift-books it will have the largest sale.

THE BERNESE OBERLAND. By ELIJAH WALTON, F.G.S. Published by W. M. THOMPSON.

This is a most beautiful book, in all respects—in subject-matter and in the comparatively minor essentials of "getting up;" fine paper, careful printing, and binding of pure and elegant taste. Mr. Walton has made his own the grand and glorious scenery of Switzerland; we are with him when he is there; can almost see what he sees, and feel as he feels. There has never been an artist whose pictures appear more real; neither do they seem to lose an atom of their interest and value when given to us only as lithographic copies; the combined vigour and delicacy of the originals is so fully preserved that there can be very little actual difference between the one and the other.

In this charming and attractive volume we have twelve views, of tranquil lakes, and mountain-peaks covered with eternal snow; castles and towns that rest beside the one, and grow grey beneath the other; seen under varied aspects of light and shade, and always "at their best," for the artist is not a hasty traveller who has read while he was running, but one who has often seen, and carefully studied, every subject before he transferred it to his canvas. To the effects of light on this gigantic glacier, and on that calm valley, the artist has paid special attention; and it is this faculty that gives much

of the charm we find in all the productions of his masterly pencil; thus avoiding all danger of monotony where one scene is of necessity much like another, for the white snow crowns all. We have seen few books from which we have derived more true enjoyment, and regret that we cannot accord to it the space to which it is entitled.

The letter-press is by Mr. T. G. Bonney, M.A., F.S.A., a gentleman to whose graceful and facile pen Mr. Walton has been on other occasions indebted. The descriptions are at once clear and expressive; they are somewhat too limited, but that is their only fault.

THE QUARTERLY REVIEW ON THE STATE OF ENGLISH ART; being an Attempt to reply to the Statements made by the Reviewer in the Number for April, 1873. By a COMMERCIAL ARTIST. Printed for Private Circulation.

It was scarcely to be expected that the opinions of the writer on the condition of English Art that appeared in the *Quarterly Review*, and which was characterised in our number for June as evidencing a spirit "never generous and seldom just," should escape the notice of some one who had both the time and the ability to enter the lists vigorously on behalf of British painters, and in this pamphlet, of eighty closely-printed pages, modern Art has a doughty champion, fighting sometimes wildly and at random, it must be admitted; but often dealing heavy blows on his antagonist, and this he does with so much good-humoured satire that one is amused, if not altogether convinced of the soundness of his arguments. He does not, however, limit himself to generalities, but adduces evidence to show that our painters have produced works which, in special classes, have not been surpassed in any age or country. To institute comparisons, which, as he asserts, the reviewer does, between things that from their very nature must differ, is an absurdity.

The "Commercial Artist" attributes much of what may be regarded as our failures in Art of a high order—such as historical painting, for example—to the absence of patronage, and the necessity of obtaining a livelihood. "I say the Englishmen of to-day cannot afford to do what Fra Angelico did on the walls of his convent of St. Mark at Florence—paint his soul out—with the boldest" (*boldest* is surely meant here) "simplicity of means and the least complex system that Art is capable of assuming—probably because the convent's funds were low, and colours were dear at that time." Another reason for the so-called depression or inferiority of British Art, is the want of sound taste and judgment in those who are the picture-buyers; and in our social condition, which fosters prettinesses rather than what shows noble thoughts and healthy emulation, and Art is but a reflex of our time.

The *Quarterly* reviewer has certainly met with a strong opponent of his views; but who of the thousands who ought to read this "reply," will be able to do so? It offers "reasons historical, social, mechanical, and educational, accounting for the state of English Art as at present existing;" yet the writer might almost as profitably have spoken to the desert-wind, for the pamphlet is without the name either of printer or publisher. This is a great mistake, for his book can have no influence, simply because it is unprocureable. A work on what may be considered an important public question, especially as it is here treated, intended for *private circulation only*, is but a dead letter, instead of having, as it ought to have, wide-spread currency.

OUR BRITISH PORTRAIT PAINTERS. With Descriptive and Historical Notes. By EDMUND OLLIER. Published by VIRTUE, SPALDING, AND DALDY.

In this attractive and very useful volume, foremost among the gift-books of the season, there are sixteen line-engravings, examples of the leading British portrait-painters, including most of those to whom these portraits accorded honour, and who have certainly not been put aside by successors in the art. The only living artist represented is James Sant, R.A., whose picture of 'The Two Princesses,' in their fresh girlhood, encircled by white lilies, is a charming composition. Mr. Sant has long been acknowledged a master of his important branch of Art. As a painter of ladies, young, or not long past youth, there is no professor who rivals him. Sir Joshua is shown here by one of his best effects—'The Duchess of Devonshire,' Copley, by his copy of the 'Daughters of George III.' Lawrence, by four specimens of a power that always contented even a sitter. It was said of him that plain women he made beautiful, and handsome women altogether lovely. There are Hogarth's admirable picture of 'Garrick and his Wife,' and examples of Sir Peter Lely, Romney, Sir Martin Shee, and Phillips; the series closing by the portrait of Turner, by himself. The letter-press is admirably written, by Mr. Ollier. It is biographical, descriptive, historical, and critical. Good sound sense prevails, with sufficient enthusiasm for the subject.

LES QUATRE DERNIERS SIÈCLES. Etude Antique par HENRY HAVARD, Illustrée par J. B. Madou. 1^{re} et 2^{me} Livraison. Published by J. M. SCHALEKAMP, Haarlem; J. W. KOLCKMANN, London.

Holland is at length entering the lists with other European countries in the production of books upon Art which may take away the reproach from her of neglect—one, too, the more surprising, when we look upon her past annals and see how bright it is with great names of painters. "During several years," says the preface to the work now before us, "we have seen France and England offer to the public of Europe magnificent volumes, which, by the greatness of their conception and beauty of execution, are a veritable pleasure both to the mind and the eye. Holland cannot be permitted to remain behind in this movement; she cannot renounce her claim to take part in these glorious works," &c. And so, as an earnest, it may be assumed, of the future, we find a Leyden publisher issuing a fine series of engravings from the pictures by Frank Hals, received by us a few months ago; and now a publisher of Haarlem putting forth, with the advantages of large and excellent paper and careful printing, a kind of illustrated magazine on the Arts of four centuries, including the present. In assigning the work to the hands of a French writer rather than a Dutchman, the reason given, and a valid one it is, is that it may have a wider circulation from being presented in a language that passes current almost everywhere.

What *Les Quatre Derniers Siècles* may ultimately prove to be as a valuable addition to the Art-literature of our time it is impossible to judge from the two parts already issued, in which there is nothing much beyond a dissertation upon the Arts generally, irrespective of countries, schools, and artists. M. Havard may intend these sixty-three pages to be only introductory to a more detailed examination of his subject, but we find no indication of his future intentions. The essay, so far as it goes—and it touches almost everything into which Art enters, costume, furniture, ornament, &c.—is well-written and instructive;

but it must be followed up by something more specific and pointed, if the volume is to take its place beside those with which the publisher desires to bring it into competition. The illustrations add little or nothing to the value of the text; they consist only of two photographs, one to each part, after pictures by the famous Belgian artist, J. B. Madou. They are scenic subjects, without title, their object apparently is to show the prevalent costumes of 1400 and 1460 respectively.

We have no desire, in these remarks, to discourage the efforts of M. Schalekamp to produce a volume which may do credit to his country; our purpose is to show what this work needs to bring it to something like a level with those which have emanated from the presses of England and France.

THE BAY OF BAÏE. Painted by J. M. W. TURNER, R.A. Engraved by T. A. PRIOR. Published by HENRY GRAVES & CO.

This picture ranks among the most renowned works of the great master, and is one of the choicest treasures of our national collection. It is known also by another title, 'Apollo and the Sybil,' arising from the two figures (Turner's figures) in the foreground.

The landscape is pure line, the work of one of our best British engravers, who has of late retired much from the profession, and has produced this plate rather as a labour of love than of gain, for it has been in his hands several years, and he has grudged no toil to make it perfect. It exhibits considerable vigour, combined with much refinement, and is a print that any connoisseur may be proud to possess.

SYMMETRICAL EDUCATION; or, The Importance of Just Proportion in Mind and Body. By W. CAVE THOMAS. Published by SMITH, ELDER & CO.

The author of this essay is not a writer for the many, but for the few whose minds are of such a character as will induce them to follow him through his abstruse, and, it must be added, somewhat dry arguments. If we rightly understand what he says here, it is his endeavour to inculcate the necessity of attending to the old remark, *mens sana in corpore sano*, by such an education of both as will preserve a just balance between the two. "If," he writes, "we desire to be a free, a great people, we must no longer cry out for a more and more extended curriculum of acquirements, for quantity, but for symmetrical education, for greater simplicity and quality. If the country persists in its present misleading and wrong-headedness in respect to education, it will do nothing well, and rapidly retrograde."

The question of national education is one of the most perplexing problems of the day; one, too, not likely to be solved satisfactorily where there is such widely diverging opinions on the subject. Mr. Thomas's theory is that "symmetrical education" is not "the cultivation of bias in either mind or body; not the excessive exercise of the mind to the depression of the body; but by an equable, temperate exercise of the whole being, if naturally well-proportioned; or if disproportioned, by a careful attention to, and exercise of, the defective faculties." There is too much reason for assuming that men, as a rule, are too intent in battling with their opponents, or too indifferent to the mighty issues involved in national education, to allow of their giving much heed to any theories of any kind; but we should like Mr. Thomas's voice to be heard, whatever results may follow.

FINIS.



OF the productions of the ROYAL PORCELAIN WORKS AT WORCESTER, which, under the

manner of the blue and white enamel of Limoges; alone, in England. They were painted by the late admirable artist, Thomas BOTT. The sub-



direction of Mr. R. W. BINNS, F.S.A., have even surpassed their ancient renown, we give two examples—a EWER and a SALVER, in the



jects which decorate these examples of Art-manufacture are taken from the designs that illustrate the Norman Conquest, by D. Maclise, R.A.

In all respects—design, modelling, colour, gilding, and painting—they will be accepted as among the very best examples of ceramic art.

THE INTERNATIONAL EXHIBITION.

BY GEORGE WALLIS.

KEEPER OF THE ART COLLECTIONS, SOUTH KENSINGTON MUSEUM.

TWENTY years have passed since the Great Exhibition of 1851 solved the problem of the practicability and utility of International Exhibitions of Art, Science, and Manufacture, and, by a brilliant and almost exceptional success in its administration, gave an impetus to similar undertakings in various parts of the World.

As a matter of course, many objects were admitted to that first great Industrial gathering of the Nations which would not be considered admissible at the present time; and thus people who

unconsciously owe much of the knowledge they possess of Industrial and Decorative Art to the influence exercised on the various classes of society in England to that Exhibition, will be found quite ready to criticise what they assume to have been the shortcomings of an effort without parallel in the previous history of industry. In spite of all this, however, the fact remains, that its influence for good was enormous, and that as an exhibition, it left an impression on the minds of all old enough and perceptive enough to understand and grasp its purpose, which no subsequent exhibition has equalled.

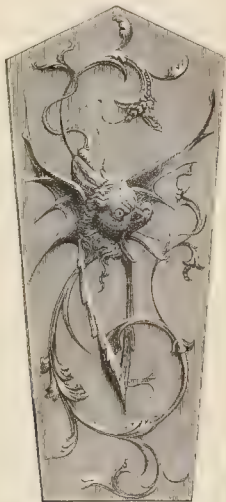
The classification adopted in 1851 was a model upon which no subsequent exhibition has improved, except by an extension of the same principles. Its division into four great sections—raw material, machinery, manufactures, and the Fine Arts—was at

B

LUIGI FRULLINI, a renowned wood-carver of Florence, established his reputation at the Paris

this page two CHAIR-BACKS, part of a carved PANEL, and a CABINET wrought for Sir William Drake, to contain the cup and plateau of Cortelazzo, of which we give engravings on the

sitions. As models, they may furnish sugges-



Exhibition. His works are now appreciated in England: they are of the highest merit, both in de-



sign and execution. The workman is a true artist; hence his supremacy. We have chosen for



page that succeeds. Frullini's productions are very varied; they include, indeed, nearly every class and style of which the art is capable, the style "Italian" usually prevailing in his compo-



sitions to very many orders of Art-producers.

once comprehensive and complete; for although pictorial Art proper was excluded for special reasons, which were undoubtedly based on sound conclusions, arising out of the circumstances of the time, the arts of design in their application to industry were especially provided for; and as at that period so little had been done in Great Britain to supply its own wants in this direction, that the strong evidence of our shortcomings in comparison with our continental neighbours was of immense value; and it was not desirable to distract attention from this special point by the exhibition of pictures, the periodical display of which was already amply provided for.

Here, then, was an effort worthy of an industrial nation, conscious of great and almost unrecognised power in some direc-

tions, even amongst its own people; equally uncertain, and it may be said ignorant, of its shortcomings on other points. To prove its power where it existed, to learn its deficiencies where it needed the lesson, was a brave and wise thing to attempt; and it accomplished it, despite the croakings of those who desired to stand still, preserving a happy oblivion of their real position; or the selfish and exclusive spirit of the more enterprising who desired to monopolise the advantages which fortuitous circumstances, rather than their own skill and knowledge, had given them.

With raw materials shown as the basis of industrial operations; machinery as the means by which that material could be best wrought into form for the use of mankind; manufactures as the result of the application of machinery to raw materials; and the

This page contains three examples of the works of ANTONIO CORTELAZZO, of Vicenza, a self-made

artist, whose productions are chiefly remarkable for the process of inlaying iron with gold and

patron in Mr. Layard; the result is that his best works are in England. For Sir William Drake he designed and executed the two on this page—a FACILE, or



silver, which he claims to have re-discovered. It is termed by the Italians *gemina*, and was known

to the goldsmiths and metal-workers of the best period of Italian Art. Fortunately he found a

deep dish of steel; and an ANFORA, or ewer of steel. These specimens, as well as the CROCK, belonging to William Spottiswode, Esq.,—a portion of which we en-



grave,—will give an adequate idea of Signor Cortellazzo's singular skill, taste, and artistic feeling. They are the gems of the Exhibition.

arts of design as the means of embellishing this result, thus adding beauty to utility—an arrangement of means to ends was realised, which could not fail to produce effects more or less striking according to the readiness of perception and aptitude in taking advantage of the opportunities presented to those most concerned. It would not be a difficult matter at this time to instance within our own knowledge, industrial establishments which arose almost entirely out of a first success in the Exhibition of 1851, or others which were "cramped, cabined, and confined" in their operations, from the fact of their existence being little known, but which are at the present day an honour to the country.

There can be little doubt that the happy thought of Mr. (afterwards Sir Joseph) Paxton, which resulted in the construction of a building mainly of glass and iron, so appropriately designated the

"Crystal Palace," from the outset, had much to do with the success of the undertaking. Certainly this alone gave a greater impetus to the employment of iron in architectural constructions than would probably have been arrived at for many years; while the fact that the building, when removed to Sydenham, and there re-erected with many improvements, has finally become one of the most legitimate sources of pleasure and instruction to the masses of the population of London, is by no means to be overlooked as a most important social and educational result of the Exhibition of 1851.

The system of prizes adopted in this Exhibition—which it is only right to say the Royal Commissioners inherited from the early promoters of the movement connected with the Society of Arts—was more or less a mistake, and that too of a grave character. Originally copied from the plan which had been followed in the

We engrave three of the many beautiful works contributed by Messrs. W. T. COPELAND AND SONS, the produce of their renowned works at Stoke-upon-Trent. In the first, a



STATUETTE of white porcelain sustains a tazza for flowers, the dish containing water either for flowers or gold fish. The second is a gracefully composed and skilfully modelled portion of a DESSERT SERVICE. The third is a VASE of large

size, being three feet high by three feet wide, an example of rare merit. As a



specimen of workmanship it has seldom been surpassed, while the flower-painting



is certainly as perfect as aught that has, at any period, been produced in England.

periodical national exhibitions of France, the suggestion of the Society of Arts that £20,000 should be expended upon prizes raised extraordinary expectations among one class of persons, and produced an equal antipathy to exhibit in such a competition in others. These latter were, however, the most numerous and influential of the manufacturers. Unhappily the suggestion, for it was in reality nothing more, was regarded as a distinct pledge to the public. The Royal Commission when formed had to adopt it. The more so as the Prince Consort being the President of the Commission, had been at the head of the preliminary movement.

The error was in a measure seen and recognised, and instead of large money-prizes being adopted, as originally suggested, medals only of certain grades were to be given. The late Sir Robert

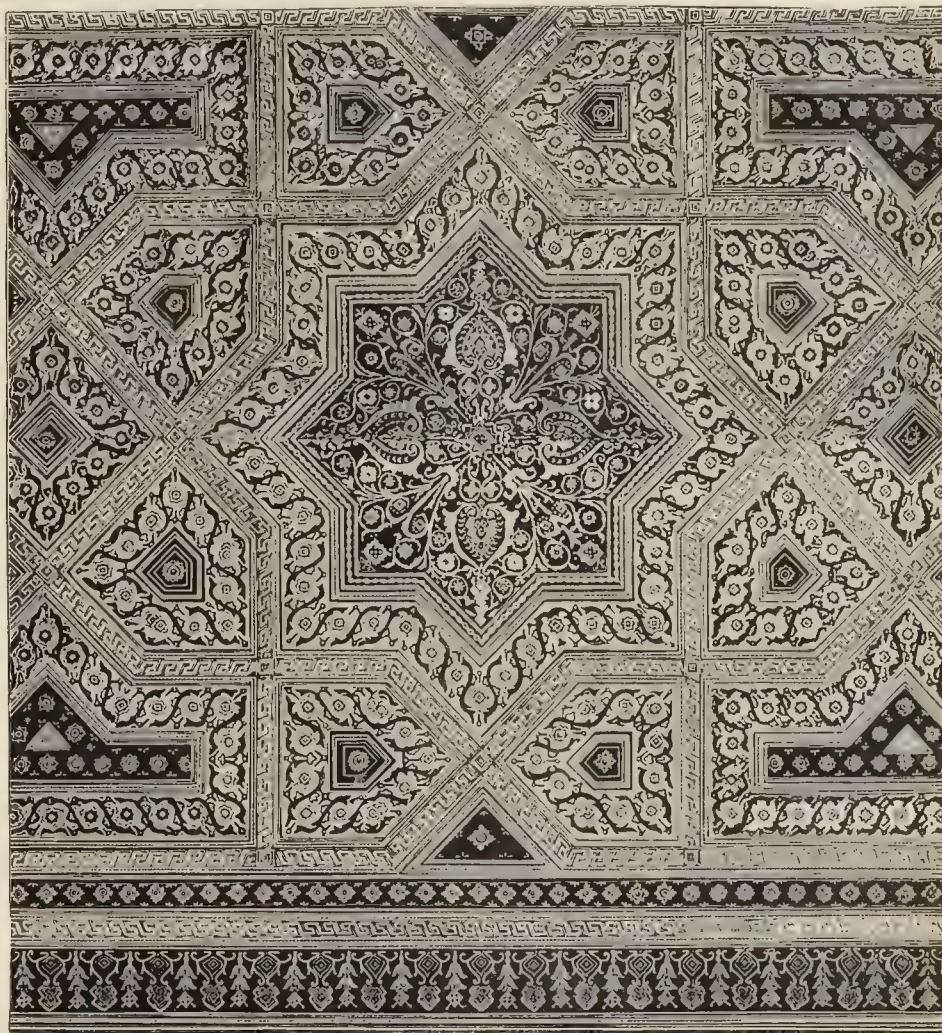
Peel appreciated the difficulty and the danger of prizes recognising grades of merit, and he, as a member of the Royal Commission, largely influenced the final decision. This was, to have none but bronze medals, and to recognise only *kind*, and not *degree* of merit. Thus the Council-medal was given only for distinguished inventions, novelties of application of Art and Science to industry, raw materials, or modes of manufacture or important revivals in this direction. The prize-medal was awarded for excellence, not in relation to something else, but for positive excellence and perfection in the speciality represented. A jury-medal was also awarded to the members of the juries, and to the deputy-commissioners who administered the affairs of those juries.

So far the matter was much simplified, and as far as possible in any prize-system, invidious and injurious distinctions were avoided;

We engrave on this page a CARPET, exhibited by Messrs. JACKSON AND GRAHAM—the renowned Upholsterers and Decorators. It is a

work of rare excellence, produced from a design specially prepared by Owen Jones. It is of the kind called “patent Axminster,” and is, we be-

lieve, the finest specimen of that fabric ever manufactured. Some idea of the delicacy of its texture may be arrived at when we state that there



are two hundred and fifty-six points (or separate tufts of wool) in every square inch of surface. The drawing of the carpet, which is in the Persian style, is very elaborate; it has been exceed-

ingly well rendered in the manufacture, and the colouring is in the highest degree harmonious. As, this year, one of the “specialities” of the Exhibition consists of “woollen goods,” it is

exceedingly satisfactory to know that England has produced a work that may defy competition. We may engrave other productions of merit, to supply evidence of our great advance in this art.

but it *was* a prize-system after all, and, as such, had innumerable drawbacks which no administration could overcome.

The lesson of this and subsequent exhibitions has had the proper effect, and in the International Exhibition of 1871, no prizes are offered or will be awarded, except in certain special but comparatively unimportant sections—such as designs for fans, in which it has been thought desirable to stimulate activity in a new direction by the offer of a suitable reward to female competitors. These prizes, however, are not offered by the Royal Commissioners, but by her Majesty the Queen, whose example has been followed by other distinguished personages.

The Great Exhibition of 1851 resulted in a surplus of £173,896; but in this sum was included £68,000 obtained by subscription from the various great towns and provincial districts of the three

kingdoms. This amount was not *surplus* in any sense, but *capital*, and as such ought to have been invested separately from the true surplus, in accordance with a pledge given by the Royal Commission, “that should any surplus accrue it would be used to the promotion of similar exhibitions in the future.” Happily this pledge is at length fulfilled in the International Exhibition of 1871, as the Royal Commissioners of 1851 have taken the responsibility of the whole management. Not so in 1862; for on that occasion a new commission had to be formed, a guarantee-fund raised, and although the amount received at the London International Exhibition of 1862 exceeded the amount received in 1851 by nearly £11,000, no surplus accrued, chiefly from a reckless and unnecessary expenditure in building, which the Royal Commissioners of 1851 never would have sanctioned had the original capital

The two works engraved on this page are the productions of Messrs. HANCOCK & Co., the eminent

goldsmiths and jewellers. The first is the TESTIMONIAL presented by his constituents to W. H. SMITH, Esq., M.P. for Westminster. The highly ornamented body and handles are designed by OWEN JONES; the Medallion and figures are modelled by Signor MONTI. The other engraving is of the BRIGHTON CUP—



goldsmiths and jewellers. The first is the TESTIMO-



1870. Both are works of great merit and beauty, fine examples of design, and admirable specimens of Art and Art-manufacture. The artist of the latter, as of the former, is Signor MONTI.

subscribed in 1850, with the additions which would have accumulated in the intervening ten or eleven years, been employed as it ought to have been in the promotion of the undertaking of 1862. But we anticipate.

One thing is perfectly clear: the Great Exhibition of 1851 exposed the deficiencies of British manufactures in the great and important element of Art. In perfection of manipulation, in integrity of structure, and skilful use of material, in finish, in fact in all that gives quality and substantiality to industrial products, England was in the main pre-eminent; but when the question of embellishment by the addition of beauty in form or decoration came in, it was apparent that we had at once very much to unlearn as well as learn. Greatly misled by the prevailing tendency to test all designs, especially industrial design, by a

French standard, which had grown up so largely during the period that had elapsed since 1830, from the growing intercourse of the two countries, the English manufacturer almost repudiated everything like originality. He cried out for something new, but that something was inevitably the latest product of a French loom, the decorations of a French *salon*, the conceits and abominations which were habitually produced as "*objets d'Art de Paris*." The skilful *technique* misled both the English manufacturer, designer, and purchaser. The fitness of form to use, the suitability of the material to the purpose to which it was applied, or the means by which it had to be wrought, never seemed to be considered, or at least so rarely, that when these elements were visible it was the exception and not the rule.

Now we do not hesitate to say that although, on the one hand,

The carved MIRROR FRAME is the work of V. BESAREL, of Venice: it was produced for one of his English patrons, Sir William Drake,

by whom it is contributed to the Exhibition. It

is needless to say that the carver is also the designer—a true artist, who conceives and executes, and creates objects of surpassing excel-



lence that take rank with the best productions of any age or country, and of any order in Art. The composition here is admirable; the dancing Cupids seem absolutely to move. The carving

is graceful yet firm; it is in high relief, and the

wood is of the pear tree. Among the many attractions of the Italian Court this is unquestionably one of the most perfect. But to Italy the Exhibition of 1871 is very largely indebted.

the Great Exhibition of 1851 gave a great impetus for a time, to the production of decorated objects in France suited, as it was supposed, to the English market, it also led eventually to the reconsideration of the whole question of design as applicable to manufactures and industry generally, and laid the foundation for considerable originality, a shaking off of the trammels of French design, and a seeking to start upon something like sound principles.

Of necessity, the fruits of the seed thus sown were long in showing themselves; in fact, in many directions they are not visible now; and it is only to the more perceptive, and those who, having opportunities seek to utilise them, that these results are at all visible. One great and radical difficulty has stood in the way, and indeed still stands in the way. It is this. The popular

love of Art is distinctly directed to pictorial and sculptural Art, mainly to the former; and while the growth of a love of modern pictures, and its liberal patronage of late years, is a subject for congratulation, the fact must not be overlooked that the ornamental and decorative Arts have not had their fair share of attention; and Art-students who might have done honour to themselves and their country by the application of their ability to industrial and ornamental design, have been led away by the, to them, more fascinating pursuits of pictorial design, in which, without becoming famous painters they have been enabled to obtain a livelihood. Thus we are compelled to say at this time—and the conviction is a very disagreeable one—that ornamental and decorative Art is not popular as a study in our Schools of Art; and, therefore, is not making that progress in connection

We give on this page two examples of the long-renowned establishment—MINTON & Co. —of Stoke-upon-Trent. The first is a JARDI-



NIERE, or Fountain, treated in the style Lucca della Robbia, in blue and white enamel. The objects of the composi-

tion are borrowed from marine subjects. The general ornamentation is bold and free; and it has the recommendation of novelty. The second is also a JARDINIÈRE—oval; it is gracefully and effec-

tively composed. Both are designed and modelled by artists of the firm, and each is an admirable specimen



of the perfection to which the style has been carried by energy and indefatigable perseverance to obtain for such productions large popularity.

with British manufactures, that every one interested in this question (and who is not?) ought to expect. Nor are we certain that the manufacturer, who complains that he cannot get that assistance which he has a right to expect from our Schools of Art, is blameless in this matter. In too many instances suitable encouragement has not been given to rising ability even on his own premises, and the foregone conclusions and prejudices of foremen and managers have caused real improvements to be "pooh-poohed" and neglected.

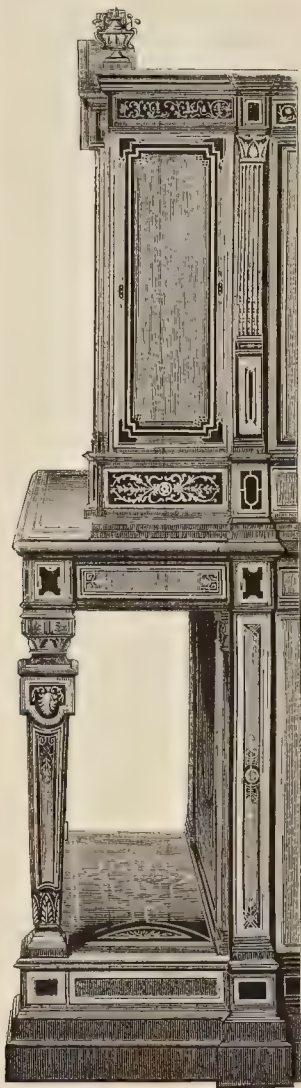
It must be quite clear that Art is a plant which requires a fostering hand. It is easier chilled and discouraged than developed. Its application to industry requires no ordinary tact and perception, and therefore the decision as to the possibility and practicality of any improvement should never be left simply to

foremen or managers, who, whatever may be their ability in technical matters, may really be as ignorant of any true principle of Art in its application to their own industry as the youngest apprentice placed under them. No doubt the cry, "It won't sell," is a very potent one, and the economies of every trade have to be deeply considered. Frequently the "it won't sell" really means, "I won't sell it;" and if the true cause were known, it would be found that the addition of the words "because it is not my design, or suggestion," would give the "why and wherefore."

Still, progress has been made and goes on, slowly it may be, but, we trust, surely. Certainly, periodical International Exhibitions, with all their drawbacks and shortcomings, help forward this progress.

This CABINET, the *chef-d'œuvre* of the famous upholsterers and decorators, JACKSON AND GRAMHAM, has not been surpassed by any production

throughout at the establishment in Oxford Street. Its purpose is to serve as a colliet for jewels: it is very rich and elaborate, yet harmonious in detail, skilfully combining a variety of different woods, in combination with a liberal use of ivory. It is in the centre panel that the greatest richness is concen-



of its class, at any period. It is designed by ALFRED LORMIER, and has been "worked"

trated, and there the artist has aimed at riveting attention. Our space will not permit us to

describe this very beautiful production of Art-manufacture. It is, in all respects, perfect.

The Dublin Exhibition of 1853, admirable as it was in its illustration of Fine Art, was too near the effort of 1851 to produce any distinct result. The International Exhibition held at New York, also in 1853, and supposed to be, what it was not, an exposition of the industry of the United States of America, in combination with important contributions from the several states of Europe, had little effect.

Its recognition by the Federal Government, so far as it could be recognised, gave it a certain *status* in the eyes of the British Government; and a commission was appointed to go out to New York, not to represent or in any way interfere with British interests at the Exhibition, but for the purpose of reporting upon the expected gathering of the industries of the Federal Union. Finding that these were only partially represented in the Exhibition, the

members of the commission visited the various great cities, seats of manufacture, and localities of industrial and agricultural enterprise, and reported upon what they saw in manufactories, mines, farms, arsenals, ship-building yards, and public institutions.

Much of the information embodied in these reports has not been utilised in this country to this hour, for it happened that they came before the public at the period when the Crimean War was about to commence. The report on the manufacture of fire-arms came in *apropos* enough; but the system reported upon as in full work at Springfield, in Massachusetts, by Mr. (now Sir Joseph) Whitworth, was treated as a *chimera*, utterly impracticable; and that, too, by the producers of small-arms in this country, who, a few years afterwards, founded a public company to adopt this very system and carry it out at Birmingham.

D

The Silk and Wool "figured TERRIES," of which we give four examples on this page, are for curtain-hangings and other upholstery

have so long maintained supremacy) supply the stock of all the prominent "furnishers" of England and of the Continent. They obtained medals



purposes. They are the manufacture of Messrs. WILLIAM Fry & Co., of Dublin, who have thus introduced a new and very successful trade

at all recent competitions, including that of Paris, "for excellence of manufacture and superiority of design." The material has a peculiar



into Ireland—a country in which manufactures are greatly needed, but where few exist. These productions of this eminent firm (whose Poplins

richness and metallic lustre, that render it superior to the "all silks" made for similar purposes,—with the advantage of being very much lower in price.

Nothing can afford better evidence of the value of exhibitions than the fact, that people who would be utterly sceptical as to the possibility of an improvement, or invention, if simply reported upon by the most trustworthy authority, are compelled, by the examination of facts, to believe, and ultimately to utilise what they see, when it is placed before them. In the case of a mere report, their very knowledge and experience seem to be against the facts stated; in the case of an examination, this knowledge and experience enable them to appreciate the more fully the accomplishment of the improvement or invention which they would have otherwise deemed impracticable.

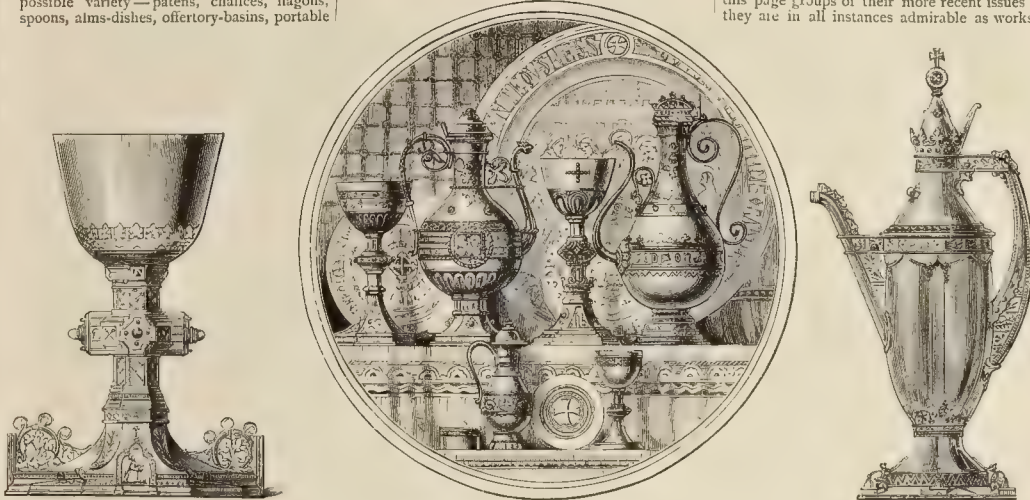
In 1854 the period arrived for holding the usual quinquennial exhibition of French Industry—the two last having been held in 1844 and 1849. Both of these displays had done much towards

arousing attention to the necessity for similar gatherings in England, which culminated in the Great Exhibition of 1851. In 1849 a proposition was even made to throw the Exposition open to all nations, but it was overruled. In 1854, however, an International Exhibition was decided upon, to be held, in 1855, at Paris; and a great effort was made to rival, and, if possible, surpass, the gathering of 1851. A special building, the Palais de l'Industrie, was erected in the Champs Elysées, intending to be, as it has since been, a permanent centre for various expositions of Art, Science, and Industry in France. A variety of annexes supplemented the space afforded by the main building. One of these annexes extended along the banks of the Seine, some three quarters of a mile, from the Pont Royale to Chaillot, and was chiefly devoted to machinery and raw materials.

The CHURCH PLATE, of which Messrs. COX AND SON are the "makers," includes every possible variety—patens, chalices, flagons, spoons, alms-dishes, offertory-basins, portable

sets of communion-plate, &c. &c.; and also other objects for church uses—pulpits, fonts, lecterns,

coronas, gas-standards, reredos, altar-tables, tomb-rails, carpets, &c. &c. We give on this page groups of their more recent issues; they are in all instances admirable as works



of Art—in design, modelling, chasing, engraving, and in ornamentation derived from the intro-

duction of costly gems. Messrs. Cox and Son have been joined in the Art-manufacture of

church-plate by Mr. JOHN KEITH, whose long experience and practical knowledge will be



largely beneficial to them. They have received several prize medals; very recently that awarded

by the Society of Arts, accompanied by strong commendation of the "well-directed and intel-

ligent spirit of enterprise that has led to the production of works of an artistic character."

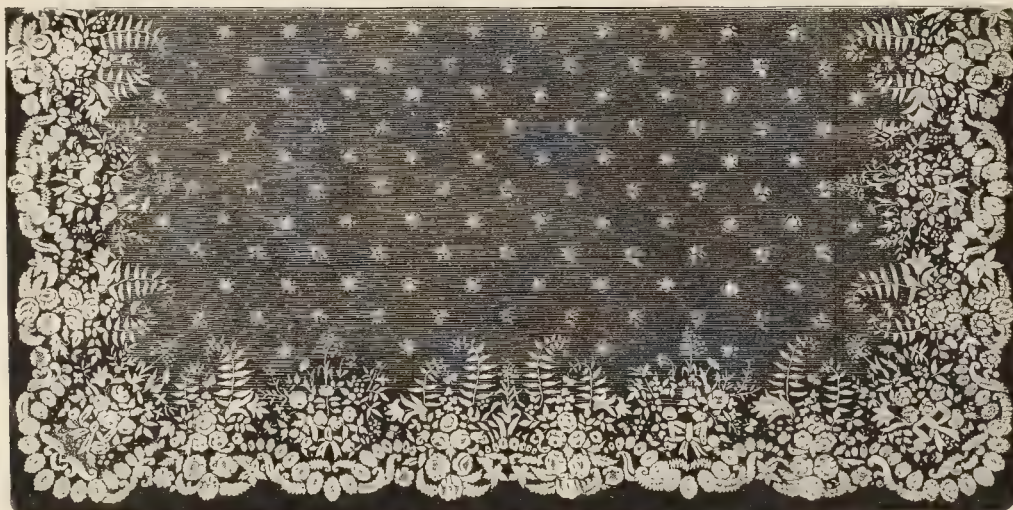
An important feature of this Exhibition, as compared with that of 1851, was the recognition—most wisely in this case—of the Fine Arts of painting and sculpture; and a separate temporary building forming a series of galleries was erected, affording ample space for a magnificent display of modern European Art. England, for the first time, put in a practical claim to be considered to have a school of painting. Very fierce was the battle of the critics, but the juries confirmed the general impressions of mankind that the English school really had an existence, and was worthy of honour and encouragement. The French critics, however, were not quite satisfied (if indeed they are so to this day) until after the Exhibition of 1862, in London, when the whole century of British Art was fairly illustrated.

We are not at all disposed to regard the display of British

industry at Paris in 1855 with more favour now than we did at the date of the Exhibition. Whole sections of our manufactures were comparatively unrepresented, or worse still, misrepresented. By an attempt at over-refinement in the classification on the part of the French commission, a comparative break-down occurred in the organisation and administration; British interests were placed at a very serious disadvantage, and the contributions so scattered, that it may be recorded as a fact, that productions of the British Islands could be found in almost as many places as there were provinces in France.

The industries which made the most impression upon the French people, standing as they did upon their own ground, were the pottery and porcelain of Staffordshire and Worcester, the machine-made lace, especially curtains of Nottingham, and

Messrs. HOWELL AND JAMES supply us with two examples of the LACE of Honiton. beautiful in design and exquisitely perfect in execution.



Finer specimens of the art have never been produced in England. The VEIL was made for, and worn by, her Royal Highness



the Princess Louise at her auspicious marriage with the Marquis of Lorne; it was worked from

a sketch by the Princess. The other engraving is from the HANDKERCHIEF of her Royal High-

ness. These engravings will, therefore, have an interest beyond that they derive as works of Art.

the cotton-manufactures of Manchester; the latter being most systematically displayed as compared with the very meagre illustration of this great national industry in the Exhibition of 1851.

Minton's display of porcelain and earthenware, backed as it was by Copeland's and others, took Sèvres by storm, so to speak, and the Director of the Imperial Manufactory had to look to his laurels, and proceed to take speedy steps, by the production of special works, in order to maintain anything like the position which Sèvres, as of right, claimed for itself; but which was now so seriously assailed by the private firms of England.

The prices too at which useful and decorated earthenware could be produced, was something so utterly unexpected by the French public, that in combination with similar results in other branches

of manufacture; the pending treaty of commerce was rendered much more easy of accomplishment than it otherwise would have been, had no such Exhibition taken place.

The machine-made lace-curtains of Nottingham were, in the eyes of the French, marvels of cheapness; and, thanks to the recent improvement in design in that city, arising mainly out of the well-utilised action of the School of Art, the majority of the designs were of a character very far superior to anything which had previously emanated from the machines of Nottingham, and the commercial result was in accordance with the success attained in this direction. Of the cotton-fabrics of Manchester little need be said. In all the more useful qualities, the Exhibition proved British supremacy alike in quality and price. Mulhouse surpassed Manchester in the beauty and elegance of its first-class printed

Engraved on this page are four figures that illustrate "The Months,"—MAY, SEPTEMBER, MARCH, and JUNE,—part of a series designed and

ROWLAND J. MORRIS, is very young, yet he has created works that have at once placed his name among those of the most famous of our sculptors.



produced in *terra-cotta* for the Wedgwood Institute at Burslem, a build-



The series consists not only of the twelve months, life-size, but of a



ing erected in the chief town of the potteries, to honour the memory of the great benefactor of the district, Josiah Wedgwood. The artist,



frieze in ten parts, describing, by finely modelled figures, the avocations of the potter, from the mixing of the clay to the finishing of the vase.

muslins and the lighter cotton fabrics, but in the substantial character of their fast madder-prints, the Lancashire printers carried all before them.

The prize-system was carried to the verge of absurdity in this Exhibition. Not only were the distinct gradations of gold, silver, and bronze medals recognised, but a "Grand Prix," in most of the important sections of both Industry and the Fine Arts, together with the distinction of the Legion of Honour, was given in such profusion that in some respects the most distinguished persons were those who escaped reward: especially, as was not uncommon where they were unknown and unfriended, when they had really done something worthy of recognition. England had no cause to feel that she had been in any way neglected, in the aggregate, in the distribution of honours, barren as they were of the higher dis-

tinctions. That, however, was no fault of our French neighbours, but rather of the insular feeling which so largely prevails amongst us, that inasmuch as we are not very liberal in our recognition of public services other than military, it is considered an offence and a reproach for any foreign nation to express its appreciation of the ability and usefulness of a British subject by honours which we ourselves refuse to give; and we invoke orders in council to repudiate them when given by others. On the whole, the English contributors to the Paris Exhibition of 1855 had no special reason to congratulate themselves, except in the matter of helping forward the Treaty of Commerce.

It was always well understood by those most intimately connected with the Great Exhibition of 1851, that a similar gathering would take place in London after ten years had elapsed, and

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The renowned establishment at Murano, Venice, which has now its *dépôt* in London,

very often, indeed, the latter will be preferred to the former; but of late years the manufactory

has issued productions of greatly improved character, stimulated by the aid of an English com-



exhibits chandeliers and others of its varied works. They are, for the most part, copies from ancient examples of the skill of the earlier



"makers" of Venice; an experienced critic only could determine the old from the new.



pany, and a consequent supply of capital to render its resources available, educate the workmen, and encourage the enterprising "restorer,"

Dr. SALVIATI, under whose direction it is conducted. Of the specimens selected, attention need be drawn to only one: the PLATE is a



very beautiful design, and a most successful example of workmanship, requiring to "burn" in

the painted drawing a rare combination of knowledge, judgment, and the best manipulative skill.

a proposal was accordingly made for holding such an Exhibition in 1861. The Italian war, and the general uncertainty of public affairs on the continent, together with some dissatisfaction with the preliminary arrangements, led to the postponement of the undertaking to 1862. To the disappointment of many persons the commission for the Exhibition of 1851 declined the responsibility of the proposed work, in spite of the fact, which has been already alluded to, that not only the surplus funds resulting from that effort, but also the subscribed capital, was held in trust by that body for this very purpose, as, to our minds, a primary consideration, taking precedence, when necessary, of all others. Unhappily the duty was not acknowledged, and another Royal Commission was issued for conducting the proposed International Exhibition of 1862. The Prince Consort was president of this body as well as

of that of 1851, and this, together with a selection of other members, afforded a guarantee that the experience of the past effort would not be altogether ignored. The difference in the pecuniary results of the two Exhibitions has been already noticed.

The formation of a large guarantee fund was a necessity of the undertaking from having no capital to start upon, as after the experience of 1851, it would have been useless to attempt to obtain subscriptions again. Happily, although there remained no surplus, the guarantors were saved from meeting their responsibilities, chiefly through the forethought of the contractors for the erection of the building, with whom, however, a compact was made of such a character as effectually excluded any chance of a final surplus to the commission.

The character of the Exhibition, and the general scheme of the

We engrave on this page the last work of THOMAS BOTT—a VASE from the Royal Porcelain Works at Worcester. It is one of a pair, painted by the artist shortly before his lamented death. The

subjects are taken (by permission of the Art-Union of London)

from the marvellous drawings by MACLISE which illustrate the Norman conquest. Of the vases, one is termed "the William," the other "the Harold;" distinguished by medallion portraits of the



Norman and the Saxon kings. The most interesting points in the history have been chosen: that shown in our engraving represents the coronation of Harold in the Abbey of Westminster. Royal eagles

form the handles. The style is the well-known style of pro-

ductions of this class, after the manner of the old Limoges. The works at Worcester have produced many grand examples of ceramic art: they have never issued at any time any superior to these.

classification, was similar to that of 1851, with the important addition of a section of Fine Arts which embraced paintings of the English school from 1762 to 1862, in other words, the whole century within which the school may be said to have arisen. As works of great value, both in oil and water-colours, had to be borrowed from the nobility, gentry, and others who possessed them, it became a necessity to erect permanent galleries of such a character as to give every possible security against injury, especially by fire, and these galleries formed a serious item in the expenditure of 1862. The fatal cost, however, arose from the erection of a pair of domes, of which all that could be said was that they had a greater span than any other dome in existence! The site selected for this Exhibition was not far from that part of Hyde Park in which the Crystal Palace of 1851 was erected, and the land belonged to the

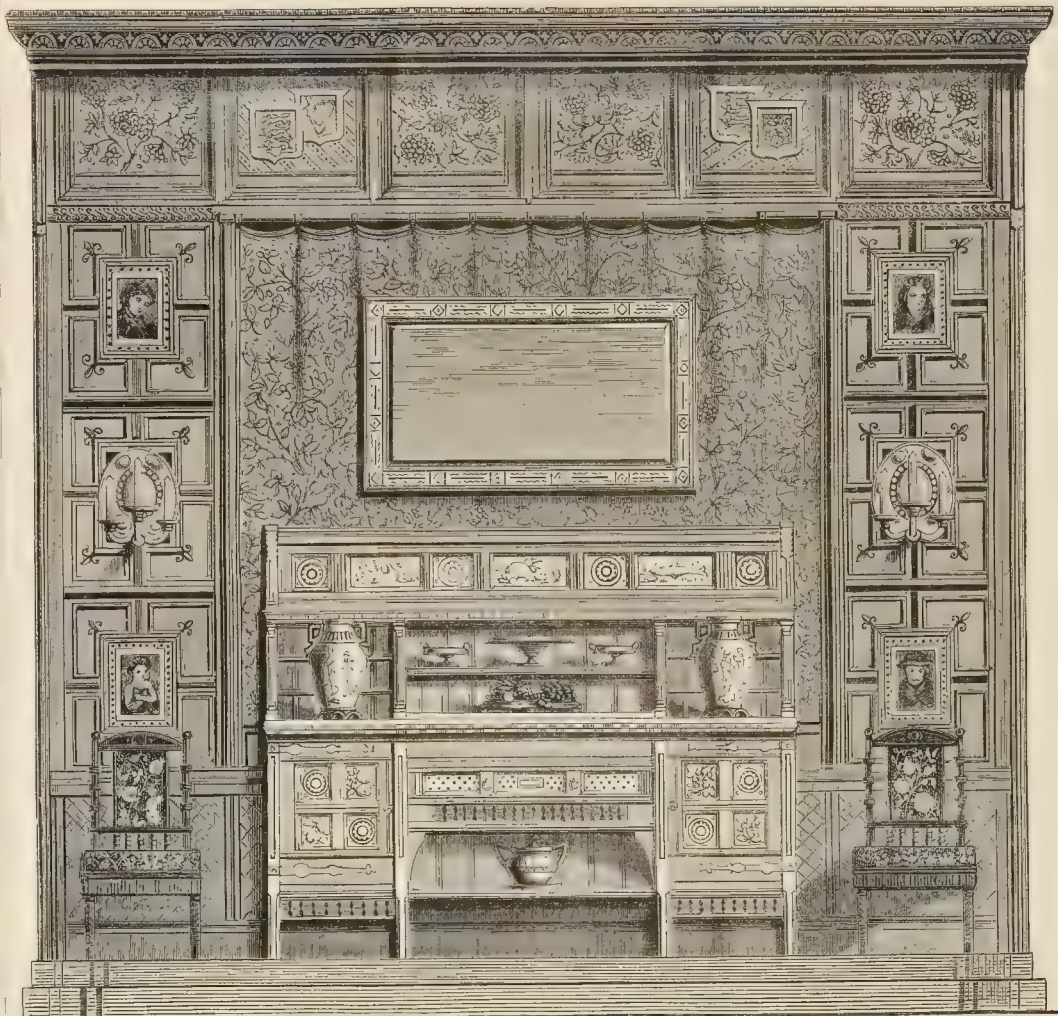
Royal Commission for that Exhibition, having been purchased with the surplus. So far then there was an appropriateness about the arrangement, which was further enhanced by the fact that the commissioners of 1851 undertook to complete the buildings between the site of the proposed Exhibition and the Royal Horticultural Gardens, to whom they had leased a portion of the estate. This, being permanent, remained after the final removal of the buildings of 1862, when it was found that no means existed for their retention, and they are again utilised in the present Exhibition of 1871.

That the International Exhibition of 1862 was popular is a fact which cannot now be disputed. That it was valuable in an important sense is also undeniable. It showed a most decided improvement in many important branches of British industry subse-

The firm of "GILLOW," upholsterers, has been famous for more than two centuries: it maintains its high repute in the present Exhibition as

it has done in so many exhibitions of the past. The design we engrave is intended to suggest the treatment of a DINING-ROOM in the later

English style; the framing is ebonised, the arras a figured silk, and the furniture of light oak. The arms and monograms of owners are to



occupy panels in coved canopies, with paintings in those below. The sideboard has choice carvings in boxwood, and the sconces at the

sides, and other metal work, are of beaten brass, the chairs being covered with embossed and gilt morocco. The bevelled plate-glass is in a

richly-carved frame of pear-tree and ebony wood. The whole has been designed by Mr. B. J. TALBERT, and executed by Messrs. Gillow & Co.

quent to 1851. The application of artistic design to manufactures was so apparent in textile fabrics, especially in carpets and lace, porcelain and pottery, furniture, wall-papers, and in certain important branches of metal-work, that the foreign jurors and manufacturers who visited the Exhibition, especially the French, came to the conclusion that England had stepped out of the slough of ugliness, inappropriateness, and ignorance of common-sense principles in Art, which were exposed so plainly in 1851; and, better still, that she had begun to think for herself in many directions; no longer taking for granted that a design must be good because it had been executed in Paris, or at Lyons, or at Mulhouse, but seeking to find originality in a certain encouragement, tardy and hesitating as it was, of the ability which the recently-founded Schools of Art had been the means of developing. Not, perhaps, to the full extent

which had been hoped for, and might reasonably have been expected, but still of a character to give promise, under favourable circumstances, of better things in the future. Our French friends were not altogether mistaken when they took alarm, in 1862; for their supremacy in the production of designs for the English market being shaken, they acknowledged that our progress was unmistakable.

In the matter of prize awards the general precedent of 1851 was followed, with the important change that no Council medal was instituted. The recognitions were, therefore, limited to a prize medal of bronze and "honourable mention;" a praiseworthy attempt to get rid of the latter doubtful distinction being found impracticable, so long as the principle of rewards as recognitions of merit was retained at all.

MESSRS. HOWELL AND JAMES exhibit the works engraved on this page: the first is a TEA-SERVICE set, in silver, with foliated ornamentation



illustrating the special use to which each object is applied. The two branches, supported by sea-horses and surmounted by the river-god;



CLOCKS are of English *or-molu*: the one decorated with shells and coral



the other is of Oriental design. The designer of both is Mr. E. FINLEY.

In the Fine Art section no awards were made. Possibly numerous foreign artists were disappointed, but this wise decision saved an enormous amount of heart-burning and petty jealousy, and relieved the administration of the Exhibition from a most difficult and thankless task, which infallibility itself could not then get through with anything approaching to a satisfactory result.

We now come to the last great International effort, that of Paris in 1867. In this colossal undertaking it was impossible not to see the practical end of these gatherings on anything like the same scale which had hitherto prevailed; and it became evident that some important change must be made in the method of bringing together the products of various countries of the world, or such gatherings must be abandoned altogether.

The Champs de Mars, Paris, presented, in 1867, the spectacle of an exhibition so extensive and so varied, that it was impossible for any person to avoid being in some measure bewildered with the display; and amidst an affectation of precise and comprehensive classification and arrangement, it was a matter of the greatest possible difficulty to be sure that the whole of the illustrations of any one section of industry had been properly seen. Based upon a plan originated in England in anticipation of the Exhibition of 1862,* the promulgators of this arrangement hoped to carry out a scheme by which the objects in any one section of industry could be practically seen country by country for a final

* See the proposal of Mr. E. J. Payne, of Birmingham, and Mr. G. Maw, of Brosceley.—*The Builder*, Feb. 16, 1861, pp. 106—108.

The two beautiful vases engraved on this page form part of the contributions of Mr. PERCIVAL DANIELL, of New Bond Street; they are the

are, in both, the work of M. Palmère, the picture of Ondine being his own composition. The vases are of a very high order: they advance claims



manufacture of Coalport: that which contains a portrait after Greuze, is designed by M. PALMÈRE, the other by M. LUDOVICCI; the paintings



to originality of treatment, and are veritable Art-works, as well as fine examples of ceramic art—in colour, gilding, manufacture, and finish.

comparison. Had the relative proportions of the various industries been fixed in geometric ratio, this might have been accomplished; but while the geometric quantities in the building were fixed, as regards the space for each section, the demands of the corresponding industries varied to such an extent that to carry out the idea in its integrity would have involved, and indeed in a measure did involve, a fearful overcrowding at one point, and comparatively empty space at another. The necessary compromise was fatal to the practical working of the arrangements, which in many instances collapsed, and produced an amount of confusion which those whose fate or duty it was, as juror or reporter, to endeavour to arrive at a satisfactory and, of course, systematic idea of the various contributions can alone conceive.

Of the wonderful variety of productions, the extent of the

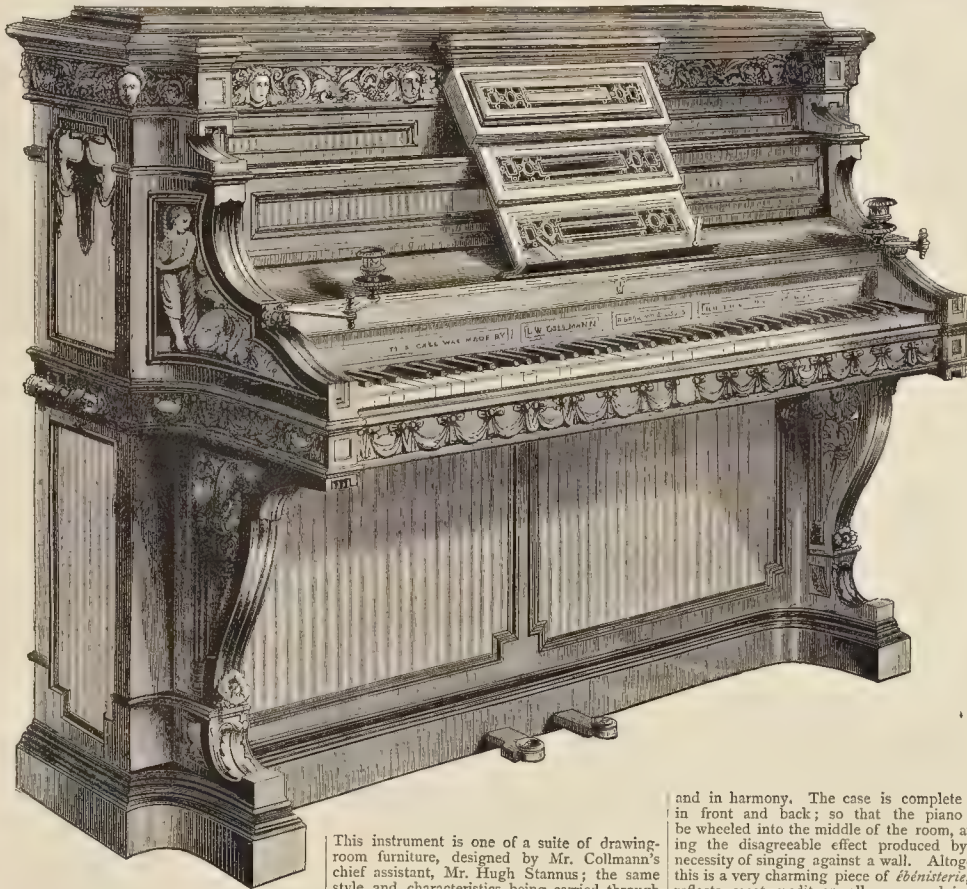
arrangements, and the occasionally remarkable effects of those arrangements, it is impossible to speak without satisfaction mixed with regret. All things considered, the Paris Exhibition of 1867 was a climax in international gatherings, including, as it did, the Fine Arts in all its phases of painting and sculpture, together with a marvellous collection of antique objects, artistic, historical, and archaeological, illustrative of the annals of labour, from the earliest times to the beginning of the present century.

The extent of the space available, not only in the great erection itself, but within the *enciente* of the Champs de Mars, tempted the promoters to carry out and practically exhaust, so far as they could, all available resources. The end of the effort was the conviction in the minds of all who gave themselves the trouble to study the bearings of these international gatherings, that, to render

We engrave on this page a PIANOFORTE CASE, in satinwood, manufactured by COLLMANN, of London. Mr. Collmann is better known as a



decorator than as a cabinet-maker. The British Museum, the Royal Academy, and other public and private buildings in the Metropolis and the



Provinces are evidences of his skill and taste.

This instrument is one of a suite of drawing-room furniture, designed by Mr. Collmann's chief assistant, Mr. Hugh Stannus; the same style and characteristics being carried through the other objects, thus making the effect whole

and in harmony. The case is complete both in front and back; so that the piano may be wheeled into the middle of the room, avoiding the disagreeable effect produced by the necessity of singing against a wall. Altogether this is a very charming piece of *ébénisterie*, and reflects great credit on all concerned in it—whether in the conception or the execution.

them practically useful in future, instead of merely sensationally striking, it would be necessary to sectionise them, so to speak, and taking up special industries, well and clearly defined, associate them with the most important inventions of the day. By adding to this a liberal exposition of everything appertaining to the Fine Arts, the Exhibition might be made a place of study and general instruction, rather than a mere show, in which amusement and a vacant admiration of objects too numerous to examine or understand, formed the main feature, in spite of all efforts to the contrary.

It is then to such a concentrated effort we have come in the present Exhibition of 1871, in which arrangements have been made for the proper and systematic display, from year to year, of selected Industries, in combination with such illustrations of Fine Arts as may serve to keep alive and encourage the love of beauty,

and the application of sound principles of design to the utilities of life.

This Exhibition, then, presents itself with a new and distinct feature. It is International without claiming to be Universal. Most fittingly, as already mentioned, the Royal Commissioners for the Exhibition of 1851 take the whole responsibility and practical direction of the undertaking. The permanent buildings, in connection with the Royal Horticultural Gardens and the Albert Hall of Arts and Sciences, have been erected by them, and the funds so happily placed at their disposal twenty years ago, are now, it is hoped, to be utilised in the promotion of Arts and Industry in that cosmopolitan spirit which characterised the efforts of their first president, the Prince Consort.

The first of a proposed series of annual Exhibitions, in each of

We give on this page an engraving from a large size, and illustrates the Sermon on the Mount. The work is drawn with great ability, and the colours are brilliant and effective. The artist is M. CASOLAIN. The manufacturers claim to have introduced into this production, and others of its class, "a new style of glass staining."



WINDOW of "stained" glass, executed and exhibited by Messrs. COX AND SON. It is of



Mount. The work is drawn with great ability, and the colours are brilliant and effective. The



to have introduced into this production, and others of its class, "a new style of glass staining."

which two or three selected Industries can be fully illustrated by contributions from the various countries where they are carried on, the present effort may be regarded as altogether more or less experimental. Many new features are introduced, of which experience alone can prove the value. One very important innovation is the provision of fittings and glass-cases by the authorities; by this means securing a great uniformity of arrangement and economy of space, while at the same time relieving the exhibitor of a serious responsibility, and from incurring an outlay which frequently ran beyond anything the most liberal calculation could have anticipated.

The prize-system, so troublesome and unsatisfactory in previous Exhibitions, is abolished; and, instead of juries, committees of

selection are appointed to examine and decide upon the fitness of the objects sent in under systematic regulations for inspection prior to exhibition. Reporters are appointed for the various divisions; and their reports it is intended shall be printed and ready for issue to the public in about a month after the opening of the Exhibition. This, if carried out, will be a great boon alike to exhibitors and visitors. The more original and valuable objects will thus be pointed out by experts capable of distinguishing the more salient points of the objects which in their opinion are worthy of attention; and although the opinions expressed may not be always accepted, yet the very consideration and discussion of the merits or demerits of an object from an intelligent standpoint will have its value. Jury reports published long after the Exhibi-

This page is occupied by a few of the many works produced for the CERAMIC ART-UNION—a society which ought to be better known than it

is. After the plan of the Art-Union of London, it distributes prizes, and delivers to each subscriber (when subscribing) of one guinea a pro-

duction in ceramic art. Some idea may be formed from our engravings of the character of these productions: they are very varied, con-

sisting of fancy busts, statuettes, vases, flower-holders, ink-stands, &c.: without exception they are all in pure taste, while some are of



rare excellence, each being amply worth the guinea paid. The society is controlled by a committee, the leading members of which are Sir F. G. Moon, Dr. Doran, Mr. E. M. Ward,



is. After the plan of the Art-Union of London, it distributes prizes, and delivers to each subscriber (when subscribing) of one guinea a pro-

R.A., and Mr. S. C. Hall. We have no space to describe the objects selected; but we may induce visits to the collection, which admits a

choice of no fewer than fifty articles: they might grace the wealthiest drawing-room and boudoir, while brought within the reach of all Art-lovers.

tion reported upon had ceased to have existence were a species of record, useful undoubtedly as such, but having little value except to those who had well studied the speciality reported upon, and were, therefore, glad of something to remind them of what they had seen, correct their impressions, or astonish them by opinions which the presence of the objects themselves would infallibly contradict.

The present Exhibition is divided into four divisions—Fine Arts, Manufactures, Scientific Inventions and new Discoveries of all kinds, and Horticulture.

In the division of Fine Arts all works of Art are comprised, whether applied to works of utility or not; and thus we have within its range seven classes, which include paintings of all kinds in oil and water-colours, distemper, wax, or enamel; on glass,

porcelain, or mosaics, &c. In sculpture, every kind of carving, chasing, or modelling in any material or by any method, is comprised. Then follow engraving, lithography, and photography, as reproductive arts; and architectural designs, models, &c., may be said to complete the first group of the division of Fine Arts.

After these come carpets, tapestries, shawls, lace, and embroideries exhibited as specimens of artistic design and not as examples of manufacture; while in connection with these are designs and models of all kinds applicable to decorative manufactures. The second group of Fine Art—for as such it must be regarded—is completed by copies and reproductions of ancient pictures and wall-decorations, painted or mosaic, enamels, &c.,—the sculpture and metallic arts of the past being represented by casts in plaster, fictile ivories, and electrotypes.

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The CABINET engraved on this page is one of the contributions of

eminent upholsterers and decorators of London. It is intended to show the application of high-class painted ornament, distributed throughout—coloured decoration being introduced on both the moulded



Messrs. COLLINSON AND LOCK, and plain surfaces. The artist is Mr. WOOLRIDGE, and the woodwork is designed by Mr. CALLCUTT.

The ground thus covered is enormous, and in itself affords scope for an Exhibition of great value, instructive in a high degree alike to the artist, the archæologist, the antiquarian, and the Art-student; while it opens up to the manufacturer, and the designer for industrial purposes, a field of study which we trust may be largely and profitably cultivated during the period the Exhibition remains open.

The division of manufactures, machinery, and raw materials is, as already stated, limited to two special classes, with a third class devoted to industries engaged in the production of educational appliances. The two first named are pottery, and woollen and worsted fabrics.

In the class of pottery are comprised porcelain, parian, earthenware, stone-ware, &c.; terra-cotta, as used for garden decora-

tions and in building, with any new raw materials, novel applications of machinery, and processes employed.

With the woollen and worsted fabrics of all kinds, from the finest to the coarsest, is shown all new machinery brought into use in the manufacture of yarn or cloth, or the preparation of wool, together with examples of all new raw materials, or when prepared by any new process.

The class of educational works and appliances includes all the various contrivances for facilitating education and school-work generally—models of school-buildings and arrangement of schools, specimens of school-fittings, furniture, &c.; books, maps, globes, instruments of various kinds and appliances for physical training, games and toys. These, with specimens of school-work as illustrating results, make up, at the present time, a valuable contribu-

Messrs. TOMKINSON AND ADAM are extensive RUG manufacturers of Kidderminster. The article is a necessity in every British home; it

is, therefore, especially requisite that it be made refreshing to the eye and instructive to the mind, for it is never absent from an English fire-side.

The two examples we engrave may be accepted as evidence that taste and Art are the appliances of one of the largest establishments in the



famous town from which they emanate; which, indeed, issues a large supply annually for exportation as well as home consumption, pro-

ducing such as are very low in price and such as are calculated only for the rich—the costly "Axminster." Messrs. Tomkinson and Adam

have made liberal use of the fern; and perhaps there is no object in nature that can be resorted to with better assurance of satisfactory result.



The designers are on the staff of the firm, and many important improvements have been introduced into the process and produce by Mr.

Adam, who has had great experience as a manufacturer of this class of Art, having established much repute for a peculiar rug which is termed

the "Uhlán rug." As this year is in a measure devoted to the production of "woollen goods," we hope to engrave other examples of the class.

tion to the great problem of the day in England—How best to educate the people.

The division devoted to scientific inventions and new discoveries covers a wide field of operation, inasmuch as it embraces all kinds of invention in mechanics or discovery in science, which have been thought worthy of admission. There can be little doubt that such an opportunity as these Exhibitions will continue to afford, annually, for the ready promulgation of inventions practically applicable to the Industrial Arts, must prove of immense value to future inventors. The various points of a discovery or invention—its ingenuity, its superiority over existing methods, its novelty, its commercial, artistic and scientific value, and its economy—can be at once illustrated and determined, to the profit alike of the inventor and the general public.

The fourth division is that of horticulture, and from the association of the Royal Horticultural Society with the Royal Commission which directs the Exhibition, and the arrangement of the various buildings in connection with the Royal Horticultural Gardens, it may be reasonably expected that during the season various special shows of new and rare plants—of vegetables, fruits, and flowers,—will be held: these will largely enhance the attraction and special usefulness of the Exhibition in an industrial and scientific point of view, and form an immense attraction to a very large number of persons which otherwise might not be interested in the artistic and industrial portions of the Exhibition.

There is one point in the avowed purpose of the promoters of these proposed series of International Exhibitions, with which we have no hesitation in avowing a most decided sympathy, but which,

We supply another page of engravings

selecting a group of STATUETTES in "statuary porcelain," and other objects that

show the variety of their productions, which, indeed, include every branch of



from the many excellent works, the manu-



facture of MESSRS. COPELAND AND SONS,



ceramic art—from the cheapest plate that is called "common," to the rarest and costliest



creations of the potter aided by the artist. Their works cannot fail to receive universal approval.

we trust, will be impartially carried out, and that is the effort to give the artist-workman his true position in connection with the works exhibited. We know that this is a sore and much-disputed point on the part of manufacturers, whose idea is that, having employed the artist-worker and paid him for his labour, the contract is at an end, and that the individuality of the producer or producers of an object of industrial Art should be completely sunk in that of the manufacturing firm which employs him.

Nothing has hitherto been more fatal, in our opinion, to the progress of the arts of design as applicable to industry than this practice of ignoring the skilled workman, and refusing, whatever may be his ability, to permit his name to be associated with the product of, perhaps, his own brain, certainly in many instances his own hand.

It is right and healthy and true for the artist in any department of the Arts to desire distinction. To many minds it is almost the only stimulant to exertion. It is but justice that distinction, when deserved, should follow the success achieved. Let the capitalist, the manufacturer, the director of industrial operations, have the credit due to his enterprise, forethought, and business tact; but all this is quite consistent with giving the artist-workman his true need of honour for work done, inasmuch as all the capital, all the enterprise, all the forethought, and all the business tact which has built up successfully so many industries, would have been of no avail without the cunning hand of the worker, and the teeming brain of the designer. Why then damp the enthusiasm, or chill the efforts of these, by treating them as the mere helots of industry, to be used, worked like machinery, and thrown aside or ignored

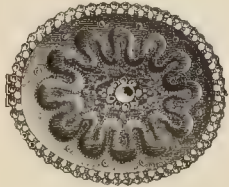
V. CHRISTESEN, of Copenhagen, goldsmith and jeweller, has received

charming design—the work of a thorough artist. The page contains some of the many JEWELS for which M. Christesen

from the works of far-away ancestors—workers in precious metals of ancient Scan-



high honours in various exhibitions. We engraved several of his produc-



tions in 1867, and have now the pleasure to engrave others. The prin-



incipal piece is a CANDELABRUM in silver, admirably executed, and of



has obtained much and deserved repute; they are of pure gold, unornamented except by Art—depending for patronage on the graceful forms, which are often borrowed, whole or in part,



dinavia. It is to the credit of M. Christesen that he has reproduced these venerable an-



tique models to give delight to "wearers" in modern times; without being costly they



are of very great excellence—refreshments to the eye and mind. Their popularity has been established in all parts of the World.

when the object on which they have toiled, and over which they have thought, is once completed?

Nothing, in our opinion, has driven ingenious young students of our Schools of Art from the healthy and profitable pursuit of the practice of design in connection with the industry of the country, so much as the conviction, that by following such a pursuit, however successfully, they could never hope to distinguish themselves before their fellow-men, from the fact that whatever they did was overshadowed by the Colossus of trade-custom, which sank the artist-workman to the level of the day-labourer in everything except mere payment.

Urged by a personal ambition which every generous mind must appreciate if allied to ability, good conduct, and industry, many young and rising designers have been lost to the Art-

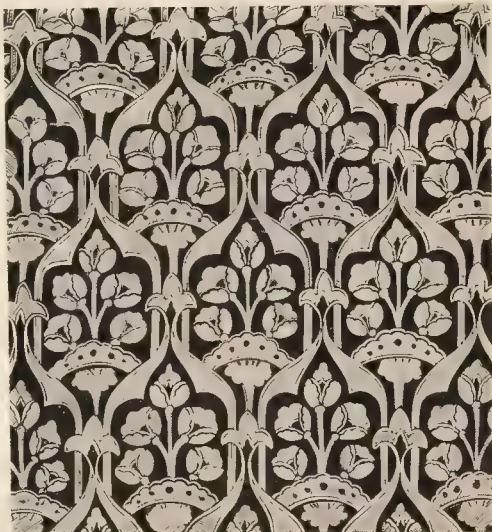
manufactures of the country, because they preferred the risk of gaining an individual reputation as a painter or as a sculptor to finding themselves buried alive under the absorbing reputation of the wealthy and enterprising manufacturer who employed them.

This matter requires looking to and correcting, if we are to make true progress in Industrial Art. It is the secret of much of the success on the Continent, that the artistic and social standing of the designer for manufactures is very much higher than it has ever yet been in this country, or is ever likely to be, unless the credit due to individual merit is more thoroughly recognised and appreciated.

In the International gatherings at Paris in 1855 and 1867, the French authorities enunciated the necessity for rewarding the

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Messrs. J. W. and C. WARD, of Ellen Royde Mills, Halifax, are extensive manufacturers of "BROCADES," the material composed of silk and

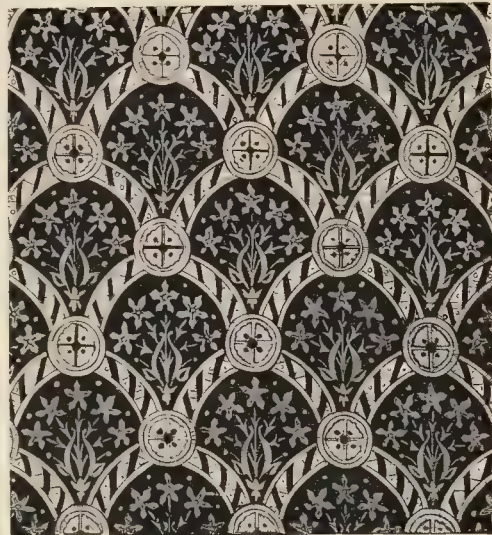


wool, so extensively used by upholsterers for various purposes. These are substantial, refined, and of great excellence, yet not so costly as to



exclude them from most English homes. The material has a peculiarly soft and "cloth-like" feel, and hangs in full and graceful folds. The

designs, worked in wool and silk, are varied in "colourings," the ground being generally black; but the darks are in all cases subdued and



harmonised by the lights. We give some idea of these designs; they are furnished to Messrs. J. W. and C. Ward, of Halifax, by Dr. DRESSER,



whose designs have been of great practical value to many classes and orders of British manufacturers, especially to designers of floral ornament.

skilled worker side by side with the manufacturer; and in the prize decrees of both Exhibitions, designers, Art-workmen, managers, foremen of works, &c., were recognised and rewarded. The difficulty frequently lay in getting the proper information as to who were best entitled to the recognition sought to be given. So far as England was concerned, it is quite true many of these rewards went to Frenchmen, especially in the Arts of design; but *all* did not go to foreign workmen, as had been asserted would be the case. In 1867, for instance, several English painters of porcelain and designers in other industries were recognised, while in the textile classes and in metallic industry, managers of works, &c., received suitable memorials of their scientific knowledge and its practical application to their speciality.

In some respects we regard this as a great redeeming feature of

any prize-system, but we equally regard a prize-system which does not seek out and reward the actual producers of important works, as deficient in the very first element of a truly national reward, and therefore to be avoided rather than encouraged. On the whole, it is a subject for congratulation, that on this occasion no award of prizes will be made. The principle is by far the more healthy one, and we trust that its success will be fully assured in all future Exhibitions of the same kind. Public opinion has gone "hand in hand" with that of the Commissioners. To the exhibitors who really merit distinction honour will be awarded.

We shall now proceed to consider the various industries, and to show in what way the exhibition illustrates the present position of each in relation to the past, giving priority to the most complete of two great industrial classes—

The works, engravings from which adorn this

accomplished director, Herr G. MÖLLER. They site models of the most perfect order. The prin-



page, are contributions of the ROYAL PORCE-



LAIN MANUFACTORY OF BERLIN, sent by the



are of great merit as productions of Art: exqui- cipal piece we engrave—a JARDINIÈRE—is com-



posed and modelled by Herr JULIUS MANTEL, chief of the plastic department of the Factory.

PORCELAIN, POTTERY, ETC.

It was not until about the beginning of the present century that much attention was paid to what may be called historic pottery. The collectors of Etruscan vases, &c., during the latter half of the eighteenth century were not numerous, and confined their attention to those types of classic Art which to them embodied all that was worth preserving of the fictile productions of the past. Still this was a decided beginning, and it is now patent to all how much influence the taste of those collectors, and, above all, the examples which they had brought together, had upon the efforts of Josiah Wedgwood in his early career. Happily for the future of Ceramic Art in England, Wedgwood was no mean imitator. He sought

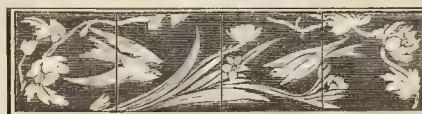
rather to catch the spirit of the past, and adapt it, in new forms and methods, by new materials and mechanical appliances, to the wants of his own time. He succeeded so well that, as time advanced, all he did became as much an object of interest as the works he sought to rival, not by mere reproduction, but by a revival of the principles on which they had been originally produced.

The stagnation of everything like true Art-feeling or power, as applied to pottery and porcelain, which prevailed in England so late as 1840, seems difficult to realise, even to those who from personal observation can bear witness to the fact. One seems to doubt the possibility of the utter neglect of all the Art-qualities in design, except in a few exceptional instances of flower-painting, which prevailed in the Staffordshire potteries in 1837, for instance,

Messrs. SIMPSON AND SONS hold foremost rank as decorators: there are many departments of a building to which they have applied



taste and skill, and matured Art-knowledge,—to wall-papers more especially. The several objects we engrave on this page are "ART-TILES:"



i.e., paintings on earthenware or porcelain burnt in, and used for various purposes—panels, friezes, pilasters, chimney-pieces, as wall-linings



very often, and sometimes as reredoses in ecclesiastical structures. Those we give will furnish

evidence that Messrs. Simpson avail themselves of the talents of excellent artists, not only in

design but in execution. Their productions are drawn and painted with considerable ability.

when a personal visit opened up the wide range and capabilities of a vast industry to one's perceptions, only to shock them by the utter worthlessness and ugliness which prevailed. To think that in this district Josiah Wedgwood had lived, laboured, and died, leaving a heritage of beauty and scientific knowledge to all around him; and yet to find such an utter wilderness of vulgarity, outrageous conceits, and a defiance of every sound principle of design pervading a manufacture, in which the beauty of the materials alone might be supposed to offer some security against the ugliness which had usurped the place of beauty and common-sense, was astounding.

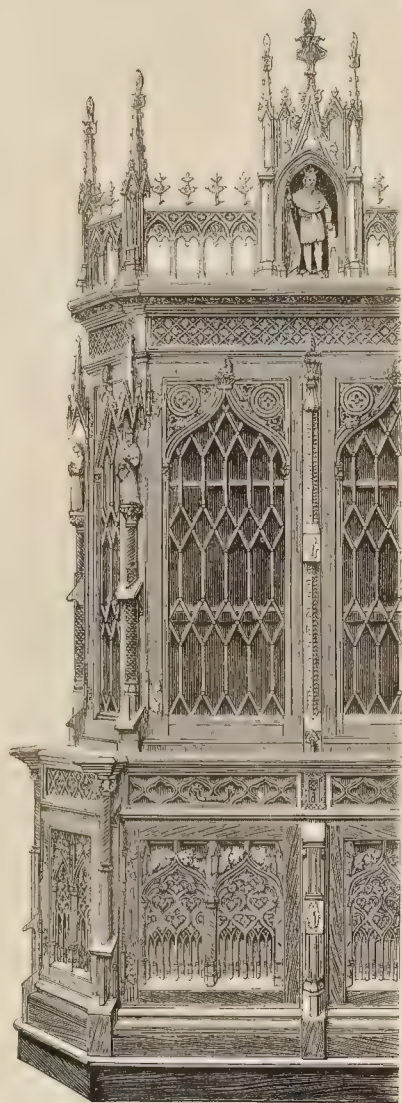
So much for casting our memory backward to what *was*, in order to make the very legitimate comparison with what *is*, at this hour, by the evidence of this International Exhibition, the state of the Arts as applied to porcelain and pottery in England.

Nor do the public opportunities which have been afforded from 1851 to the present time, of marking the gradual development of improvement, lessen in any degree the interest it excites. On the contrary, to those who have followed it step by step, almost year by year since the date we have quoted, the value of the change is enhanced by a thorough perception of it; inasmuch as this change is an earnest of greater improvements to come, as sound principles are better understood and more loyally acted upon, and an advanced state of public taste demands a more strict obedience to the law of use, rather than the whims and caprices of fashion or the foregone conclusions of *dilettanti* collectors, whose notions are based upon results obtained under totally different circumstances and by totally different means to those which exist in our day.

So far our observations apply specially to England, as the

Messrs. WIRTH BROTHERS, of Paris and London, are eminent manufacturers of furniture in carved wood: their

productions are, generally, fine works of Art, of a high order. First-class medals have been awarded them for



productions are, generally, fine works of Art, of a high order. First-class medals have been awarded them for

their productions of 1871 fully sustain their fame. We engrave one of their CABINETS and part of another. They are the productions of very skilful workmen as well as of able artists.

principal exponent of Ceramic Art in this Exhibition. The foreign contributions are numerous as a whole, and partly representative of the countries which produce pottery and porcelain. Specimens more or less characteristic are to be found in the exhibition galleries, from Japan, China, India, Russia, Sweden, Denmark, Holland, Belgium, Prussia, Hungary, Spain, Portugal, Italy, Egypt, and Western Africa (Moorish), but very nearly two-thirds of the whole display is contributed by Great Britain and Ireland. The contributions from France are exhibited in the special building erected by the French for their collections as a whole.

Notwithstanding considerable shortcomings, as compared with some previous exhibitions, in the specimens from France, Austria, Italy, the German States generally, the collection is a very fine one, and specially interesting from the fact that it may be

considered as representative rather of the best character of examples in regular demand, than of those exceptional *tours de force*, which are rather calculated to astonish and mislead than to gratify and instruct. Let us hope that the day has gone by when the folly of expending large sums of money, misdirected skill and ability, in the production of an altogether useless object, and one which being once produced, the manufacturer would never think of producing again; instead of wisely distributing the same expenditure of means, alike of money and skill, upon a series of less ambitious objects, useful in themselves, valuable as illustrations of current work, and consequently likely to require repetition in one form or other, to the increase of real reputation, and the solid profit of the producer.

The waste of capital, skill, and energy on the production of large

Mr. PERCIVAL DANIELL exhibits, among other very admirable VASES, those we engrave—the Art-manufacture of Coalport. They are adap-

tations from Sèvres models, with original paintings—the birds by RAN-DALL, the cattle by HARTSHORN, the fruit and flowers by COOK. We



engrave also two of the PLATES of a dessert-screen, one of the heroines of Shakspeare, set in festoons is by Mr. DANIELL and Mr. CHARLES J.



vice; they are graceful and beautiful, and also novel. Each plate contains a fancy-portrait of

of flowers. They are very refined examples of Art applied to manufacture. "The general design

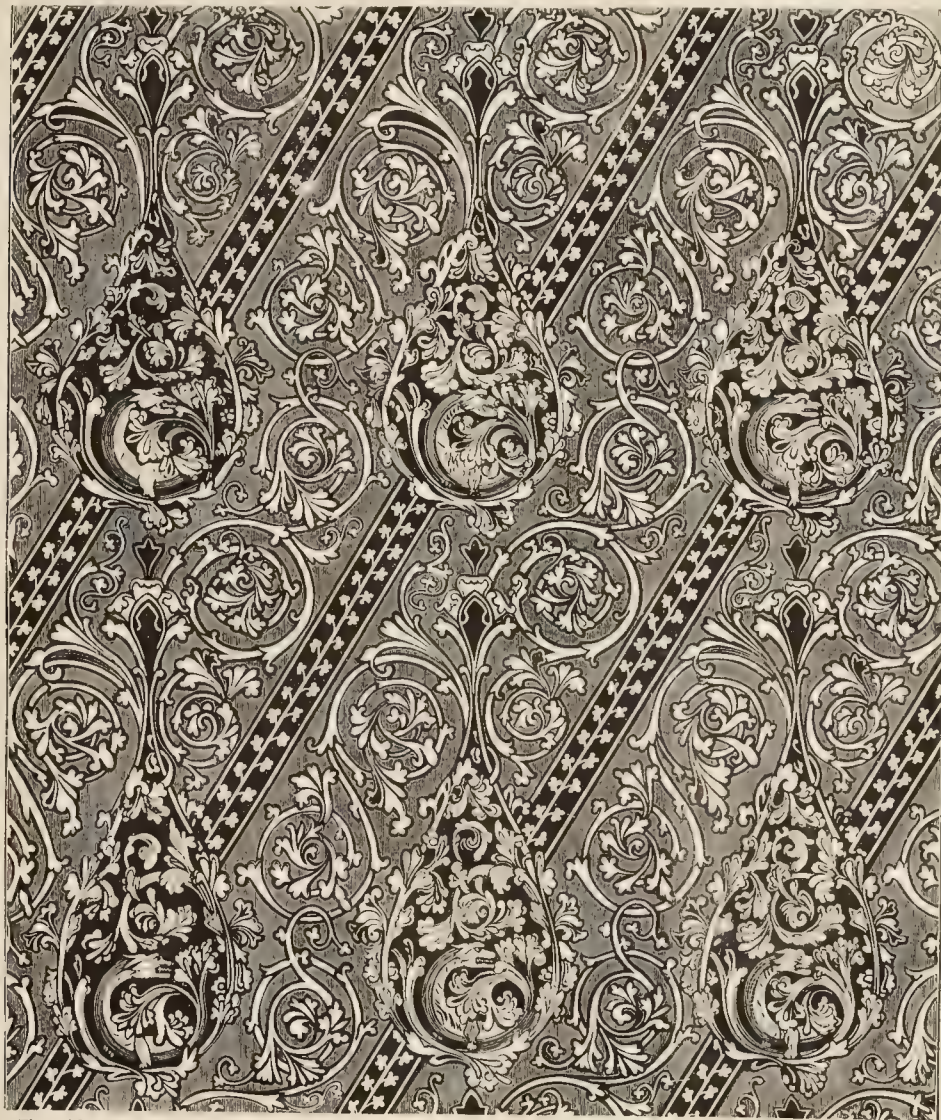
ROWE," and the portraits are painted by M. PALMÈRE. Each bears an entirely distinct design.

and exceptional objects for previous Exhibitions, simply because they were exceptional or difficult, or not likely to be again attempted, has been a great evil. The present Exhibition is comparatively free from such examples of folly and waste.

The arrangement of the collection, as a whole, in the ground-floor of the eastern galleries of the special buildings erected, in connection with the Royal Horticultural Gardens and the Albert Hall, for the purposes of the proposed annual gatherings, is very satisfactory so far as its inspection by visitors is concerned. It is well lighted, and placed in glass-cases of suitable dimensions, constructed upon the model of those in use in the South Kensington Museum. So far experience has been used as a guide. As regards the classification, however, if we understand correctly what has been attempted, it is a failure; and the result is most

satisfactory where the theoretical division of the various objects into technical groups breaks down the most. The object appears to have been primarily to destroy the individuality of manufacturers, and, to a certain extent, of countries. Now the most satisfactory and perfect portions of the arrangements are where the individuality of the producer and the country has been best preserved by the very necessity of the grouping not allowing of the theoretically minute division. In a retailer's shop or warehouse, there is no doubt a great advantage, in a business and economic sense, in bringing one class of goods together, irrespective of the maker, such as plates and dishes, tea and breakfast services, decorative vases, Parian statuettes, &c., but we must take leave to doubt the application of this principle to an Exhibition of this kind, and prefer, for the purposes of this essay at all events,

Messrs. CLABBURN, SONS, AND CRISP, of
Norwich, are of established renown as manufac-
turers of Paramattas and various textile fabrics,
for which that city has long been famous; while their shawls have been known every-
where, obtaining medals at the several Exhibi-



tions. The article we engrave, however, is an
example of their TAPESTRIES (of worsted and

silk), in the production of which they aim to
attain, and have attained, the highest excellence.

This design is by Mr. J. FUNNELL, the artist
who has directed the Art of the establishment.

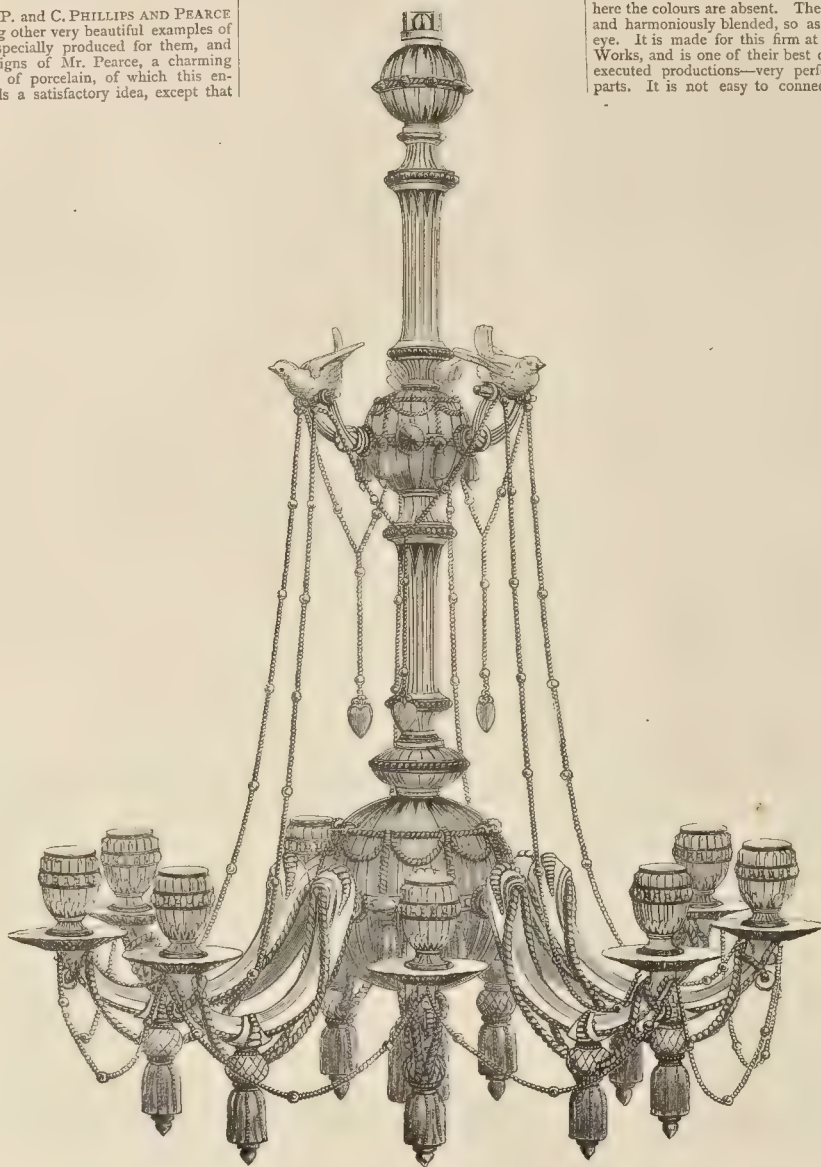
to discuss the products of each exhibitor under a grouping more consistent with the recognition of the individual producer, and the distinctive characteristics of each country. Commencing with British porcelain and pottery, it is certainly not too much to say that in no previous Exhibition have the various ceramic productions of England been so thoroughly or so successfully represented. From the highest examples of decorative porcelain, down to the most useful stoneware and earthenware, we have a series of objects almost without a break in the chain of production, which prove unmistakably how thoroughly both Art and Science have been combined to produce an industrial result that reflects honour on all concerned. With few exceptions the work, too, is as legitimately useful in its aims as the skill employed has been successful in results.

By right of historic precedence the varied contributions of Messrs. Josiah Wedgwood and Sons claim our first attention, since the evenly-balanced excellence of the principal English exhibitors gives us no choice except that of seniority.

There can be no doubt that the efforts of the present representatives of this firm to restore its traditional reputation as producers of the now famous Jasper-ware have been attended with marked success, and the evidence before the public, as concentrated in this Exhibition, must convince the most sceptical that the old skill has been revived to an extent which could not have been anticipated a few years ago. Here is a complete collection of the light blue and white Jasper-ware in all its delicacy and beauty, together with examples of sage and white, sage, citron, and white, in charming combination. The vases after the old

Messrs. W. P. and C. PHILLIPS AND PEARCE exhibit, among other very beautiful examples of ceramic art, specially produced for them, and from the designs of Mr. Pearce, a charming CHANDELIER of porcelain, of which this engraving affords a satisfactory idea, except that

here the colours are absent. These are skilfully and harmoniously blended, so as to refresh the eye. It is made for this firm at the Worcester Works, and is one of their best considered and executed productions—very perfect in all its parts. It is not easy to connect lightness in



form and ornamentation with porcelain designed to hang in the centre of a room; in this case, however, a thorough triumph has been achieved.

favourite types are admirable in form, the decorations and classical subjects in relief being executed with a sharpness and artistic precision which invites, as it will bear, the closest scrutiny. In short, as revivals, both the producers and those who admire this special phase of Ceramic Art are to be congratulated; while in an educational sense the gain is very great, as the distribution of these objects,—so free from the meretricious colour, gilding, and the meaningless conceits which formerly characterised a considerable portion of modern productions in pottery and porcelain, cannot fail to have an elevating effect upon public taste.

The specimens in the black basalt body are also very good. We certainly miss the true bronze-black tone of some of the old basalt ware, so suggestive of the tone of a fine old Italian bronze—an effect which, to our mind, gave great value to busts and

roundels in high relief. This tone is reproduced in some measure in two of the roundels exhibited; these have much less of the greyish tone which prevails even in the best of the recent examples of the basalt. An excellent copy of the Portland vase in this ware, with white figures, is quite a success. The semi-transparent portions of the draperies, foliage, and other details, are evidence of the mastery over the material, which has resulted from the recent efforts in this direction.

Next to these reproductions, as works of Art, must be classed an important series of vases, comports, plateaux, &c., embellished with paintings by the free pencil of M. Lessore. The special power of this accomplished painter is admirably illustrated in the series now exhibited. From the largest and most important plaques and plateaux, placed in the British Fine Art Galleries as works of Art,

The FOUNDRY AT COALBROOKDALE has long been

tions since 1851 inclusive. By employing artists of ability, and artisans of skill, experience, and knowledge, it has advanced and maintained its

original character, admirably modelled by Mr. E. BENNETT, sculptor; and part of a GATE, executed for the Earl of Craven, to



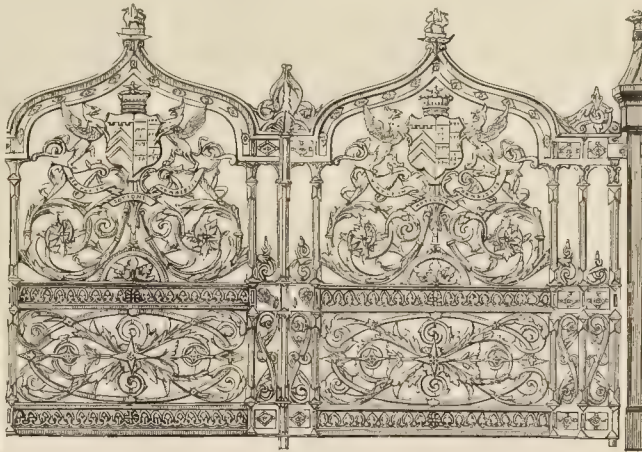
famous for issues of Art-objects in cast-iron, the establishment having received honours at all Exhibi-



claims to the high position it occupies. We engrave two HAT and UMBRELLA HOLDERS, produced in great variety; a LECTERN of



be erected at his mansion, Coombe Abbey, Warwickshire. It is in this class of Art that the supremacy of Coalbrookdale is



chiefly shown. The gates exhibited in 1851, and presented by the Company to the Nation, have

been long admired: they have recently been placed where they can be seen to advantage.

down to the smallest tray, a few inches in circumference, of which examples are also to be found arranged as they deserve to be with Fine Art proper, there is the same successful application of sound artistic and technical knowledge, and the same happy choice of subject. Slight and simply suggestive as some of these works are, destitute of the chromatic effects which are so usually associated with painting on porcelain or pottery, yet they are all that the educated eye can wish for, since they are complete in the best sense of completeness; the artist himself has succeeded in all he aimed at—his aims being higher in thought than in the mere material effects of colour and light and shadow. In many respects the slight and comparatively sketchy examples are preferable, artistically, and certainly as keramic decorations, to the more highly elaborated works.

We could have wished that Messrs. Wedgwood's specimens of majolica partook more of the quality of colour, as shown in those paintings of Lessore. Generally well designed, and in forms admirably adapted for use, the modelling being also good, the colour is, for the most part, too much localised to be satisfactory in point of harmony. A few jugs and a tobacco-jar, together with a centre-piece by Carrier, having Bacchante and Fauns as supporters, are exceptions to this rule. The tobacco-jar is an appropriate memorial to Sir Walter Raleigh, and is a gem in its colouring. One or two of the jugs, decorated in relief, with the details of the flowering reed, are also exceptionally successful in general tone, and the combination of tints.

In the course of this essay we shall have more to say upon the important question—the treatment of majolica in broken and

K

From the numerous and

factured by Messrs. MINTON, HOLLINS

are of admirable "make" for all of the

for fire-places, hearths, stoves—for a



AND Co., of Stoke-upon-Trent, we



many purposes to which they are ap-



have selected the several that grace this



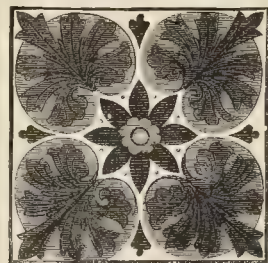
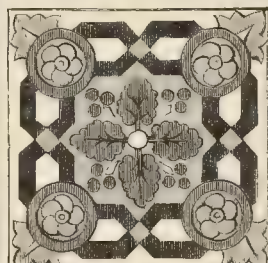
plied—not only in halls, in churches,



page. They are of great beauty, for



and in large and long passages, but as



beautiful collection of ART-TILES exhibited and manu-

the most part original in design, the productions of accomplished artists, and

decorations of dining-rooms, drawing-rooms, and all "home apartments;"

hundred uses, indeed, where elegance and comfort are objects of study.

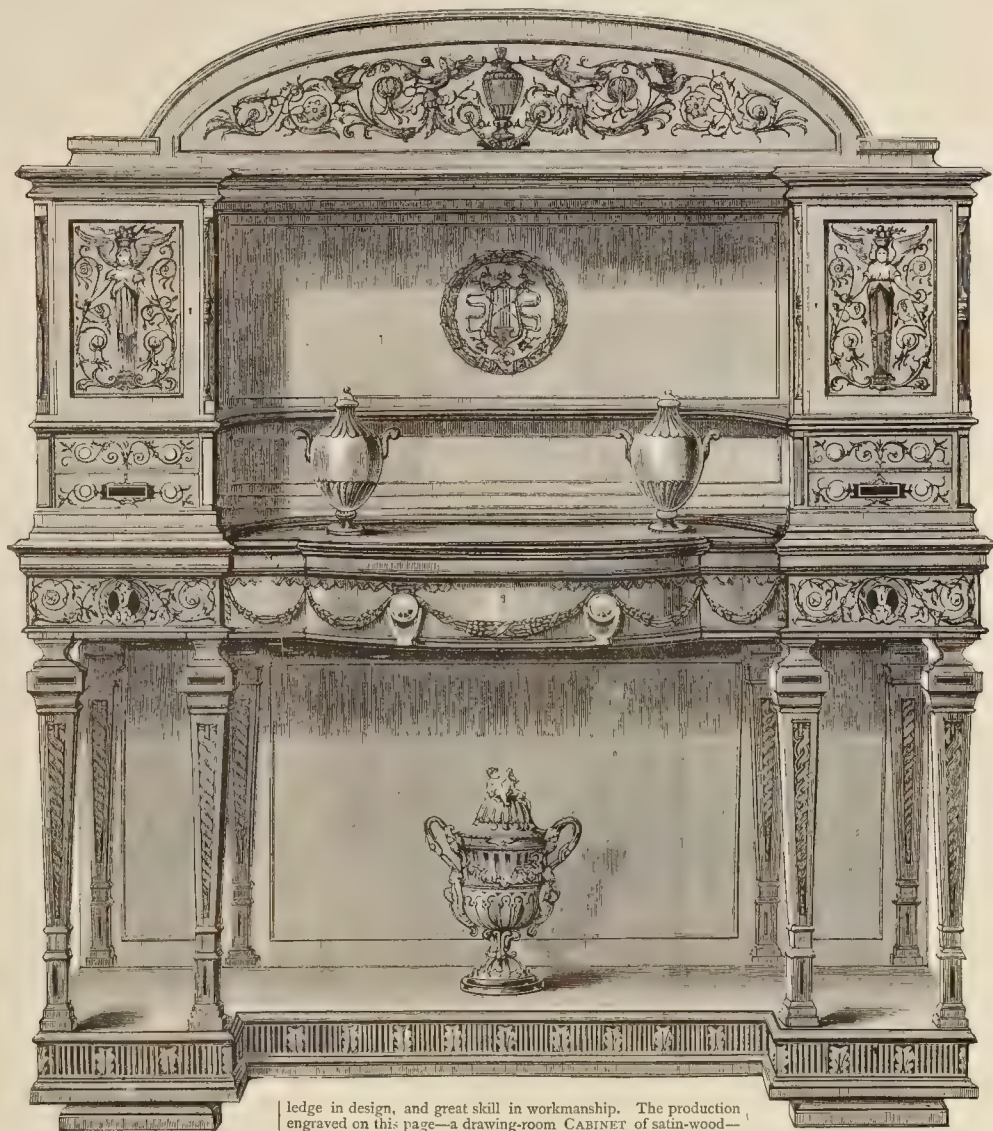
unbroken tints, when discussing the results produced by other exhibitors.

In addition to the examples painted by M. Lessore, it is necessary to state that a series of plaques in Jasper-ware, blue and white and sage and white, are placed in the Fine Art Gallery as illustrations of the application of high-class sculpture and the purposes of industry. Here also is placed the Wedgwood "centre-piece," or rather pieces (which we shall describe when we engrave it), exhibited by Messrs. Phillips and Pearce, of New Bond Street, the design of Mr. Pearce, whose skill and taste in this direction are so well known to all who interest themselves in industrial Art, especially in its connection with the manufacture of high class glass. The effect is charming, as the light blue and white of the Wedgwood-ware details contrasts so agreeably with the flowers

and mirrors of the plateaux. As regards the execution, Messrs. Wedgwood have left nothing to be desired. The candelabra alone are notable examples of skill in treating such adjuncts to any similar design.

On the whole, it is a matter for sincere congratulation to see a house like that of Messrs. Josiah Wedgwood and Sons steadily reviving all the traditionary power of the last century, not merely by reproductions, but in well-directed efforts in new fields of design. This is evidenced in the Lessore paintings and some of the specimens of majolica, as also in some very pretty objects, such as trays, basins, spill-holders, &c.; in which Oriental colouring is arrived at in a rather novel form. As tentative examples they are worthy of notice: those based on Siamese design being quaint and ingenious in arrangement and treatment.

Mr. WILLIAM WALKER is a famous cabinet manufacturer of London "city;" his contributions to the Exhibition are of an excellent order,



manifesting good taste and Art-know-

ledge in design, and great skill in workmanship. The production engraved on this page—a drawing-room CABINET of satin-wood—is designed, and also painted, by Mr. JOHN TURNER, the artist of the firm. The form is graceful, with some claim to originality,

and the parts are well put together.

Having adopted the principle of seniority in the consideration of the various British contributions, the Royal Worcester Porcelain Manufactory next claims attention.

The position taken by the productions of these Works in 1862, and the progress effected under the direction of the able manager, Mr. R. W. Binns, F.S.A., during the previous ten years, was such as to justify the friends of British Industrial Art in expecting a complete illustration of the capabilities of the Royal Worcester Porcelain Manufactory in the International Exhibition at Paris in 1867. Our surprise and regret were, therefore, so much the greater when we found that, for all practical purposes, so little had been done by this concern to sustain the honour of the "Faithful City" and English ceramic art on that occasion. In the present Exhibition, however, all this is more than compensated for by an effort which

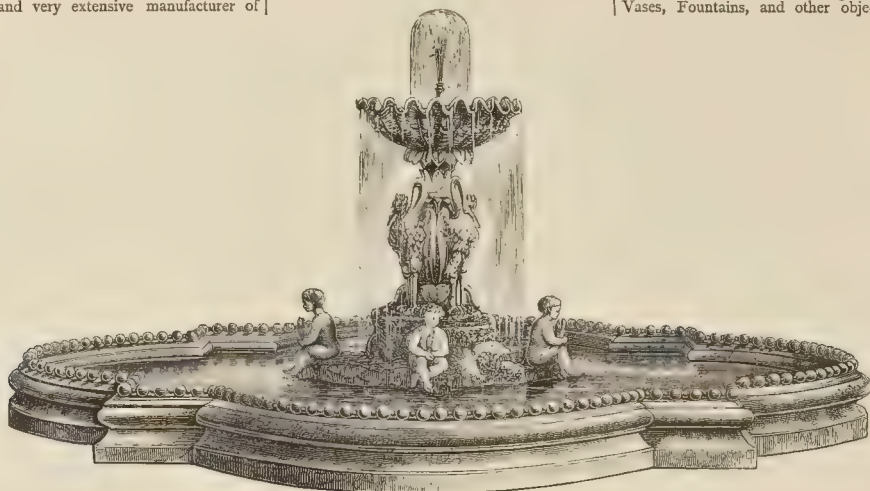
proves how thoroughly the reputation of Worcester is sustained by the productions of to-day, while the individuality of those productions is as well preserved and as marked as ever they were, to say the least. It is simply a change and an advance in style and true Art-treatment.

Paintings on porcelain, in the manner of the famous works in enamel of the Limoges artists of the fifteenth century, have been a speciality of Worcester for many years. Those exhibited on this occasion are the best works of the artist, the late Mr. Thomas Bott, to whose ability their success is to be attributed. His death is a loss that will not be easily replaced, since he brought large experience and a well-trained eye and hand to bear upon work which required all these in combination to ensure satisfactory results.

Mr. JAMES PULHAM, of Broxbourne, an eminent and very extensive manufacturer of

WORKS IN TERRA-COTTA, exhibits in the Arcade

and Horticultural Gardens a great variety of Vases, Fountains, and other objects for the



garden and conservatory. But not these only; his productions include many for

balustrades, mouldings, &c. He has devoted much time, thought, and labour, to the introduction of novelties in his

(guaranteed to bear any amount of frost), have long been under his superintend-



the architect and the builder—window-dressings, columns, angle-groins, piers,



Art; and several of the pleasure-grounds, conservatories, ferneries, fish-ponds, and other attractions of palatial houses



ence; his experience and intelligence having been of great value to their owners.

Selecting the admirable series of designs by Maclise, illustrative of the story of the Norman Conquest, several works of great beauty have been produced, in which the peculiar treatment required in the method of painting white enamel on a dark blue ground, has been perfectly wedded, so to speak, to the noble designs of the able Academician, of whose powers England will be prouder by-and-by, in spite of apparent negligence now.

A large pair of vases, the form of which is admirably adapted to the purpose, are embellished with four subjects from the Norman Conquest. On the side of one vase is depicted Harold's oath of fidelity to William over the concealed relics of the saints; on the other side, the departure of William in his galley from Normandy. On one side of the other the subject selected is the coronation of Harold as King of England, with the Battle of

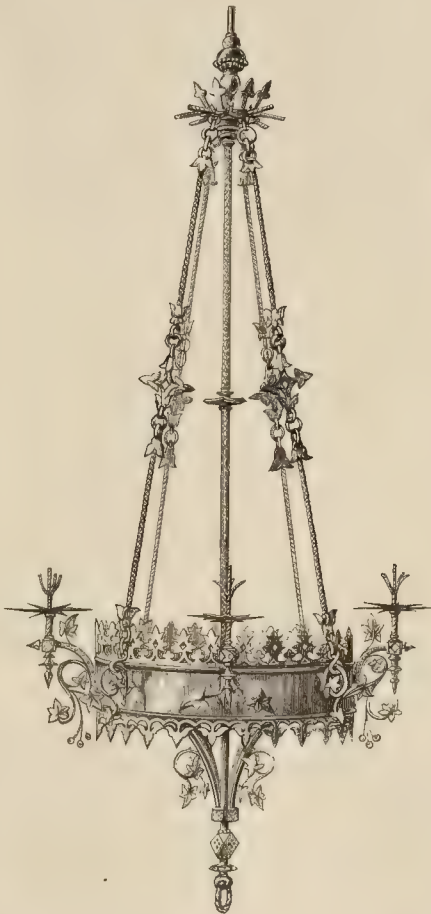
Hastings as the end of the story. In the upper part of each vase are medallions—William and Matilda, Harold and Edith.

Much reduced as these works are from the original designs, and even from the engravings published by the Art-Union of London, the spirit and expression are admirably preserved throughout. The touch of the artist is clear and intelligent, showing a full appreciation of the theme, and the most perfect mastery over method and material.

A smaller vase and plateau, with illustrations from the same series of designs, are very admirable; indeed, this may be said of all the works, in the manner in which the decorative effects have been confined to the purely white enamel in relief on the dark blue ground, with a judicious introduction of gold, dead and burnished, in the adjuncts and smaller details.

Mr. JOHN W. SINGER, of Frome, a well-known and highly esteemed manufacturer in brass and wrought-iron, principally for

conveying no idea of the grace and beauty it derives from colours in enamel.



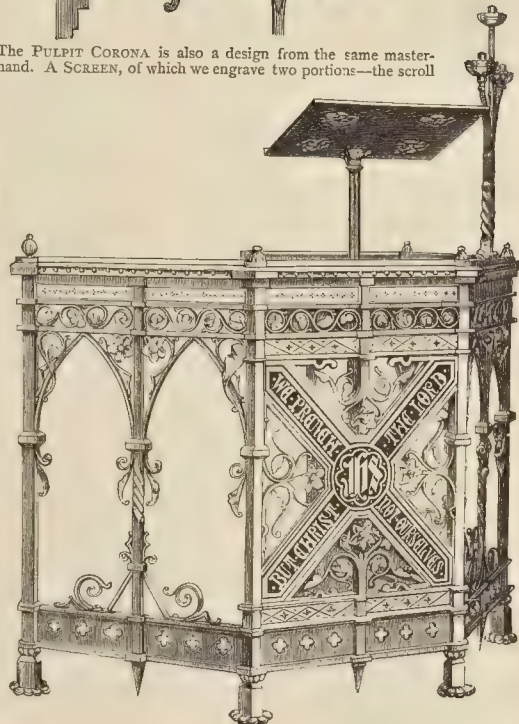
church uses, enables us to engrave some of his always admirable



works: the principal object is a PULPIT, of mingled brass and iron, designed, as well as made, by Mr. Singer. We give but the form,



The PULPIT CORONA is also a design from the same master-hand. A SCREEN, of which we engrave two portions—the scroll



and a long border—is admirably wrought. It is a great thing to find in a provincial town an artist-manufacturer of ability such as Mr. John W. Singer.

The introduction, however, of coloured works, as in the instance of the vases on which the subjects of the Sibyls are painted, we do not regard as so successful in result. The work is admirably done, but the effect is *bizarre* rather than tasteful and harmonious.

We may remark here that the vase presented by the ladies of Worcestershire to H.R.H. the Princess of Wales, on the occasion of her marriage in 1863, executed in the purer style of the first-mentioned examples—the principal decoration being a charming version of Thorwaldsen's 'Morning'—is exhibited in the Fine Arts Gallery, as a contribution from the Prince of Wales. So far this may be regarded as complimentary to the Royal Worcestershire Works, but, viewed from a critical stand-point, it is not equal as a work of Art to the vase and plateau quoted above.

In the ordinary productions of high-class porcelain the Worcester specimens are of the first order: well-considered and elegant forms, embellished with appropriate and admirably-executed decorations. Some of the flower-vases are very vigorously painted, while one or two *déjeuner* services, and some breakfast and tea cups, are characterised by extreme delicacy and finish. One square tray, decorated with a branch of heather and a wreath of roses, is a gem in execution and finish.

The varied examples of ivory-ware, celadon and ivory, and also the tinted and lusted examples, all show progress of a novel kind. In statuettes Worcester keeps its ground, so far as design and modelling are concerned; but we are not enamoured of the polychromatic experiments. Some of the more vigorously-painted statuettes are good, alike in treatment and effect. Others look too

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Mr. GEORGE JONES, of Stoke-upon-

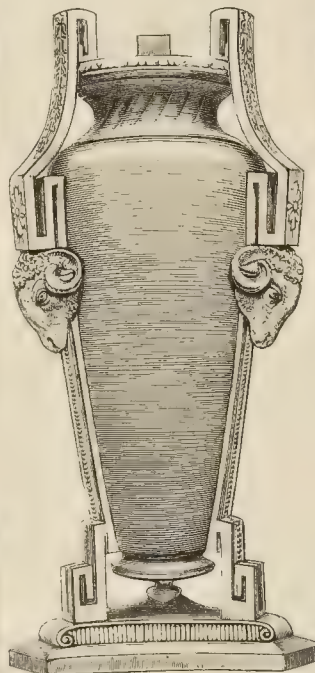


Trent, contributes largely to the Exhibition.



His works are of the class known as "Ma-

jolica," a style that has been very "fashionable" of late years. His "exhibits" are, generally, of a "domestic" character, often very



graceful, and frequently good, examples of Art. Many of them are trifles for the boudoir or



the drawing-room table—pretty and pleasant FLOWER-HOLDERS, and so forth. His productions, however, are very varied, and, for

the most part, of a sound and good order, well mo-



delled, carefully coloured, and displaying much taste



in treatment and harmonious arrangement of subject.

much like a compromise in tinting, and although individually harmonious, they contrast unfavourably with each other in the grouping.

The best example of coloured treatment is a majolica *jardinière*. The body is square, with a *naturalistic* treatment of the convolvulus, arranged and modelled with great taste. The colouring of the flower in harmony with the blue tone of the body is excellent, and affords a proof of what can be done in giving effect to decorations in relief, when the artist-workman understands his work, and the simple law of chromatics as applied to masses of colour, and to the details in direct contact with those masses.

We might have quoted more individual examples of well-directed judgment in the form and objects in relation to use or special

purposes of decoration, but it is sufficient for the record of the time to say, that the Royal Worcester Porcelain Works has proved by its contributions that its career during the last ten years has been one of successful and steady progress, in which the results are marked and unmistakable.

Of course, we are quite aware that under the supposed guiding genius of the market, and the misleading zeal of the dealer, concerns like this have to submit in many things to the dictation of those who only buy to sell. Happily, even these persons are to be taught, and the lessons will only be the more rapidly acquired if the public, out of the teachings of what is shown in such Exhibitions as this, learn not only what to ask for, but to demand that it shall be supplied: since it gets proof-positive that there is no lack

The CHALICE COVER, of which we give an engraving, is a finely-wrought example of Devonshire lace, contributed by Mrs. TREADWIN,

of Exeter, under whose immediate superintendence it has been designed and worked; and as a specimen of the fabric for which the

county is famous it has rarely been surpassed. The manufacture has been greatly promoted by the efforts of this lady, and to her exertions for



its advancement we may attribute much of its prosperity. The Chalice Cover may be thus described:—in the centre is the Lamb, with

nimbus and flag; in the corners are the symbols of the four evangelists; on each side, descending from the centre, is a dove. Mrs. Treadwin

claims to have treated these symbols "in an entirely new way,"—parts being represented by a process that may be termed "lace-embossing."

of power to supply it, when the will and sufficient intelligence exist on the part of the shopkeeper to do so.

In connection with the products of Worcester we may fitly consider those of the old-established manufactory at Coalport, Salop. Messrs. J. Rose & Co. exhibit in their own name a very interesting collection of vases. These are happily brought together in one glass case, and afford a fair means of comparison not only with similar works produced by this house, and exhibited on former occasions, but also with the works of other producers. The effect of the whole is such, that while taking exception to some of the details as being rather mechanical and traditional than artistic, especially in the treatment of some of the flowers, it is impossible not to feel that a high standard of excellence has been aimed at and achieved, and that the effects produced are essentially ceramic in

the best sense. The turquoise and *rose-du-barry* grounds are very pure, the gilding is of the highest character, and executed with great taste and skill in the minuter details. The landscape-painting is especially free and artistic, with a success in colouring which is exceptional in works of this class. Then, in addition to these admirable details, the style and forms of the objects are well chosen to carry out the predominant idea of the producer; evidently a bold rivalry of the best examples of a similar character produced by such establishments as Sèvres, Berlin, or Dresden. Such works as these would have been considered simply impossible in England twenty years ago.

To-day they take their place as the pleasing realities of a sound progression from the vulgarisms of the Bond-Street standard of taste of the period anterior to 1851.

This page is devoted to a Majolica EWER and PLATEAU, contributed by Messrs. GOODE. It is manufactured and "baked" by Messrs. MINTON, but made expressly for this firm: it holds a high

and so forth. The plateau contains symbols—Pastoral Poetry, Comedy, Satire,



place among the best productions of ceramic art contained in the Exhibition. The design is from the graceful and skilful pencil of Miss ELLEN MONTALBA, and the painting is entirely the work of



Mr. W. J. GOODE. The subject consists, mainly, of three figures which represent Epic, Tragic, and Lyric Poetry; the Cupids which surround the ovals typify Heroism, Grief, Victory, Love, Despair,



&c. The engravings on the column are of the two figures which do not



appear in our print of the Ewer. Every part is elaborately and effectually filled.

The well-established reputation of Messrs. Copeland and Sons, of Stoke-upon-Trent and London, is always a guarantee that whatever they contribute to a gathering like the present International Exhibition will be worthy of consideration, and however much difference of opinion may be evoked as to the choice of subject and perfect appropriateness of design, yet that the work shall be well and thoroughly done, and the quality of the ware above all suspicion.

On the present occasion Messrs. Copeland have, to say the least, sustained their position as a whole; while, in some special points, they have shown such a marked advance, alike in choice of subjects and in the treatment of the objects selected, as to give an

earnest of future movement. As a proof of this we would especially note the specimens of a dessert-service—a series of plates. These have perforated borders in the manner of a Japanese fret, which at once suggest, without imitating, an Oriental detail. The centres are decorated in raised enamel, with admirably treated and charming representations of birds, flowers, fruit, and insects, coloured with oriental brilliancy, but harmoniously subdued in effect. In short, without being an imitation in any way of Oriental porcelain, we have here conveyed to us all the general effect of Eastern colour with a decidedly Western rendering of nature, in a form adapted to the special use of the objects decorated.

As the selection of these special examples has led us to notice

The SHIELD engraved on this page was "the Doncaster Prize" of 1865. It is one of the many famous works of Messrs. HUNT AND ROSKELL. They are not large contributors to

the Exhibition, but show sufficient to uphold the high reputation they have established not only in England but throughout Europe; their renown is, indeed, closely associated with that

of the century—in Art that gives enormous value to the precious metals. The shield represents, in *alto-relievo*, the meeting at Doncaster, in 1339, of Henry of Bolingbroke on his return from



banishment, and the Earl of Northumberland, with his son Percy, the Earl of Westmoreland, and the Lords Willoughby, Ross, D'Arcy, and

Beaumont. The compartments in *bassi-relievi* illustrate the Greek, the Roman, and the modern races, and are divided by medallions, with

figures of the Genii, Victory, and Fame, holding shields, the whole surrounded by a framework of elaborate and refined *repoussé* ornament

the dessert-plates in the first instance, it may be as well to point out other plates which illustrate improvement in the embellishment of these important adjuncts to a well-furnished table.

As a rule, plates are either over decorated, or they present such instances of baldness in ornamentation as to suggest that it would have been better to have foregone all decoration aiming at more than a definition of the form. Most commonly, the plate seems to have been made for the purpose of carrying a certain amount of ornament, and not to have been in any way looked upon as an object for a particular use, requiring a treatment appropriate to that use. Now, in most of Messrs. Copeland's examples of this class of objects, this important point has been achieved in a very satisfactory manner.

Those already named are special illustrations of richness of

effect without going beyond the modesty of tasteful keramic art; and, among a great variety, may be mentioned as peculiarly worthy of attention, examples of a series of dessert-plates having a broad border of light celadon green of exquisite tint, relieved with raised gold, and a light green ribbon edging—the centre being occupied by exquisitely-treated flowers. As specimens of refined work in porcelain, they leave nothing to be desired. Equally satisfactory are some plates painted with figure-subjects of a high character, in which the brilliancy and purity of the colour is enhanced by a pearly grey tone and a precision of touch in the handling of the subjects rarely found combined with so much delicacy and tenderness.

The cups and saucers, *tête-à-tête* services, &c., of Messrs. Copeland, all partake, more or less, of the same general character.

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Messrs. H. R. WILLIS & Co., eminent manufacturers of CARPETS and RUGS at Kidderminster and also at Coventry, contribute many

examples of their always admirable works. They are renowned for their "Three shute Wilton" carpets (the name is perpetuated,

although the town in which it originated has ceased to be famous for productions of the class); and Messrs. Willis and Co. have so reduced the



cost of the fabric as to bring it within the reach of ordinary purchasers. We engrave on another

page examples of their carpets: this page contains two of their rugs: they are far better

in the originals than they are in the engravings, for we fail to give any idea of the bril-



liant dyes and the peculiarly soft and pleasant "feel" of the fabric. To represent fairly this order of produce is very difficult, so much de-

pends on matters *extra* the patterns. In all that ministers to comfort and elegance in the home-furnishing so essentially English, Messrs.

Willis excel. Their important productions have found their way wherever Art-manufacture of a high order—and for extensive use—is appreciated.

They are mostly elegant in form, and the decorations are well considered: the execution of the details being skilfully managed without being over-elaborated.

A pair of *sceaux* may be quoted as special examples of this quality. These are decorated with primroses and violets growing round the body of each *sceau*. The manipulation has been just carried to the point necessary to express all the artist intended, and to convey a perfect suggestion of the flowers in their growth. Here the work has stopped. Mechanism has not gone on until it has destroyed sentiment and artistic feeling,—by no means an uncommon result in porcelain-painting.

The general elegance of form which characterises Messrs. Copeland's vases is enhanced by satisfactory flower-painting as a decorative detail. It is satisfactory to see that the tendency

to rely upon good form in the first instance, and less upon gilding and painted decorations, is extending itself, and, indeed, may be said to be a general characteristic of English work of this class in the present Exhibition. In this respect, in spite of the very admirable flower-painting by Hürton, which gives it great artistic value, we could have wished the largest vase, showing great skill in manufacture, had been absent. The heavy gilt details in the form of handles, &c., simply imitate metal, and had better, for every purpose, have been produced in that material. So much ability and skill should not be thrown away in the imitation of one material in another, purely for the sake of overcoming a difficulty which, when overcome, does not satisfy the mind of any thoughtful person.

Most of the smaller objects are very successful in treatment;

The large CIRCULAR FOUNTAIN is a work in Terra-cotta, the manufacture of DOULTON AND Co., of the Lambeth Pottery. It was designed by Mr. JOHN SPARKES, the head-master of the Lambeth School of Art, and modelled by Mr. GEORGE TINWORTH, late a pupil of that school, but now artist to the esta-

blishment. It is but one of many admirable

works produced by the eminent firm; some are fine specimens of Art, others are utilities, chiefly for the architect; but all are marked by great excellence of design and finish, and are guaranteed to bear any extremities of frost—a necessary advantage, for a number of their issues are for out-door positions—for gardens,



lawns, pleasure-grounds, and so forth. The work we engrave is as excellent an example of the art as has yet been produced in this country.

nothing can be more so in colour than several jewelled vases and bottles. In colour they rival oriental richness of effect, the harmonious contrast between the turquoise ground of the necks and bases of the bottles, with the jewelled details, being very complete. The handles, however, ought to have had some consideration from a common-sense stand-point. Petrified ropes are not satisfactory handles, even in common ware: but when introduced as adjuncts of works like these, they become positively annoying.

For novelty, we must notice as an effort in the right direction, some vases, of quaint but elegant form, painted in a manner which brings to mind a style of ceramic decoration of a very similar character which we have seen on Neapolitan ware, made about 1800. It is suggestive of the Pompeiian style without the

excess of colour. Groups of classical figures treated *en silhouette*, on white grounds, with *patere*, frets, &c., in gold and secondary tints; small groups of vases, &c., being introduced as decorative details, as in Pompeiian wall-pictures. The pure tone of these examples gives a great charm to them, as they look fresh and brilliant by the side of the more highly-coloured specimens. Some plates and a tray for a *déjeuner* service, decorated in the same manner, are very creditable specimens of porcelain.

Messrs. Copeland's reputation as producers of high class works in Parian and statuary porcelain is admirably sustained by the specimens exhibited, which all show great discrimination in choice of subject and artistic treatment of the material. A novel contrivance, by Mr. F. Battam, for a flower-stand and Parian figure combined—the latter being changeable or removable at pleasure,

M. SNYERS-RANG, of Brussels, is the most



extensive and the best of the many manufac-



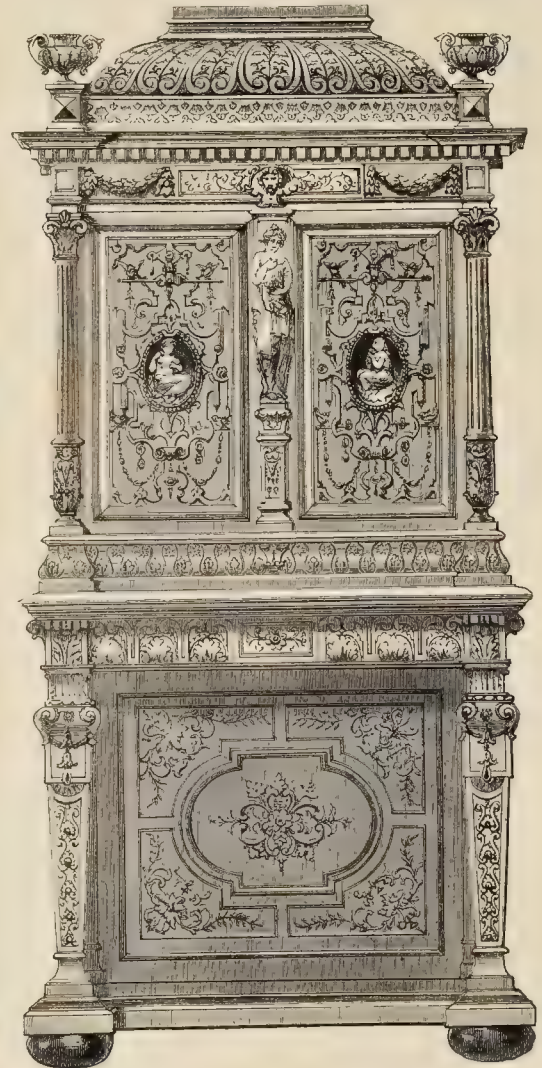
turers of furniture—*simples et riches*—of Bel-



gium, and holds high rank among the leading

ebenistes of the Continent. We engrave of his works two CHAIRS, a SCREEN, and a CABINET. The cabinet is a production of great merit: in

design an example of true Art, and admirably carved, of oak. It is in that "mediaeval style" which is popular not only in England but in all



countries: yet is by no means a copy: the artist has taken his "manner" from sound authorities, but the treatment is his own. The emi-

nent firm is represented in London by Messrs. Bontor and Collins, Oxford Street, who are themselves upholsterers of high and deserved repute.

having a trellis-work for creeping plants running over the figure and forming an arcade, also removable—is an elegant, and will be a popular adjunct to the drawing-room embellishments, as it comes within the reach of persons of moderate means.

As regards the character of the earthenware for more ordinary use, contributed by Messrs. Copeland, it will be quite sufficient to say here, that it is of the usual excellence in make, with a decided improvement in the general character of the decorations in transfer-work, both in single colour, and painted, or tinted.

We now take up the very varied, and certainly very excellent, display of Messrs. Minton & Co., of Stoke-upon-Trent; premising that the firm originally known as that over which the late Mr. Herbert Minton presided for so many years, and with such impor-

tant results, not only to himself, but to others, is now divided into two concerns, one known under the above title, and the other as Minton, Hollins, & Co. The latter house, however, confines its productions to floor and wall tiles of various kinds, and to porcelain mosaics, and mosaic tesserae.

As our present business is with the porcelain, and high-class pottery, we must notice the tiles of Messrs. Minton, Hollins & Co., with other works of that class.

It is impossible to over-rate the excellence and practically suggestive character of the remarkable collection of examples contributed by Messrs. Minton & Co. The maiolica alone is of such artistic quality, in spite of certain drawbacks in colour, as to stamp the production as one far above the average. Happily, there are no works of such an exceptional size as to put them out of the

Messrs. ELKINGTON are not extensive con- ment. We engrave two FLOWER-STANDS of glass of iron, with silver and copper enrichments,



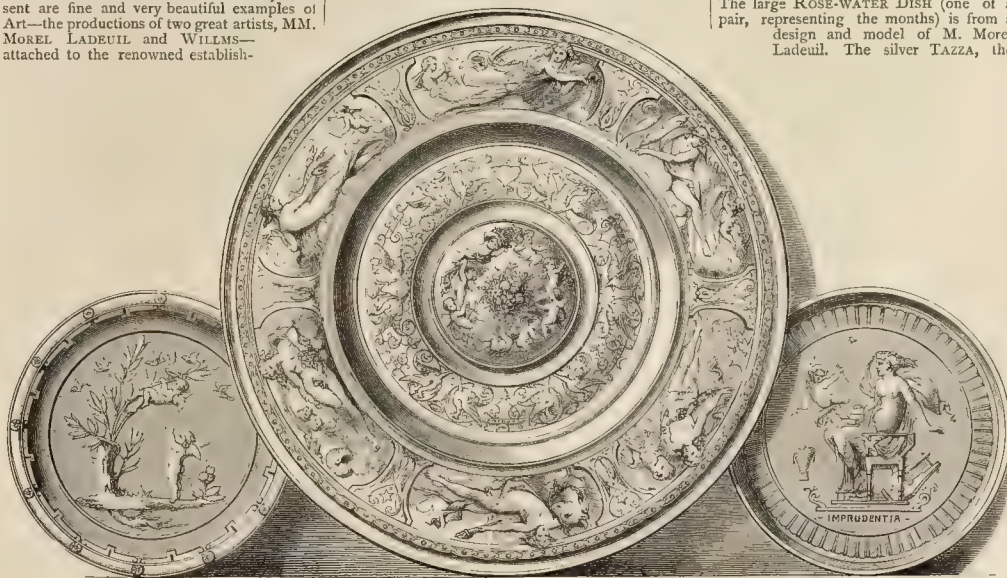
tributors to the Exhibition; what they have sent are fine and very beautiful examples of Art—the productions of two great artists, MM. MOREL LADEUIL and WILLMS—attached to the renowned establish-



and metal, both designed by M. Willms. The TAZZA



is exhibited as a new decorative process. The large ROSE-WATER DISH (one of a pair, representing the months) is from a design and model of M. Morel Ladeuil. The silver TAZZA, the



subject "Prudentia," is modelled by A. RIVEY; the VASE, associated with it, is by the same artist—the figures representing Music and Poetry.

ordinary market for first-class objects suited to the conservatory or garden.

The two largest examples are a fountain for a conservatory, and a wine-cooler, both admirably designed and modelled. The wine-cooler is supported at each end by standing *amorini*. One is crowned with wheat and poppies, and the other with the vine. The effect of the whole is artistic, in spite of a little too much localisation of tint. The fountain is equally good, and equally open to the same objection. The masks of Fauns, the *amorini*, and the vine running round the periphery of the basin, form an agreeable composition.

In connection with the maiolica, the incised, or Sgraffito-ware may be noticed as a speciality of Messrs. Minton's current pro-

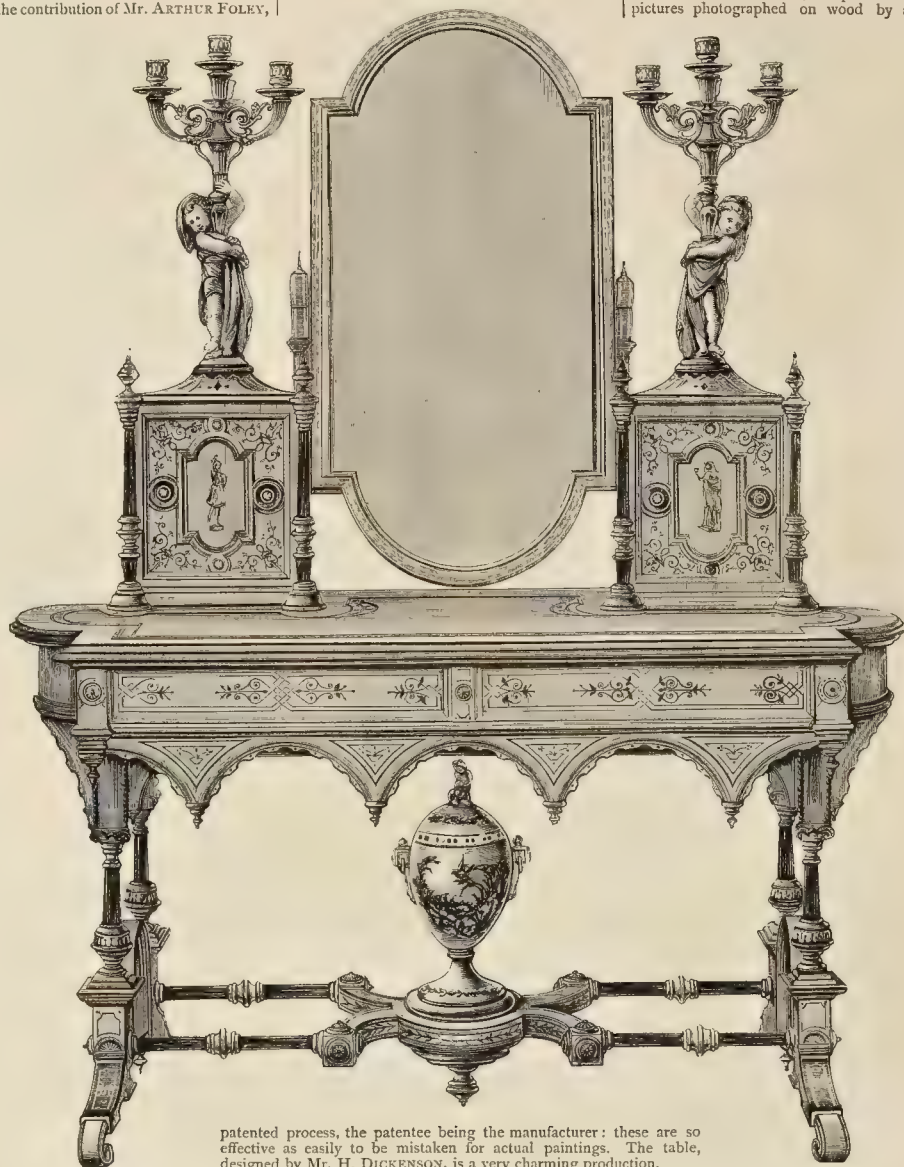
ductions. The able designs of Mr. Alfred Stevens, the sculptor, have been realised in a manner so perfect as to leave nothing to be desired. All the forms and details are wrought out with a skill worthy of the period of the *cinque cento*, and the colouring is superb in its rich deep tones. Thoroughly well considered in all the minutiae of the decoration, those productions certainly stand alone as works of ceramic art.

The revival, or imitation, when not carried too far, of any of the historic styles of pottery, is always to be commended; inasmuch as it brings modern methods and skill face to face with the past. The examples in the manner of the famous so-called Henri Deux ware, which Messrs. Minton have produced from time to time of late years, are well illustrated by the specimens exhibited. A pair

We engrave on this page one of the most meritorious works in the Exhibition—a TOILET-TABLE, the contribution of Mr. ARTHUR FOLEY,

of Salisbury; it is of American birch and ebony,

with circular inlays of various woods, and incised coloured ornaments, the panels containing pictures photographed on wood by a newly



patented process, the patentee being the manufacturer: these are so effective as easily to be mistaken for actual paintings. The table, designed by Mr. H. DICKENSON, is a very charming production.

of candlesticks, a tazza, a ewer, and a biberon, are all generic types of the ware imitated; the details of inlaid-coloured clays being skilfully and most artistically managed in the whole series. The cost of these examples will always limit their production, and render them exceptional enough for the collector of the rich and rare originals, no longer, however, associated with Henry II. and Diana of Poitiers, as it is quite clear that the myth which gave this ware its name is no longer tenable. Still, from its artistic excellence and peculiarity in production, together with the rarity of known examples, some fifty-three or fifty-five only, it will ever hold its position as an important link in the chain of historic ceramic art.

In spite of the great excellence in colour, glaze, and decorative effect of the specimens exhibited, we are not prepared to glorify

the policy, viewed from an æsthetic stand-point, of reproducing so many Japanese and Chinese forms. Even with the very successful variations of colour under which they appear, one feels that the skill and power evidenced in their reproduction might have been turned to better account. Of course, we are aware that fashion is omnipotent in these things as in dress, &c., and when once the dealer has taken his idea from some fashionable collector of pottery, or has hit upon some eccentric whim which he thinks will pay, or has made up his mind that it *shall* pay, the manufacturer, the artist, and those whose taste leads them to avoid eccentricity, are powerless to prevent the whim running its course.

Happily, in these Oriental reproductions, imitations, or quasi-revivals of Oriental design, there is nothing to object to on the ground of extravagance, in form or colour. All are, without excep-

M. JULES HOURY is a prominent decorator of



porcelain in Paris, and his works attract deserved



attention in the International Exhibition. His



brother, M. CHARLES HOURY, is the artist to whose

skill and talent much of the supremacy of the establishment is due. Three brothers, MM.

Jules, Charles, and Emile, Houry, are respectively the artist, manufacturer, and merchant



of the eminent firm. Their *spécialité* is the application of Faience to furniture—tables, cabinets, flower-stands, and so forth. They are well known as graceful and agreeable



additions to our English drawing-rooms, and are generally appreciated; for the *plaques* and *plateaux* of M. Charles Houry are often pictures, and may be valued as rare works of



Art. It is this power of associating elegances with utilities that gives so much power to the fabricants of France—a system far too much neglected in England. By such means mere "nothings" often become valuable aids to taste and important teachers of true Art.

tion, alike excellent; and some specimens are exceedingly interesting, as showing how thoroughly the western potters of the present day can compete with the best productions in the Oriental ware of the past. In some of these Oriental forms, especially some square caskets, the colouring employed is of the highest taste. Celadon, white and gold, white and blue with gold lines, simple white and celadon, and a light blue glaze, supplemented in the details with a dark blue glaze of rich tint, all present effects of a most charming character.

In the more original specimens, especially of vases, there is a series with rich turquoise grounds, having raised enamel flowers, insects, &c., painted in a vigorous manner; which in combination with highly satisfactory forms, produce rich and excellent effects. A cylindrical vase, mounted in the Oriental manner upon a stand,

with this rich turquoise ground, having birds and apple-blossoms painted on coloured enamel, and in high relief, is probably the finest piece of ceramic colouring in the Exhibition.

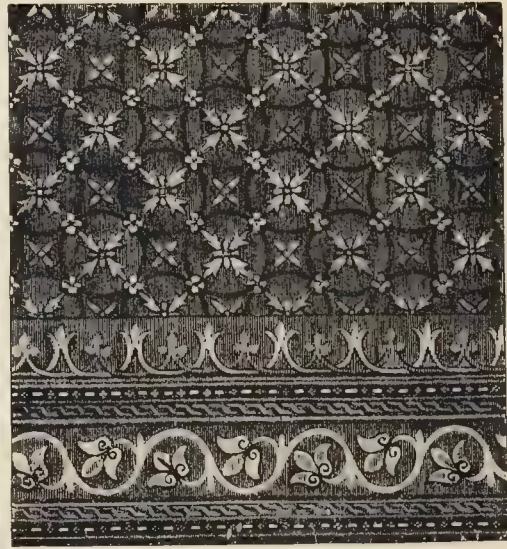
Messrs. Minton exhibit some admirably painted vases, of the more ordinary porcelain types, wherein the general forms and decorations fully sustain the well-earned reputation of the producers, but which it would be useless to individualise.

In plates, cups, and saucers, are examples which could not be readily surpassed. All are well considered in the treatment of the decorations, which are rarely overdone. One series of plates may be mentioned as exceptional examples of purity of colour.

The examples of *pâte sur pâte* are generally very bold and effective; but they are certainly wanting in that delicate gradation in the shadows which characterise the very best examples of our

We engrave on this page three examples of the CARPETS of Messrs. JOHN BRINTON & Co., of Kidderminster,—the largest private firm of

and Axminster fabrics: and the excellence of their productions, both in design and workmanship, has been acknowledged at all the principal



carpet-manufacturers in the Kingdom. Their manufacture extends from the raw wool to the finished goods, which comprise the Brussels, Wilton,

Exhibitions which have been held: prize and juror's medals were awarded to them for their carpets in London in 1851 and 1862; in



Dublin in 1865; and the Gold Medal at the Paris Exhibition in 1867. We select from their "exhibits" two specimens of the "Wilton," and

one of the "Axminster;" the Axminster being designed for an English dining-room, where the warmer tints are the most commonly employed.

neighbours the French. There is a certain hardness and coarseness in several of the specimens exhibited, which, in spite of the great skill shown in their execution, constitutes a drawback which cannot be overlooked; especially as it is of importance to encourage so artistic and legitimate a method of decoration, and one which we shall be glad to see our English potters taking up earnestly; not so much by the employment of foreign workmen, as by seeking to utilise the artistic power around them among the best class of students from our Schools of Art; since in this method we have the skill of the painter and the modeller combined, if the result is to be really artistic.

We have reserved Messrs. Minton's most distinguished and successful novelty until last,—the combination of porcelain and metal-work in the production of vases in the Moresque style.

Here we have a most elegant result produced by a legitimate combination of materials. The forms of the vases are so designed that the damascened metal alternates with the porcelain portions; these latter being so treated in gold and colour as to produce an homogeneous effect of the most tasteful character.

Of course, Messrs. Minton exhibit largely in decorative tiles, especially wall-tiles. It will be sufficient here to say that they are calculated in every instance to extend the great and well-earned reputation of the house in this speciality. One series, of Persian design, is the perfection of wall-decoration of its class.

Having mentioned the tiles of Messrs. Minton & Co., it may be as well to notice at once the exhibits of tiles, alike for walls and pavements.

When we reflect, that prior to the great Exhibition of 1851, the

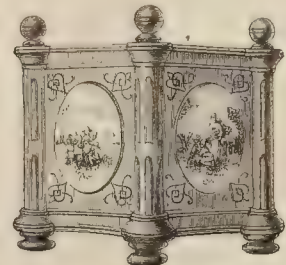
Messrs. WEDGWOOD AND SONS, of "Etruria" (honoured be the names of

original in design and of very considerable merit in execu-

this page; the chief is a EWER of major



the family and of the place are extensive and very valuable contributors to the



Exhibition; their principal productions are of the class known as "Jasper."



and many of them are copies (some with marked alterations) from the glorious models of the great Josiah. Others are

important industry, which on this occasion takes so prominent a position among ceramic products, had practically no existence, except in the costly and exceptional experiments of the late Herbert Minton, and the designs of A. Welby Pugin, it is not too much to say that the skill and enterprise of Mr. Minton has produced a result which few could have anticipated; and it is not a little remarkable, that, in the special direction in which Mr. Minton moved, there is scarcely to be found, among the varied designs and treatment of encaustic floor and wall tiles, a bad or unsuitable design; although, of necessity, many designers and manufacturers have been engaged in the works produced. This is a triumphant evidence of the value of good example; but above all, of a sound, well-understood principle to begin with. You have a

tion, a large proportion of them being painted by a true



artist—M. LESSORE. We have selected a few to fill forth, and a very charming *à-la-lite* tea-set.



lica. The other objects are ordinary produc-



tions of the firm—vases, flower-pots, and so



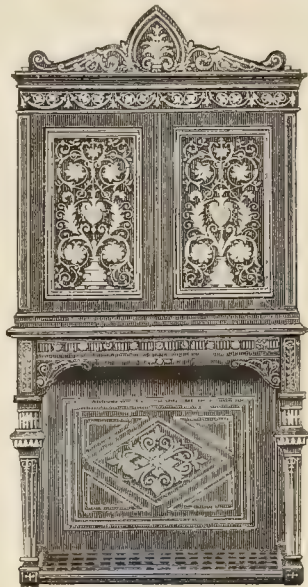
wall to decorate with tiles in constant repetition? Good! Let it be the decoration of a smooth vertical plane, a flat boundary to a given space. You have a floor to decorate? Let us have common-sense, and remember that the floor is a horizontal plane to be walked upon, and the repeated pattern, from the simple tessellated red and white, to the most elaborate *tessera*, is under the governance of a condition which, if attended to, must keep the designer in the right direction, whatever his invention in form or colour may be.

Messrs. Minton, Hollins & Co., of Stoke-upon-Trent and London, thoroughly illustrate the extent to which the special production of high-class tiles is now carried on by them, as the successors in this section of industry of the late Mr. Herbert Min-

We give examples of the admirable works of oak, designed, modelled, and executed by the heads representing the four Seasons are of pear-tree wood. The column contains a small CABINET (one of



Messrs. TROLLOPE AND SONS, the renowned up-



ho'sterers and decorators: a CLOCK CASE of carved



the panels of which is enlarged), executed in Messrs. Trollope's new process, termed "Xylotechnography,"—a process that gives it all the effect of combined ebony and ivory. This work is one of many shown by the firm, de-



corated by their novel process; it is designed by Mr. BROPHY, and executed by Mr. G. CLAUSEN, both artists of the establishment, and both gold medallists of South Kensington.

ton. The examples are, unfortunately for the producers, much scattered, but they comprise specimens of all kinds of embossed, inlaid, and encaustic tiles. The colour is generally well selected and harmonious, and, in the glazed examples, the brilliancy and richness of the vitreous surface are perfect. Some of the bordering tiles, suitable for flower-stands and long boxes, are decorated with admirable treatments of flowers and plants in repeats of conventional arrangement, at once architectural without stiffness, and artistic without being an inappropriate imitation of nature. There can be no doubt, however, that this class of ceramic productions is seen to great disadvantage in an exhibition like this, the very nature of which necessitates the division

of the various designs into sections, but wholly unsuited to give the true result when seen in connection with the buildings they are designed to decorate.

Of the porcelain mosaic examples and the mosaic *tesserae* manufactured by Messrs. Minton, Hollins & Co., we can only say that, in variety of tint, perfection of colour, and thorough adaptation to the purposes for which they are designed, they cannot be readily equalled, certainly not surpassed. Of course, they have not at first sight that brilliant look which comes of vitreous or glass mosaic, but in the solid quality of purity of tint and general tone, they are to our minds unrivalled. In one or two examples glazed and unglazed *tesserae* have been used with great

From the many admirable and valuable contribu-

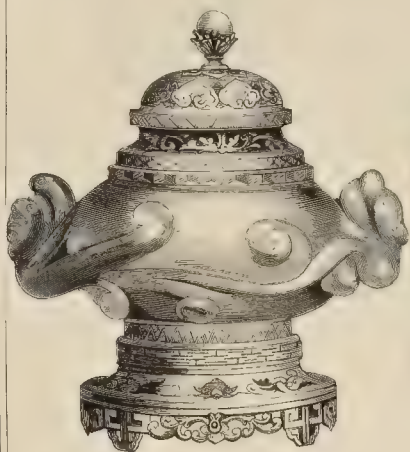
combination unknown in England. He has all who appreciate Fine Art: at the Exhibition of 1867 he obtained a gold medal, and well as in Paris, and is highly estimated by, occupied a first place among the exhibitors



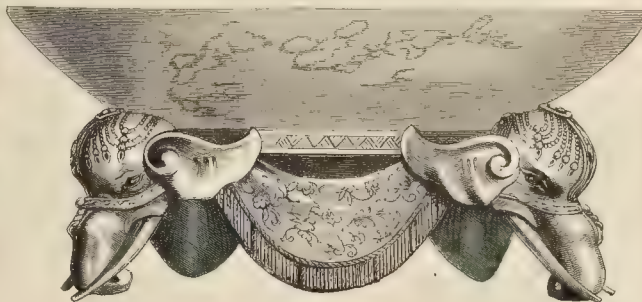
tions of M. EMILE PHILIPPE, we select the four that adorn this page. The artist is also the manufacturer,



as an artist of taste, knowledge, and judgment. He maintains his reputation in 1871: the jewels and plate he exhibits are of the best order. The objects we select are mounted



and, we believe, the artisan and the merchant—a



rock crystals, the crystals being sometimes cut. One is in the style of Louis Quatorze; the others in the Chinese and Persian styles; the silver and gold being variously coloured, and judiciously harmonised or contrasted. They are pure examples of Art.

effect. The contrast in tone thus obtained between the dead or unglazed surface, and the bright tint brought out by the glaze, is very satisfactory.

We could have wished the series of tiles decorated with transfers, in colours, of subjects of a similar character to the old Dutch tiles had not been exhibited. They are unfortunate even to eccentricity, and it would be a misfortune for any family of young children to have to look at them from day to day, imperceptibly imbibing their notions of colour from examples which cannot fail to pervert the vision in a manner by no means pleasant to reflect upon.

An essay might be written on the question raised by this simple illustration of the harm which is done to the Arts, pictorial and industrial, by the carelessness so commonly shown in the sur-

roundings of young children in this matter of articles of pottery and porcelain alone. For ourselves, we have still vivid recollections of a prettily-decorated tea-service, in which a treatment of the corn-flower played an important part; to say nothing of some precious Wedgwood cameos, cracked and battered withal, which were more than an Art-gallery to our childhood. These, in contrast with some hideous Dutch tiles, the horror of the same period of our existence, prompt the denunciation at all fitting opportunities of the eccentric abominations which are thought good enough for the use of children.

Yet these children are to grow up and become the men and women purchasers of a future period. Can it be wondered at, then, that the more sensitive of the two sexes so often display the effects of their early surroundings by the selection of vulgarly-

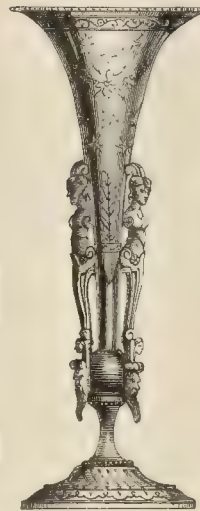
Messrs. GRINSELL AND BOURNE, of Bir-

are original, others are copies from classic models, and others

and graceful designs, and excellence of workmanship; our space



tingham, hold high rank among the best



are from esteemed examples of Continental Art. We give six



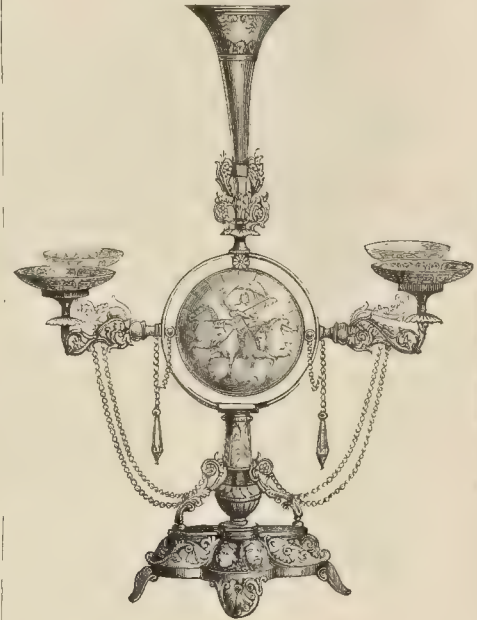
does not permit us to supply details. The few engravings we



electro-platers of England. Most of their works



specimens of their works, merely to show their varied character. They are renowned for good



give will convey an idea of the character of these productions.

coloured and gilt objects for the adornment, or rather disfigurement, of their houses; and show an eccentricity of colour in the adornment of their persons which can only be accounted for by a hideous perversion of their perceptions of colour;—ringing of the changes, ding dong bell, upon the brightest red, blue, and yellow they can obtain; to say nothing of blotchy fabrics and pretentious jewellery.

In further illustration of the admirable character of the wall tiles contributed to this Exhibition, those of Messrs. Maw & Co., Benthall Works, Broseley, must be mentioned. The coloured architectural decorations of this firm are of an excellence in design and general treatment which a few years back it would have been hopeless to have expected from any producer of pottery in Eng-

land. The series of embossed wall tiles, with white "slip" surfaces giving value to the colour, is remarkable for excellence of general tone and richness of effect. This arises in the first instance from carefully-selected tints of good colour in themselves, and rendered still more effective by judicious contrast. Thus the tints are in broken, and not in the solid and somewhat harsh, masses of which we complain in those examples of maiolica we have already quoted. These broken tints combine like the judiciously-broken touches of colour in a good picture; mechanical harshness and localised tints are avoided, and the whole unite to produce harmony of tone in the mass. This, it must be remembered, is a very different thing to the careless, broken, and "streaky" effect we occasionally see in some examples of

The TABLE-TOP of exquisite marqueterie is the property of his Grace the Duke of Northumberland, for whom it was designed by Mr. C. P.

SLOCOMBE, of the Government School of Art at South Kensington: the commission was given on the express understanding that the design

should be approved by Daniel Maclise, and it received that artist's "high commendation." The inlay was intrusted to, and mainly executed



by, Mr. HENRY BLAKE, who unfortunately died before its completion, and it was finished by Mr. VERT. The subject of the composition is the Five Senses. Both in design and execu-

tion it may be pronounced the most perfect object of its class that has been produced in England; indeed, altogether, perhaps, it is unsurpassed by any modern work. The artist

holds a prominent position; South Kensington supplies ample evidence of his great ability. This is an effort of genius of a high order, and is justly entitled to the admiration it excites.

modern foreign imitations of Palissy ware, in which the colour combines rather by accident than by Art.

Messrs. Maw's collection of small flower-vases, &c., the forms of which are generally well selected and elegant, are also excellent specimens of colour and glaze. The tones of some of these simple but effective articles are all that could be desired, and are preferable, as the decorative adjuncts of the drawing-room, to more ambitious but less suitable repositories of the floral wealth of the garden or conservatory. Nor should a series of specimens of incised or Sgraffito ware, placed in the same glass-case with Messrs. Minton's admirable examples already named, be overlooked, since they lose nothing in colour by contrast with their more highly-finished rivals. On the contrary, the bold, if somewhat rude, treatment gives them a charm which more than com-

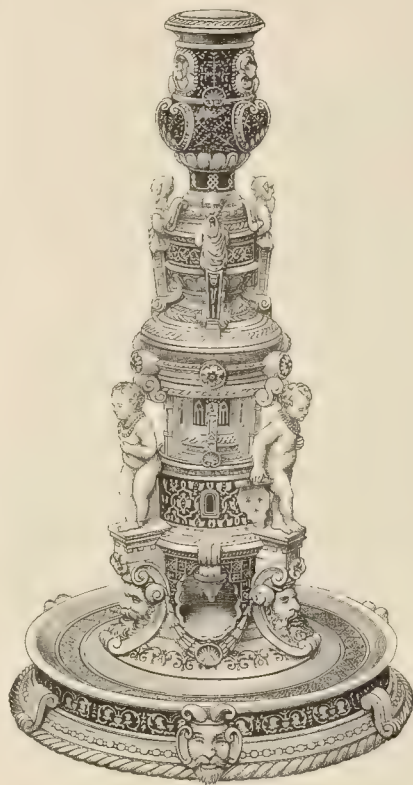
pensates for an apparent lack in finish. The design, the thought, the full intention is carried out, and that is enough. We only wish that this was more frequently achieved in the more ambitious articles.

The tiles of Mr. R. Minton Taylor, of Fenton, Stoke-upon-Trent, fully come up to the best examples of encaustic wall and pavement tiles. The designs are well adapted to the purposes for which the tiles are manufactured; and, except that we observe a tendency to the exaggerated use of a very brilliant and solid yellow or amber tint which strikes the eye at times rather harshly, the colouring of Mr. Minton Taylor's tiles is undoubtedly good. In every other quality they are unexceptionable specimens of sound manufacture.

The Architectural Pottery Company, St. Martin's Lane, London,

We engrave another selection from the admirable works of MINTON & Co., of Stoke-upon-Trent; three of them (the three first on the page) are imitations of the ware known as "Henri

olden time. These imitations are specially produced by Messrs. Minton. The



Deux,"—a CANDLESTICK, inlaid with coloured clays; a SALT-CELLAR, also of coloured clays; and a VASE, composed of coloured clays, mounted in damaskeen metal-work, by ZOLUAGA,



of Madrid. The style is original, and cannot fail to command attention: Signor Zoluaga has justly obtained renown as the only reproducer of the damaskeen work made by the Saracens in the



fourth engraving is of a large JARDINIÈRE in Grafito, or, as it is sometimes called, Perugia ware. One clay is laid upon another, and the pattern engraved



with a tool, until it is "shown up" by the different colours of the lower strata.

and Poole, Dorset, where the works are carried on, exhibits a series of excellent examples of tessellated pavements. The designs are good, and in great variety. Following the lead set so emphatically by the early producers of those important architectural details, some of the mosaic effects are most excellent, being very distinct in character. The whole series of contributions by this house is of a thoroughly good vitreous quality, which promises well for durability and strength.

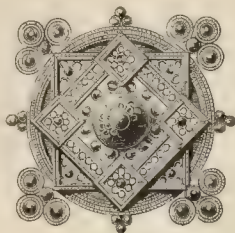
In connection with this important question of vitreous and ceramic adjuncts to architectural decorations, it may be well to notice at once the very remarkable series of contributions of painted wall-tiles, and kindred productions by Messrs. W. B. Simpson and Sons, West Strand, London.

As an illustration of the value of seeing these decorative details

in situ, the section of a staircase, with wall decorations in connection therewith, may be quoted. In this example we have a complete arrangement placed before us, and the relation of each portion and detail to the whole work is seen at a glance. The treatment of this staircase, and the wall, which practically forms the background, is very satisfactory. The general effect is lively and harmonious, and the minuter details are admirably designed and painted. No portion is over-wrought, nor is any work thrown away, yet there is a look of completeness which satisfies the eye. The "subject" panels of the wall-tiles are incidents in rural life, pleasant to look at, and appropriately selected. The balustrade and hand-rail are admirable in design and modelling, while as specimens of pottery of its class, nothing can be more thoroughly sound in execution and glaze.

Messrs. HUNT AND ROSKELL, the renowned jewellers and goldsmiths, exhibit a case of

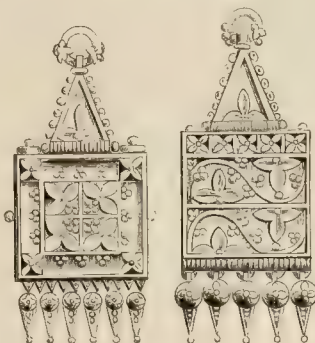
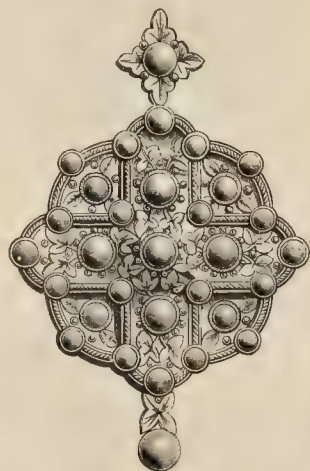
the most precious of the metals—"refined gold," simple yet effective: the objects are original



jewellery, the value of which consists in the

depending almost solely upon this feature for attrac-

in the best sense of the term, although no



tion; few or none of them being made costly by



pure and very beautiful application of Art to gems. The forms are graceful, and the ornamentation is doubt the artists obtained suggestions from



the great designers and modellers of long-ago times. As will be seen, the objects comprise nearly all the varieties, BRACELETS, LOCKETS,

EAR-RINGS, CROSSES, NECKLACES, &c. &c. Some are based on Byzantine models, others on Gothic, others on relics of ancient Scandinavia. The ornamentation

consists of geometrical forms and conventional arrangements of leaves and flowers. Such works as these should be the "fashion."

Messrs. Simpson illustrate the application of painted tiles, as also mosaics, in a variety of forms. Some of the figure-subjects are quaintly designed, and very rich in colour; indeed, the same may be said of many of the ornamental and floral specimens. All are of superior finish, tone, and surface-glaze. The application of painted tiles to chimney-pieces is effectively shown in four examples, in which the tiles are mounted in appropriately designed chimney-pieces of wood or marble. The results in three of these are very satisfactory; but the fourth, which is intended, as we suppose, to suggest the cool depths of an aquarium, or to illustrate life in the artistic effects to be discovered in the depths of a fish-pond, is more eccentric than beautiful of pleasant to look upon. The frantic fish in the central roundel of the frieze is only equalled in absurdity by the fish in a fainting fit at the base of one of the

sides. The ducks may well look astonished, and be in a hurry to get away, although one of them has a strong expression of contempt in his eye and movement for the foreshortened creation of the roundel.

Now we hold that the fireside is the household shrine in this England of ours, and protest against all decorations which do not suggest repose and pleasant associations in connection with it. The charming subjects with which two plates are decorated, placed over another chimney-piece, of swallows sporting against the sky, and an open floral background, or the dead game, and fish of five quatre-foil tiles placed with them, suggest subjects which will always be looked upon with pleasure, and even instruction.

A roundel of tiles, "Spring," placed above the eccentric chimney-piece, is a bold and vigorously-executed example of

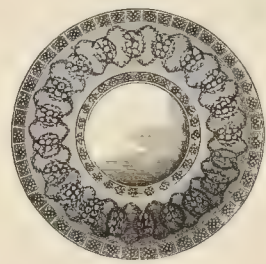
CUPS AND SAUCERS are the needs of every household in all parts of the civilised world; they are especially so in England. All our manufacturers produce them; but in one Case at the Exhibition there is a collection of these objects only: they are the productions of Mr. THOMAS BARLOW, of Longton, and manifest much taste and artistic skill, being highly credit-



household in all parts of the civilised world;



they are especially so in England. All our



manufacturers produce them; but in one Case at



the Exhibition there is a collection of these



THOMAS BARLOW, of Longton, and manifest much taste and artistic skill, being highly credit-



able to the manufacturer and the artists in his employ: the designs, both shapes and decora-



tions, are by Mr. H. J. KANE, and the whole of the flower painting is by Mr. THOMAS SIMP-



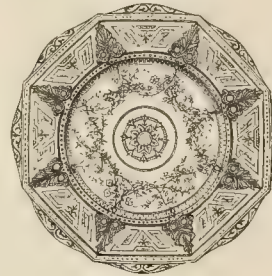
SON. The subjects are by no means exclusively floral; they are frequently arabesque, sometimes



have heraldic devices, and often are ornamented with raised gold. The DESSERT PLATES (of



which we give four specimens) are principally of



one pattern—an agreeable novelty—the centres



being varied; they are excellent Art-productions.

original ornament; while a considerable number of illustrations of the mosaics with which Messrs. Simpson illustrate their productions in this direction, are proofs that rapid progress is being made in this country in the manufacture of *tesserae* suited to every exigency of mosaic decoration; and it is pleasant to see the reputation of an old-established house so thoroughly sustained on an occasion like the present.

Dismissing tiles and mosaics we return to the consideration of the contributions in porcelain and earthenware; and proceed to complete our estimate of the exhibits from the Staffordshire Potteries.

The name of Adams is so much associated with the productions

of jasper-ware by Josiah Wedgwood, as to give an interest to the examples of this class contributed by Messrs. John Adams & Co., of Hanley. Unhappily, we cannot think the *tours de force*, in the shape of two very large scent-vases in blue and white jasper, together with a pedestal, as artistically satisfactory. As specimens of skill in pottery, and mastery of material in finish, &c., they are very exceptional; but when we turn to the elegant cheese-stand and cover, a cold-water jug, and other smaller examples in light blue jasper and white, it is only to regret that more had not been done in this direction. The specimens of maiolica exhibited by Messrs. Adams are too cold in colour to be effective in this style of ceramic production, nor can we say much in favour of the general tone of the

The engravings on this page are from works exhibited by M. P. J. BROCARD, of Paris.



They are of GLASS ENAMELLED. It is difficult to convey an idea of their exceeding grace and



beauty: the forms are varied, but their merit consists in the ornamentation to which they have been subjected: that is of several styles—the

Eastern prevailing in the greater number of the examples. The enamelling is of many colours,

but they are composed or contrasted with much harmony. The productions are those of an



esteemed artist, well acquainted with the materials used, and of their capabilities for the purposes to which they are applied. The case of M. Brocard attracted very general attention in



the court allotted to France at the Exhibition; the productions were novelties in modern Art.

The process by which so much of beauty is attained is, of course, a secret of the inventor.

maiolica contributed by Mr. George Jones, of Stoke-upon-Trent; although there are some admirably designed and modelled examples to be found in his display. Notably, the biscuit-boxes are elegant, being prettily tinted with delicate colour. In some of the examples the use of a vivid dark blue upsets the scale and makes the other tints look weak by comparison. In short, the richness which gives value to this kind of ware, and the broken tints already so emphatically insisted upon, are not here. The ultra-imitation of nature, too, skilfully managed as it certainly is in some instances, is not a thing to be carried too far. The true decorative artist uses and adapts nature by a species of reconstruction, following the theme which nature suggests, but remodelling it to the purpose he has in view,—the use to which the object he is designing or modelling has to be put; and thus,

while the idea is taken from a natural form, that form is not so much followed as adapted to the new material in which it is to appear, and the use to which the object, wherein nature's suggestion is embodied, is to be put when manufactured.

In addition to the examples of maiolica, or imitation Palissy ware, Mr. Jones exhibits some excellent specimens of earthenware in the form of ewers and basins for toilet-purposes, and also of dinner-services, the decorations of which are generally tasteful, and well executed.

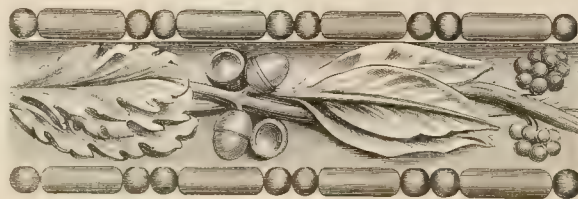
An admirably-decorated series of porcelain cups and saucers, of excellent form and make, are contributed by Mr. Thomas Barlow, of Longton; and also a collection of plates, together with some dessert centre-pieces of good design, tastefully coloured. Of the cups and saucers, apart from the fact that they are a little over-

Messrs. MAW, of Broseley, have long established a very high reputation as manufacturers of TILES, for all purposes to which they can be applied. Their tiles are, indeed, so well and



largely known, that any description would be superfluous; we engrave three of them. They have recently produced objects of a more ambitious character—works in Majolica or in plain

clays, for interior decorations, and especially for the conservatory. These are graceful as composi-



tions, and of pure Art: admirably modelled, so | as to compete with the best productions of their



class. We engrave two examples of the many | they exhibit; they are both good; the Jardi-



nière especially. With the great capabilities | of the establishment, its staff of experienced



artists, and its other appliances, they are sure to | attain success; or, rather, they have attained it.

done in the ornamentation, we can say, that in point of careful execution of the details, in the general tone of colour and effect, they are admirable. There can be no doubt, however, that the effect of the external decoration of some of them would have been greatly enhanced had the insides been left to the pure white of the "body," which is of excellent quality, as proved by an example without decoration, and, in itself, an exquisite specimen of manufacture. Among the plates, one may be quoted, in which the border consists of an admirably-painted wreath of dog-roses and violets: but for an inner border of gilding, which is too heavy, this plate would have been perfect.

Messrs. Battam and Son, Gough Square, Fleet Street, London, contribute some admirably-executed vases, chiefly painted in monochrome. The forms are elegant, and better considered in

relation to the general effect than objects of this class usually are: but the most novel and successful feature of Messrs. Battam's display are the vases decorated in the manner of the Limoges enamels. One large ewer—which we understand has been purchased for the National Museum at Berlin, now being established as a Prussian rival of our South Kensington—is a clever and successful example of its class. The *cinq-cto* ornamental details are treated in a very happy style, and the classical subject—Apollo and Daphne—which forms the principal decoration, is most spirited, but perhaps a little hard in the shadows. A ewer-shaped vase, decorated with *cinq-cto* masks and scrolls, is also an elegant example; but to our minds the small ewer, of a somewhat lighter tone of blue in the ground, is the gem of the collection. It is perfect in its distribution of the details of the

M. TH. DECK, of Paris, takes the lead in ceramic art, the production of the capital of France. He is an artist of great, recognised, and appre-



ciated ability, whose works acquire

he is a ripe scholar in his art; his researches into the manufactures of the East—Persia, China, and Japan—have enabled him to adopt their colours and also their "reliefs." Their varied types, remarkable for the richness, boldness, and transparency

ware are pictures of a high order, the



of the colouring, have been happily applied by M. Deck to this branch of the Art-manufacture of France. He has also successfully imitated the "Henri Deux ware;" and to him is attributed the introduction of the metallic lustre on French ceramic ware. Moreover, his paintings on porcelain and earthen-

productions of a true artist, who can invent as well as execute.

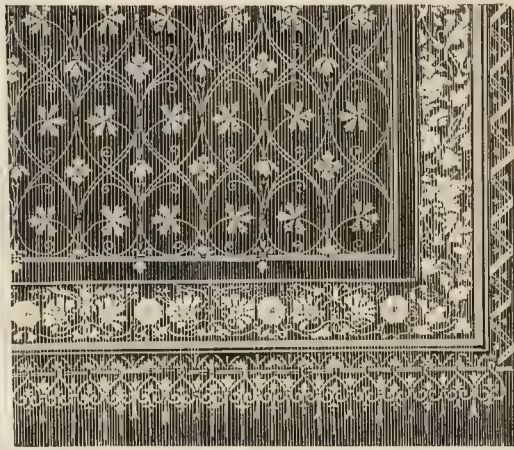
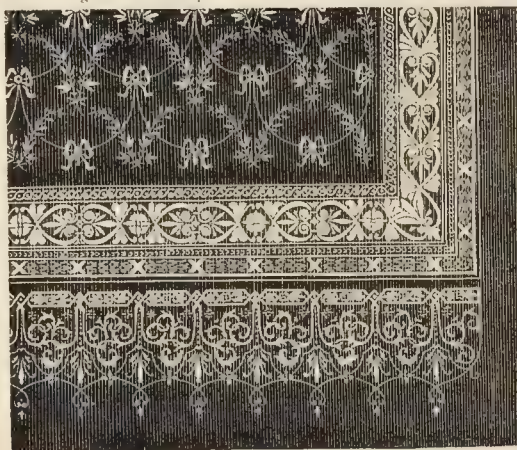
renown wherever exhibited. Moreover,

decoration, and in form and treatment. A bottle-vase, with cameo effects, with portions of the ground deadened as decorative details, is also a very successful specimen; as also is a ewer, of a medium tint of blue, and full ornamental details, enamelled in grey and white, with gold details. The bust and ornaments are thoroughly well treated. A pair of Parian vases, painted in light unglazed colour, with figure-subjects, are very elegant specimens of their class. The grey and gold ornamental details are most suggestive and satisfactory.

Irish industry seems almost a thing of the past, except in the production of linen. The sewed muslins of the north of Ireland, which, at the period of the great Exhibition of 1851, formed so important a part of Ireland's display on that occasion, and gave employment to thousands in their own homes, died out through a

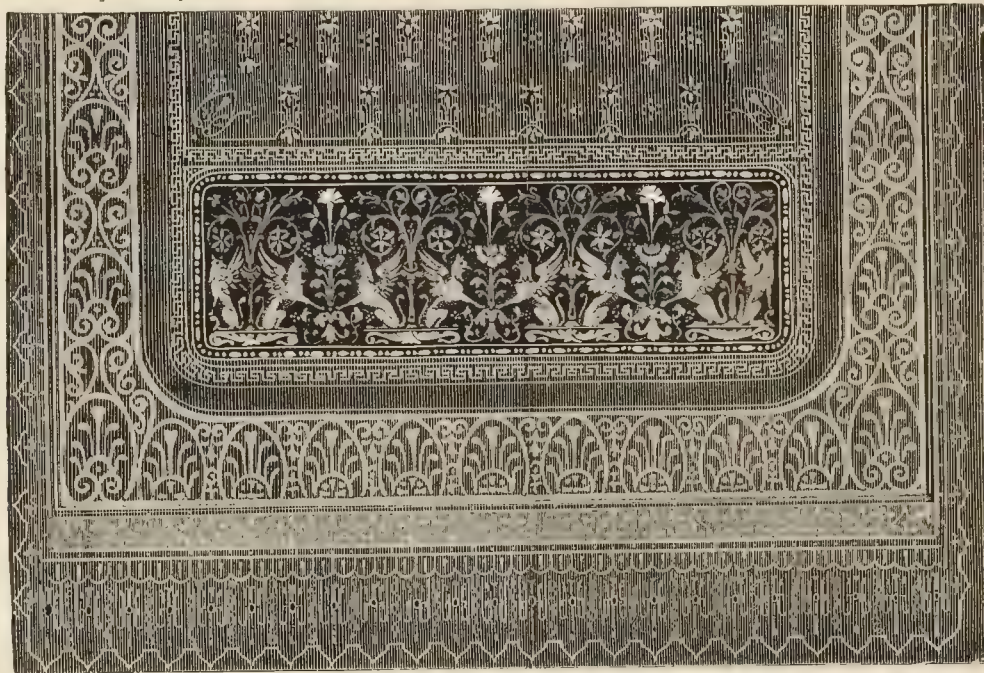
change of fashion. It is, therefore, gratifying to find that a manufactory of a very interesting and special kind of porcelain has been established at Belleek, co. Fermanagh; and that Messrs. MacBirn & Co. illustrate its characteristics very fully. It is not too much to foretell its success, if the spirit and enterprise which have brought it to its present position are maintained. In the examples exhibited are a considerable variety of forms, but we are not disposed to be over critical when the intention is so honest, even though it may not always be realised. A breakfast service, similar to one purchased by H.M. the Queen, is very elegant, and somewhat original in its treatment. The effect on a table would be undoubtedly most agreeable. Some of the flower-holders and shell-salts are very pretty; indeed, the material and the peculiar lusted glaze is well adapted to the use of shell forms;

We engrave three examples of CURTAINS manufactured and exhibited, very successful result of an attempt, originated by these manufacturers



by Messrs. J. and J. S. TEMPLETON, of Glasgow, a branch of the eminent firm of James Templeton & Co. This class of curtains is the

some years ago, to weave the curtains as a *complete whole*, instead of attaching the parts, or border, by sewing—a marked and manifest



improvement. These curtains afford admirable subjects for graceful and effective designs, and for judicious and harmonious blending of various

colours. The artists thoroughly comprehend their work, displaying taste and knowledge, and rendering their productions valuable Art-teachers.

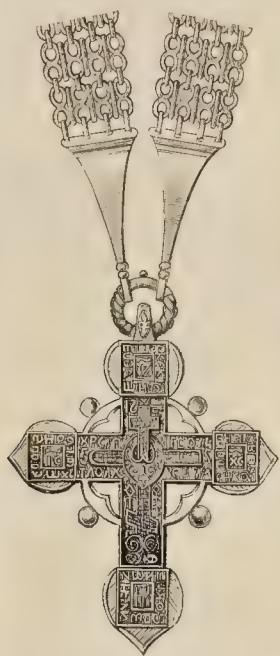
and a centre-piece of shells and sea-horses is very good, except that the base is unnecessarily heavy in treatment. The most successful examples, with the exception of the trays, are two *déjeuner-services*. The forms of the vessels are very novel and successful; and if the key-note struck in the treatment of these is followed up, much more may result than can at present be foreseen. The elegance and good taste of the tinted and gilt examples render them especially satisfactory, while the plain specimens do not at all suffer by the contrast. The trays are heavy in the form and treatment of the details, which are a little too naturalistic, when in contrast with the admirably conventionalised cups and saucers, not to mention the pretty teapot and cream ewer, so unexceptionable in every way.

So far we have treated of the contributions by manufacturers. The dealers who contribute do certainly not add in any very material degree to the illustration of the present position of this now wide-spread and important industry; and, with the exception of the example of etched decorations by Mr. W. T. Goode, exhibited in connection with Messrs. T. Goode's contributions, there is nothing which has not been fully illustrated by the manufacturers themselves. No doubt Mr. Mortlock and the Messrs. Daniel contribute admirable specimens of the wares it is their business to bring before the public as dealers; and they are entitled to credit for their enterprise and public spirit in supporting an exhibition like the present by their contributions.

Messrs. Phillips and Pearce, New Bond Street, exhibit a

From the case of JEWELS exhibited by Mr. JOHN BROGDEN we selected those that may be equalled, perhaps, but not excelled. Thus, among his reproductions are engraved on this page. Mr. Brogden has

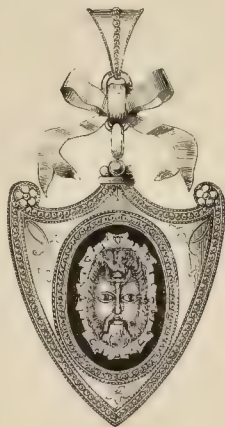
relics of past time—treasures of the several renowned museums of the world. Of some of these we convey an idea, in so far as form is concerned. The delicacy, grace, and



elegance, with which the gems are arranged—the colours harmonised and contrasted—and the refinement and finish of the workmanship, are conspicuous in this small collection,

tions, are examples of the genius of great artificers of Greece, Etruria,

established high renown for the production of works that manifest taste, skill, and "learn-



ing;" generally they are original in design, but sometimes adaptations from the antique—from the masters who have left us models that

Rome, Venice, Naples, Russia, and other countries; copies from precious



as they were when Mr. Brogden exhibited largely at Paris in 1867, and obtained the strongly expressed "applause" of the critics and connoisseurs, as well as of the general public. The



"honours" he obtained then and since have, no doubt, acted as stimulants: Mr. Brogden is a scholar in his profession, and his learning is shown in all the works he produces.

distinct application of porcelain, which claims attention, even apart from the fact that they are designed by Mr. Pearce. We have already alluded to the Wedgwood Trophy, exhibited in the English Fine Arts Gallery. Following in the same course, the contributions exhibited with the pottery and porcelain further illustrate a speciality of Messrs. Phillips and Pearce in table-decorations. A chandelier and candelabrum are both specially noticeable for their elegance in design and colour. The turquoise, white, and gold tell with great effect. The arrangement of the details of the sconces are very pretty, and thoroughly adapted to the material, but we cannot say so much for the pendent tassels, inasmuch as they are untrue to the material, and overweigh the chandelier with a metallic effect. Two or three tazzi in white and gold, and turquoise, white, and gold, are also very elegant and original

examples of their class. Their application to stands for cut flowers is well illustrated in the tazza and vase in celadon and white: itself an elegant object. A *jardinière* in white, turquoise, and gold, is also very successful alike in form, decoration, and colour.

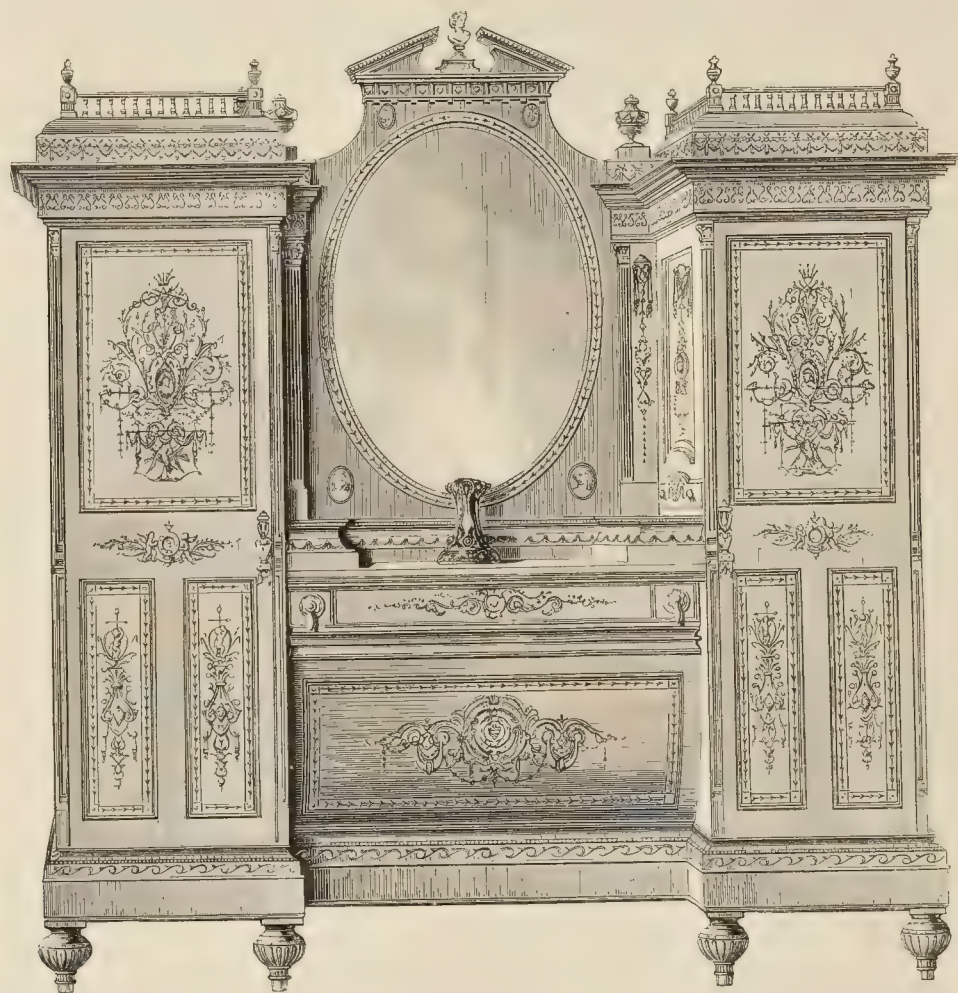
The porcelain and earthenware exhibited by Bates, Elliot & Co., Dale Hall, Burslem, especially the specimens of coloured transfer-work, in which the tinting is admirably delicate and artistic, and the examples of Messrs. Powell and Bishop, of Hanley; Messrs. Brownfield and Son, of Cobridge; and Messrs. Pinder, Bourne & Co., of Burslem, all deserve much more detailed attention than space will permit us to give. It must be sufficient then to say, that while there is a decided improvement in the general character of the decorations, which happily is rarely over-

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We engrave another of the very excellent works of Mr. WILLIAM WALKER, cabinet-maker, of London. It is a satin-wood WARDROBE,

"for a lady's boudoir." The distinguishing feature of this production is the ivory marqueterie, relieved with raised ivory carvings, designed

with much taste and executed with considerable skill. The centre compartment has two drawers, adapted from the wedding-coffers of the Italians.



It is designed by Mr. R. CHARLES, an artist who has been often distinguished in the department of Art to which he has dedicated his abilities.

It is to be lamented that the example is not more frequently followed. As in all the productions of Mr. Walker, evidence is obtained of

good and sound workmanship: his establishment is in the heart of London, and he sustains the position "the City" has long held for cabinet work.

done, the quality and character of the ware is of the best class, showing that the potters of Staffordshire maintain their old position for the solid excellence of their earthenware for regular use." Some dinner-plates decorated with transfer-work designed by Mr. H. Sherwin, and exhibited by Messrs. Pinder, Bourne & Co., are the best articles of their kind in the Exhibition. Mr. Sherwin himself exhibited specimens of his skill as a designer and engraver for transfer-work in the International Exhibition of 1862. They were the most perfect things of their kind on that occasion, but received little or no attention. They have never been brought into the market, simply because they were too thoroughly what they ought to be to suit the dealers' notions. These now exhibited are not so good, but they are a clever compromise between sound ornamentation and popular notions.

We must now record our impressions of the very remarkable and useful display of stoneware and *terra-cotta*, in the production of which a very marked improvement has taken place, even since 1862. The application of sound principles of decorative design, especially in architectural details, is becoming more and more evident. Of course, there is still a good deal of the old leaven manifest in the ultra-naturalesque and pseudo-classic garden decorations, but these are certainly not in the ascendant on this occasion.

Of the foreign examples we must speak in connection with other ceramic products of each country.

In English stoneware nothing can surpass the small specimens of Messrs. Doulton & Co., of Lambeth. This remarkable series of useful and artistic articles in stoneware consists of jugs, mugs,

The works of Messrs. BATTAM AND of which are of great excellence in form and ornamentation; with the best productions of modern Art.



SON are conspicuous among the best exhibits of the Ceramic Court; they con-



more especially such as are based on the old Limoges. They



It should be recorded that several of them



sist almost exclusively of VASES, some are correct in drawing, display judgment and taste, and vie are purchased for the Museum of Berlin.

with or without metal mounts, vases, flower-holders, &c. The forms are admirable, and the decorations, whether incised or in relief, are always thoroughly well considered, and especially adapted to the material, the mode of production, and the use of the object. There are no affected imitations of antique types. The spirit of true design is caught with admirable perception and insight; and it is not too much to say that in Messrs. Doulton's case of stoneware in the Pottery Gallery there is not an article which can be deemed in any sense common-place. When colour is introduced it is done sparingly, and with a view to enhance the form of the object and the natural beauty of the material, rather than to conceal either the one or the other.

The chief portion of the works in fire clay *terra-cotta* are placed in the eastern arcades of the Royal Horticultural Gardens, and in

immediate connection with the pottery and porcelain in the galleries; Messrs. Doulton & Co. here exhibit a most important series of their current productions. The principal artistic work is a colossal vase—the Amazon Vase, of which an illustration is given. The body is admirably designed and modelled, but we cannot say so much for the stem and foot, which are weakened in appearance by an elaboration of detail. Some of the smaller vases of Messrs. Doulton are very good, and the garden-decorations are excellent examples of their class; but on the whole we think the architectural details are the most successful in point of good taste in ornament; while several of the roundels, large and small, modelled by students of the Lambeth School of Art, are bold and effective productions. A *terra-cotta* wall-fountain is an elaborate and well-executed specimen of the application of the material to

Messrs. JAMES TEMPLETON & Co., of Glasgow, hold high rank among manufacturers of carpets; they obtained first-class medals in all Exhibitions, and the gold medal at Paris in 1867. They have attained supremacy not only by due attention to manufacture, but by



obtaining the aid of true artists for example, the first of the two carpets we engrave is designed by OWEN JONES, and they have



attained success mainly by adhering to correctness in design and colouring, and by associating quiet and simple "fillings" with rich Axminster, have the advantage that they are and suitable borders. These carpets, the "patent" woven without seam to any shape of room.

this purpose, and is a triumph of manufacture in fire-clay. A portion of an arcade, and a window jamb and centre, the latter with incised decorations, are very excellent examples of sound ornamentation admirably executed.

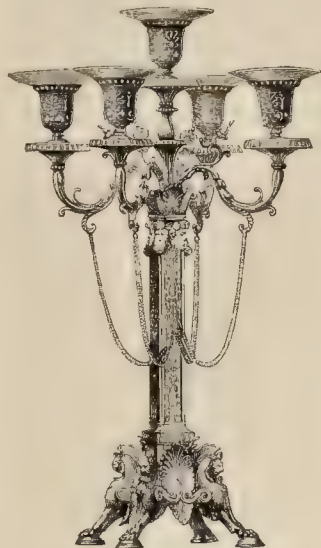
Messrs. J. Stiff and Sons, Lambeth, further sustain the character of the Lambeth stoneware by contributions of useful domestic articles, architectural decorations, and enrichments, as also garden vases, &c., all thoroughly well manufactured. The Fulham Works, Baily & Co., are also ably represented, by excellent examples of domestic stoneware; but they have not much pretension to an artistic character, although of excellent make, glaze, and finish.

Mr. James Pulham, of Broxbourne, illustrates the application of terra-cotta to building purposes in connection with brickwork in

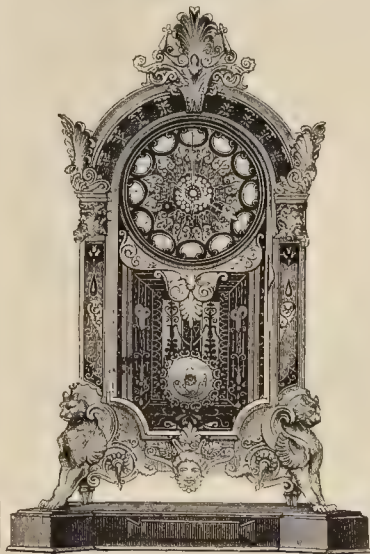
a very practical manner. The decorations of a window jamb and lintel, built into a section of red brickwork, are very simple and effective as architectural details. Two thin columns are excellent in manufacture and admirable in modelling and design. The contrast between the light red and the buff tint of the terra-cotta in one or two of the columns is very suggestive of varied effects. Some vases, a fountain, —the base of which is composed of tritons and dolphins,—and other examples suitable for gardens or conservatories, show the extent and variety of Mr. Pulham's productions.

Messrs. Standen and Marten, Nine Elms; Mr. W. J. Holland, Llanelli; the Whitwich Colliery Company, Coalsville, near Leicester, all exhibit good examples of architectural details. In decorative bricks the specimens in red clay, exhibited by Mr. G.

M. BARBEDIEU is, perhaps, the most exten-



sive, and certainly takes rank among the foremost,



of the bronze manufacturers of Paris: his produc-

tions are always excellent, generally original, but occasionally based on the most approved of ancient models and the classic



periods of France. They comprise every variety of the art, clocks, candlesticks, candelabra, lamp-stands, mirrors; in short, there is no object suited for production in



bronze, from the largest to the smallest, that does not issue from this establishment. They are the suggestions of a presiding

mind of high order; but the best artists of France produce the designs and models, which are executed by the most accomplished of its artisans. On this page we give engravings of some of them,



selected almost at random, but all excellent in design: in fact, there is no article on the stall of this eminent manufacturer that might not be copied into our Catalogue as an example of pure and good taste.

Gunton, Cossey, Norwich, are decidedly the most ingenious and ornamental productions of their class; and are, in every way equal to the best specimens of the Tudor era, as seen at Hampton Court and Hardwick Hall. The artistic application of red bricks to decorative construction is well illustrated by Mr. W. Caute, Farnham, Hants, to show the quality of his "rubbed" bricks. The design is taken from the cathedral of Crema, Italy, and has been erected by workmen employed in the buildings in progress at the South Kensington Museum, where red "rubbed" bricks play an important part in the structures being erected.

Messrs. R. H. Blanchard & Co., Blackfriars Road, London, exhibit a very excellent illustration of a highly decorative cornice, executed by them in *terra-cotta*, from a design by Mr. Edgar for the Wedgwood Memorial Institute at Burslem, of which he is the

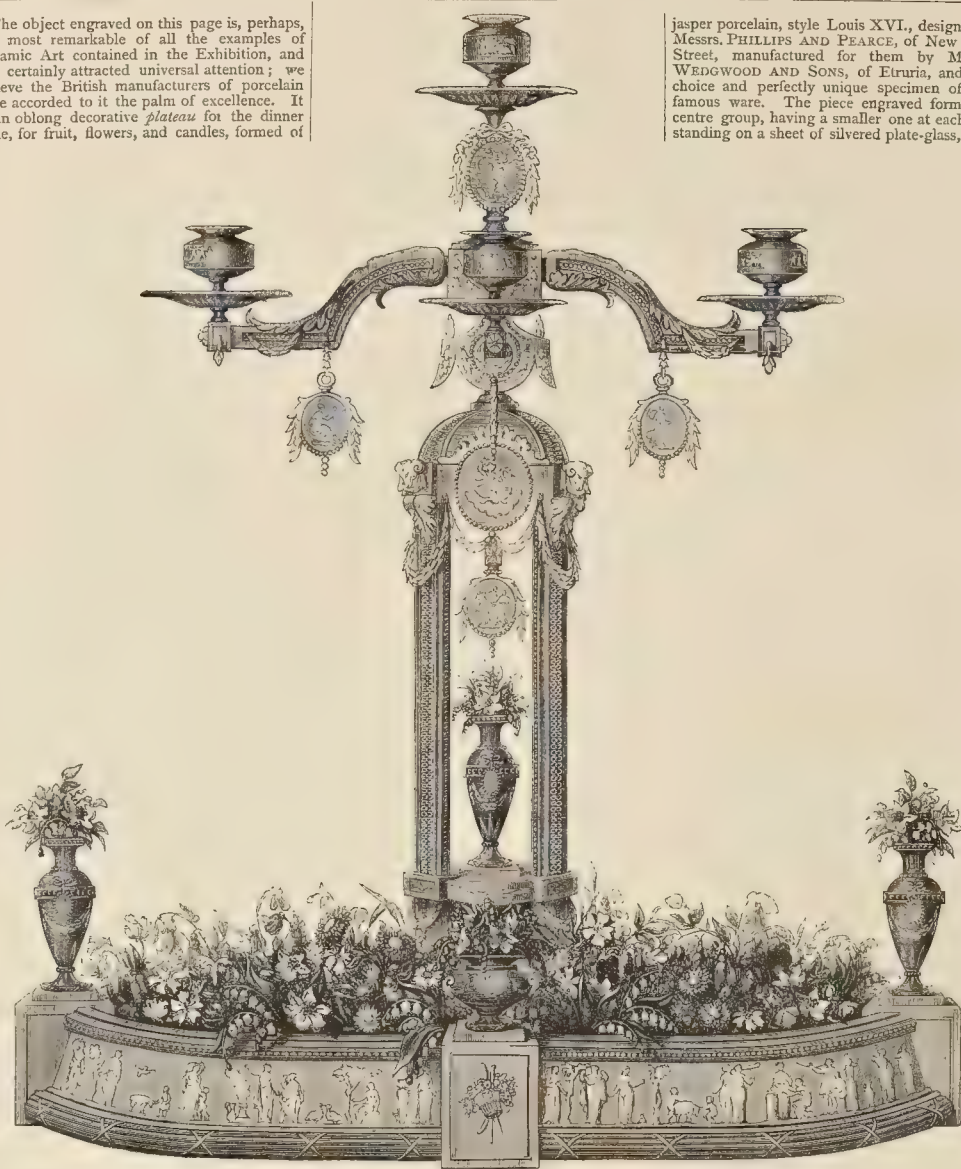
architect. It is an effective and satisfactory piece of work in every respect, and shows the extent to which *terra-cotta* may be employed in architectural works of refined structure and the richest embellishments.

We have reserved our notice of probably the most perfect examples of red *terra-cotta* ware exhibited, so far as skill in manipulation and the perfection of the material is concerned; and we regret that they are not shown as they ought to have been in a special glass case, placed side by side with the exquisite stoneware of Messrs. Doulton. We allude to the contributions of the Watcombe Terra-cotta Company, near Torquay. In these specimens the application of the finest possible quality of material in red clay is illustrated in a most exhaustive manner in two groups of flowers, arranged in flower-baskets of the same material. The manipula-

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The object engraved on this page is, perhaps, the most remarkable of all the examples of Ceramic Art contained in the Exhibition, and has certainly attracted universal attention; we believe the British manufacturers of porcelain have accorded to it the palm of excellence. It is an oblong decorative *plateau* for the dinner table, for fruit, flowers, and candles, formed of

jasper porcelain, style Louis XVI., designed by Messrs. PHILLIPS AND PEARCE, of New Bond Street, manufactured for them by Messrs. WEDGWOOD AND SONS, of Etruria, and is a choice and perfectly unique specimen of their famous ware. The piece engraved forms the centre group, having a smaller one at each end, standing on a sheet of silvered plate-glass, with



a narrow trough for flowers running all round, and surmounting a frieze, enriched with proces-

sional figur-groups, after FLAXMAN, &c. The work speaks for itself by its severe elegance,

lightness, purity, and adaptation to its purpose. It is readily taken to pieces to be cleaned, &c.

tion and imitative reproduction is equal to the finest examples of flowers in biscuit-porcelain, and thus the perfect comminution of the particles of the material is proved, and the character of the clay as a "body" demonstrated at once. The flower-pots and water-bottles with enamelled decorations are all of excellent form and skilfully executed, not only as regards the objects, but in the tasteful character of the ornamentation. One large jet vase is an excellent example of its class, alike in form and surface glaze. A few good busts, roundels, and bas-reliefs, still further illustrate the excellence of the clay as a material; but the larger exhibits of the Watcombe Company are to be found in the arcades of the Royal Horticultural Gardens, with other large examples of *terra-cotta*. These consist chiefly of an important series of garden-decorations, vases, flower-pots, a long *jardinière* for windows, all admirably

modelled. There are also some well-designed key-stones for arches or window-lintels with incised decorations. The ornamental features of all these works are thoroughly well considered in adaptation to the uses of the objects decorated. With the smaller examples of the Watcombe Company, as being exhibited in the keramic gallery, we may mention some artistic examples in red clay, designed and modelled by Messrs. Wills Brothers, as they have escaped attention at an earlier period. They are a boldly and effectively treated series of small vases, &c., a little rude in some points, although very suggestive in style. There may, however, be an affectation of free finish, without the result being so intelligible as it ought to be, which every true work of Art really is; and we could have wished that the excellent general forms had been supplemented with more care in the subject details.

The contributions of the renowned firm of



CHRISTOFLE & Co., of Paris, are of great excellence, whether in the precious metals, or as "elec-



tros," which derive their value solely from Art. That Art is invariably of the first order, admirable



in design and perfect in execution; the best artists of France, and the most finished of its artisans,



being engaged in their production. The name is,

therefore, known throughout the world. It is needless to state that they have won the highest



honours at the Exhibitions since 1851. We have given engravings of their works in all the Catalogues we have issued. Those on this page are from examples that uphold their reputation.

FOREIGN POTTERY AND PORCELAIN.

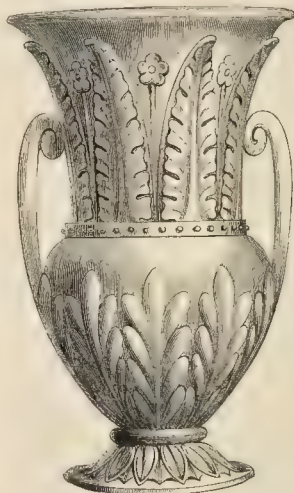
After the very remarkable display of British pottery, &c., the perfection of which can only be realised by a most painstaking examination, but which impresses us more now that the work of examination is over than at the beginning; we are compelled to express disappointment with the very inadequate representation of our continental neighbours. As a national display, the ceramic section of the Exhibition is a triumph in every way. *Internationally* it is not the success we could have desired, but it is, after all, more than in the circumstances of the past year we had a right to expect. It must, therefore, be taken with all its shortcomings; and the unavoidable and unforeseen causes of meagre and unequal contributions should be borne in mind.

FRANCE.—In ordinary circumstances France would have stood next to England in the display of porcelain and *faïence*, but with Sèvres absent, and important private producers also, the representation of the ceramic arts and industry of that country is, with a few exceptions, unrepresented in its highest phases.

M. Deck contributes some admirable examples of painted *plaques* and *plateaux*, executed in that free style of pencilling and brilliant harmony of colour which always attracted attention to his products in previous exhibitions. Some of the vases contributed by him are excellent in style and decoration. There is nothing, however, which adds to our previous high estimation of M. Deck's productions, or to the sum-total of knowledge in relation to ceramic design.

The lustre-porcelain of M. J. Brianchon is fairly represented,

Of the many works of rare excellence in Terra-cotta, exhibited by Messrs. DOULTON & Co., of Lambeth, we have engraved a Fountain; on



this page we give engravings of other of their productions—two VASES of the ordinary class,



a PLAQUE for "letting into" places where such objects are required, and a large VASE of great merit—manifesting, indeed, the large capabi-

lities of the well-known firm. It is called the Amazon Vase: the figures are borrowed from



a sarcophagus found near Ephesus, but the vase is both designed and modelled by Mr. GEORGE



TINWORTH. The work is of large size, nearly 6 ft. in height, and is admirably suited for "grounds."

and a certain advance in the manufacture is evident since 1867. The small examples, however, are still the most satisfactory in form and colour. A *déjeuner* service is very elegant: a large centre-piece, in a fountain-like form, is a striking example of the application of this style of porcelain to the production of large works. On the whole, however, we think it best adapted to the smaller objects.

M. Jules Houry, of Paris, exhibits some very striking specimens of enamelled *faïence*, generally highly ornate, and well adapted to ordinary demand, but not rising to the usual standard of high-class works. He also contributes a varied series of reproductions of Nevers and Rouen ware, really excellent as imitations; but this is their highest quality.

M. Jean, of Paris, has a very fine display also of imitation

Nevers and Rouen ware; some of the larger examples—vases, centre-pieces, and a clock, together with some *plaques* and *plateaux*—are exceptionally good examples of their class. The treatment and colour are thoroughly ceramic in style, that is to say, there is no attempt to force the effects in the direction of the ultra-pictorial,—a decided mistake in principle, whatever may be the result in other directions.

The examples of French *faïence*, exhibited at Paris in 1867, by M. E. Rousseau, Rue Coquillière, Paris, were of such a character as, unfortunately, to raise expectations in association with his name which his display in the present Exhibition provokingly disappoints; so much so that it would have been almost better to have been absent altogether. The few *plaques* illustrating a speciality of his, a bold kind of *pâte sur pâte*, a series of vases imitative of

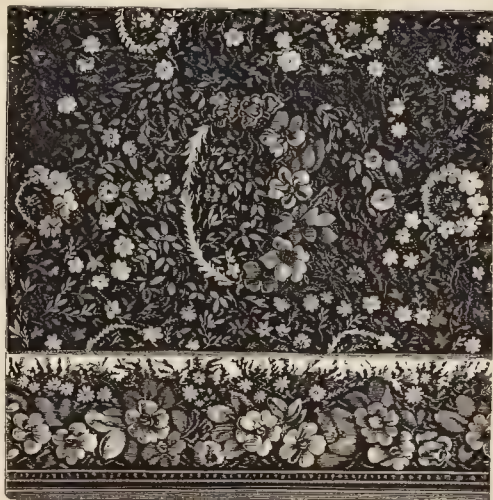
We have engraved examples of Hearthrugs manufactured by Messrs. H. R. WILLIS & Co., of Kidderminster; we now give four speci-

mens of their CARPETS. They are all "Wiltons, five frames with



mens of their CARPETS. They are all "Wiltons, five frames with

materials, and for purity of design, holding high rank among the most



borders." The base of the composition in three of those we have selected is moss, which throws up the flowers, giving brilliancy and yet harmony

excellent as well as the most estimable carpet-manufacturers of the kingdom, and successfully competing with the best issues of the Continent.

Japanese details, without the colour; and a variety of earthenware for ordinary use, painted with fish, insects, birds, &c., similar to some novelties introduced in 1867, are a very inadequate representation of M. Rousseau's usual productions.

Ordinary examples of commercial *faïence*, together with a large collection of imitation Rouen ware, are exhibited by M. L. Ernie, Paris. These latter have all the characteristics of the old Rouen productions.

Other exhibitors also contribute collections of good specimens of imitation Nevers and *Faïence de Lorraine*. Many of these are quaint and interesting reproductions, and as such will have an interest with the collectors of historic pottery—but they add nothing to the Exhibition as a lesson, except in some instances as to what to avoid.

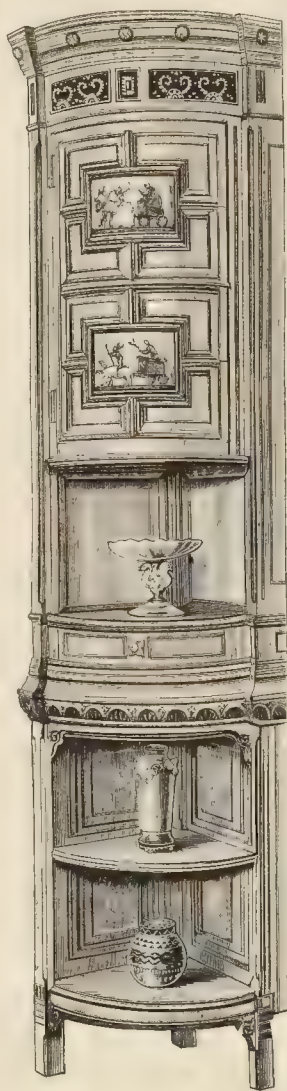
In the few, unhappily very few, examples of French *terra-cotta*, we have the true *esprit* of French plastic art. Two spirited busts by Carpeaux are excellent examples of free treatment, very clever in manipulation and happy in expression. One is a reproduction of the head of a nymph, in a bas-relief from the Pavillon de Flore, at the Tuileries, of which a copy in plaster, coloured to imitate *terra-cotta*, is also in the French division.

In the picture-gallery of the French Annexe, a small bust of Stella, by Eugène de la Planche, is excellently modelled. The child-like expression and repose of the whole is rather exceptional in French Art. Two spirited examples by Itasse, 'La Clef des Champs,' and 'Le Sabot de Noël' are full of the best characteristics of the French school of modelling, and deserve the especial attention of students as lessons in freedom of treatment and

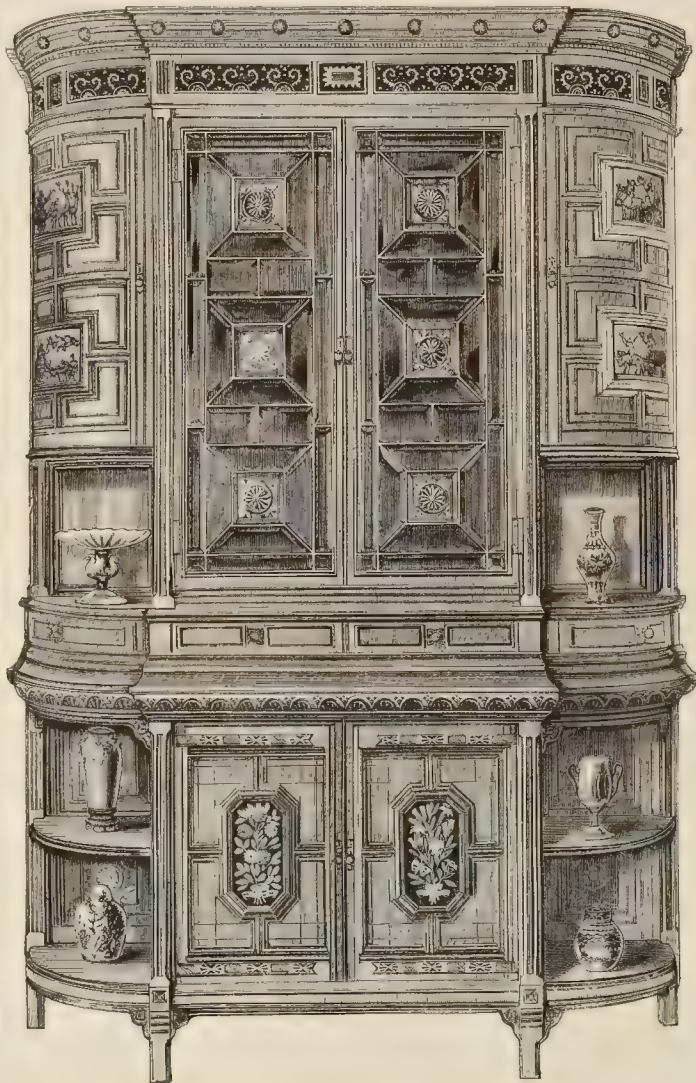
T

We engrave another of the excellent contributions of Messrs. COLLINSON AND LOCK, a CABINET of satin-wood, designed

tion being enclosed by two doors, in which some very excellent marquetry work is inserted. The ends of the upper part are richly panelled, and four charming little paintings are introduced, re-



by M. TALBERT; it is inlaid with woods of various colours, and partly gilt. The lower part has open ends, the centre por-



representing the Seasons. These were executed by Mr. ANDREW B. DONALDSON. The two centre doors of the upper part are divided prettily by gilt

wood bars, fitted with bevelled-edge glass. The cabinet is not only original in design, but also an admirable example of sound Art-workmanship.

accuracy of drawing in clay. A smaller work by the same artist, 'Le Jour et le Nuit,' composed of two *amorini*, is equally effective, while there is more finish in the details.

We deeply regret that France is so imperfectly represented in keramic art, but the fact must be taken as it stands, in the hope that in happier circumstances a more perfect illustration of an important speciality will compensate for the want of it on this occasion.

BELGIUM.—The Belgian contributions consist of some very artistically-painted vases and *plateaux*. The most important works are painted by A. de Mot and E. Fourteau in an exceedingly bold and free manner. The pencilling and treatment, as also the tone of colour, are in the style which M. Lessore has made familiar in England. A small oval *plateau*, with a finely composed Holy

Family in the centre, is an excellent specimen of De Mot's manner. The whole of the works show high artistic power, and one large *plaque* by this artist, exhibited in a frame near the glass-case, is a fine example of academic treatment of the human figure. It is an admirable specimen of vigorous drawing and perfection of glaze in colour; the sweep of the brush in the handling is very suggestive of a treatment which we should be glad to see our English painters emulate more frequently.

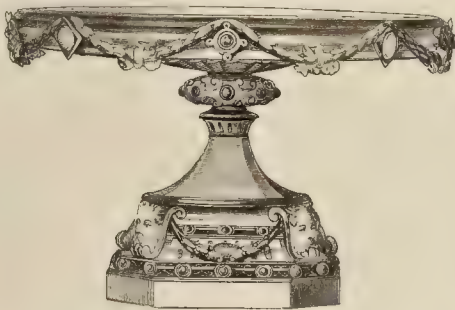
PRUSSIA.—The Royal Berlin Porcelain Works contribute some excellent examples of its current productions as a State manufactory. One glass-case is entirely filled with admirable works in biscuit-porcelain of great purity of texture and colour. A *jardinière*, elliptical in form, with a *chimera*-mask on each side, supported by a merman and mermaid, with masks under the handles

The ROYAL PORCELAIN WORKS AT



WORCESTER, directed by R. W. BINNS, F.S.A. supply us with materials for an-

tributed from this fertile source, for they are all of great excellence,



competing with the very best that have been produced in England or in France. It is not surprising that the cases of this firm have

articles—of luxury or necessity—issued by these Works deserve the



highest commendation that could be accorded them. The merit of these



other page: we might, indeed, with advantage, engrave all the works con-

tributed universal attention and excited intense admiration. Our selections have been in a great degree limited to vases; but all the

admirable paintings on porcelain is accorded to the artist, Mr. RUSHTON.

flanked by lizards, the handles themselves being surmounted by a serpent coiled round them, is a very bold and effective piece of ceramic design, admirably modelled, and finished with excellent effect. The design is essentially German in character, but there is more freedom than usual in the treatment. It is supported by an ebony-stand, designed and carved in the spirit of the object itself.

A group of 'Moses, Aaron, and Hur,' is a very classical treatment of the subject. The figure of Hur is especially fine in conception and treatment. A figure of Penelope is not above the average in Art-quality of good Parian statuettes, as produced in England.

Some portrait-busts of Prince Frederick William, Bismarck, and Moltke, are treated with great skill. The first-named is especially good as a bust. A jug, with a medallion of the Empress-Queen

Augusta, and a vase and cover are not equal in Art-quality to the other works.

A series of vases, elaborately ornate in character, are painted with considerable artistic power. A suite of these vases, which appear to have been named "Victoria," in honour of H.R.H. the Crown-Princess of England, are very able examples of flower-painting, freely handled, and pure in colour. The imitation-gilt metal-mounts are well designed and modelled, but are none the less false in principle on that account. A centre-piece, which accompanies a pair of vases decorated with roses, is admirably designed and still more admirably painted, and deserves special attention as a lesson in the treatment of that frequently-painted, but often much-abused, flower.

A series of *amphora*-shaped vases, deep blue, gold and white,

We engrave two of the SHAWLS, and one example of the LACE, con- out Europe and in America; there is no establishment that has produced



tributed by Messrs. VERDE DE LISLE & Co.—the “Companie des Indes”—of Brussels and Paris. The firm holds the highest rank through-

works more perfect: they are models of grace and beauty, and exquisite as specimens of the art. In 1867 the firm had many competitors, in 1871



it has none. The same artistic skill is manifested in the shawls. There is

nothing of the class in the International Exhibition to compete with them.

with gilt handles and feet, decorated with imitation enamels in the Limoges manner, are very tasteful in effect, but they are wanting in the bold relief of the English specimens exhibited by the Worcester works and Mr. Battam.

We must conclude our notice of the Prussia Porcelain by simply recording that the examples, filling a glass-case of imitations of old Dresden ware, are interesting, as showing how thoroughly the Berlin works can reproduce historic types of this class, all executed with skill, and rivalling the best Dresden in the purity of the body.

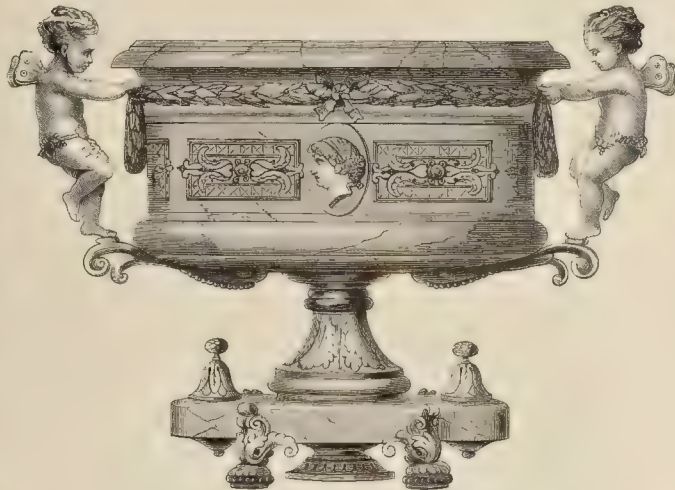
In *terra-cotta* the examples exhibited by Ernest Marche and Son, Charlottenburg, near Berlin, are of the first class, alike in yellow and red clay. In the latter, the decorative architectural details

suitable for window lintels, arches, &c., are admirably designed and modelled, as are some roundels, *palæstra*, and brackets. Two columns, also in red clay, one Classic, the other *Renaissance*, in design, together with a highly-decorative stringcourse, are remarkable as examples in every sense. A statuette, intended to represent Goethe, but, we should suspect, modelled by a French sculptor who has lost the character of the original, and disguised him as a French *savant*, is an excellent specimen of *terra-cotta* work, however deficient as a portrait. Another application of *terra-cotta* to the higher purposes of sculpture, is shown in a figure of a seated angel. This work shows a perfect mastery over the material, in its application to the figure. A decorative panel of large size, having a very cleverly-designed and executed

The collection of Art-works in bronze and marble, exhibited by M. CORNU, of Paris,

rarely or never found in England; and his productions manifest the value of training and study

to attain pre-eminence. The *specialité* of M. Cornu is the application of the onyx of Algeria



to articles of commerce. Taste and judgment are essential to regulate the union, and that the artist-manufacturer thoroughly understands; few of the *objets de luxe* contributed by France are



attracted large and merited attention. He is the artist as well as the manufacturer, a combination

so excellent as those he exhibits. We have engraved some of them; they suffice to show the

beauty of his productions, and to convey an idea of their rare merit. They are in great variety.

alto-relievo in a central roundel, with flat ornaments on an incised brown clay background, is a remarkable example of its class. The treatment of the whole is very architectural, alike in the details as in the general effect. It is also very suggestive, and deserves the special attention of all engaged in the production of decorations in *terra-cotta*. A few good vases, and some smaller architectural details, make up this very satisfactory illustration of German *terra-cotta* work.

DENMARK.—The Danish contributions are most characteristic, but there is no evidence of any special advance upon works shown in previous exhibitions; except, perhaps, that the colouring, never carried too far, is even more subdued than usual. The specimens exhibited by the Royal Porcelain Manufactory at Copenhagen are excellent in taste as regards decoration, the

quality of the porcelain being very fine, and the make skilfully managed. The forms, too, of the useful articles are all good. A breakfast-service, having a ribbed surface decorated with a free treatment of pencilled scrolls in blue, is especially noticeable for its simplicity and purity. A few egg-shell examples are also noteworthy. A good series of examples of statuettes in biscuit-porcelain, are evidence of skill in this direction. They are generally well modelled and perfectly "fired."

Messrs. Bing and Gröndael, of Copenhagen, exhibit largely, and in considerable variety. Their statuettes and *plaques* in biscuit-porcelain are good examples of their class, alike in modelling, purity of body, and texture. They are generally well adapted for reproduction in a vitreous material, which is not always the case with Parian and biscuit-porcelain figures. The influence of

We give on this page an engraving of one of the most recent productions of Messrs. JAMES

TEMPLETON & Co., of Glasgow. The CARPET—"patent Axminster"—is brought out in drab

ground, with border, corners, and centre in white; the flowers and festoons in natural



colours, and the ornamental work in quiet golds, all softly and harmoniously blended. These carpets are woven, without seam, to any shape

and size of room; sometimes they are of enormous length and breadth. To Messrs. Templeton we are largely indebted for evidence that

this country can successfully compete with the best efforts of foreign fabricants—not only in execution, finish, and material, but also in design.

Thorwaldsen is very marked, for the best of these Danish works are reductions of his statues and bas-reliefs, and it is well that works of so much purity in design and good taste in plastic art find their way by these means into the houses of the people.

The coloured, painted, and gilt examples of porcelain, exhibited by Messrs. Bing and Gröndael, are generally good, and are sometimes very suggestive of purity of treatment and harmony of colour. In some instances, however, the ornamentation is overdone, and the forms are not always so well considered in relation to utility as they might be. This firm exhibits a few specimens of fine porcelain cups and saucers, with the ribbed surface and blue running ornament similar to those contributed by the Royal Porcelain Manufactory, but the decorations are of a more refined character as regards treatment of the details.

Reproductions and revivals of Etruscan design in the form of vases of *terra-cotta*, &c., are well illustrated by a series of interesting examples contributed by Mrs. R. P. Ipsen. The forms are in almost every case successful copies of the antique. Mrs. Ipsen also exhibits a few *terra-cotta* statuettes, fairly treated, but not calling for special notice.

SWEDEN.—Messrs. Roostand & Co., of Stockholm, contribute characteristic examples of painted and enamelled earthenware, somewhat rudely coloured, but of good quality of body and make. Some *Maiolica* vases are well designed, and the colouring in tertiary tints is harmonious, if rather cold. A black glazed earthenware jug, with painted flowers in white enamel, is admirable in form and treatment. A few specimens,—for example, a large two-handled bowl with ladle, and a cigar-ash box, designed

The several objects on this page illustrate the variety of MINTON & Co.'s productions. The two Persian Tiles at the top are admirable for



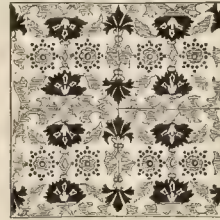
wall-decoration. The Greek VASE, in *pâte sur pâte*, is one of the works of the eminent artist, M. SOLON; as is also the small BOTTLE. The

VASE WITH CUPIDS is a very fine specimen,



remarkable for the softness and brilliancy of its

colour. The decoration is original, and Mr. YAHN, the artist, is entitled to great credit. *Pâte sur pâte* was the only process which had



not been tried in England; and it was a fortunate circumstance that Minton & Co. were able to secure the services of M. Solon; it is also a



matter of congratulation that he could find in their establishment new

materials, which even surpass those used in the Imperial Manufactory.

and decorated after the old Scandinavian manner, are very interesting and suggestive. Our friends of the Belleek Pottery might take a hint from these, and utilise the Celtic ornaments and forms so characteristic of early Irish Art.

In porcelain Messrs. Roostand & Co. also contribute a few clever examples. A vase and cover, in which biscuit is admirably treated in the decorative details, and the skill with which the flowers are wrought, almost reconcile us to the ultra-naturalesque method. A few plates, generally good, but less ambitious in design, are the best; they complete Messrs. Roostand's display. The flower-painting in some of these plates is very freely handled, and excellent in colour.

The Gustaffsberg Company exhibits Parian figures, well

designed and modelled. A statuette of Charles XII. is very spirited and characteristic. The costume is admirably treated. Another statuette of a Neapolitan Fisher-boy is a fine example of its class. A fountain and a card-stand, also in Parian, are good specimens of skill in the production of such works.

SPAIN.—The Spanish pottery is confined almost entirely to that in use by the common people. Full of character, which is always more or less suggestive of its Moresque origin, there is considerable interest attached to some of the examples; and the contents of the two glass-cases contributed from the South Kensington Museum certainly illustrate a phase of historic pottery which ought necessarily to form a part of a national ceramic collection. In addition, however, to these, the Commissioners of the Exhi-

We have engraved some of the works of the renowned firm of CHRISTOFFLE AND Co.; we engrave others; from their extensive, interesting, and highly-meritorious collection we might have

successive exhibitions it has been our privilege to make it better known in England. The sub-

enamel applied to objects of ornament or of utility—or, rather, of both—for into all the pro-



selected very many that would do honour to the eminent manufacturers; the name is familiar throughout Europe and America: the fame of "the House" was established long ago; in



jects which adorn this page are examples of | ductions of this establishment Art enters as the



first and most essential part. The designs are | the objects themselves are of exquisitely finished
furnished by the best artists of France; and | workmanship, the artisans being artists also.

tion exhibit a series of red *terra-cotta* examples, the characteristics of which are as decidedly Roman, in form at least, as the enamelled ware is Moorish.

PORTUGAL.—The specimens of Portuguese pottery are characteristic illustrations of *Maiolica*, treated with exceptional boldness, approaching, in some instances, to rudeness, but always intelligent, and with a thorough adaptation of means to ends. Here we have no affectation in the way of imitation of other periods or countries, on the one hand, or any compromise with modern refinements in modelling, on the other. The ducks, fish, dogs, and cattle represented are all treated with a certain unsophisticated Art-power which is quite refreshing. The colour is always rich and harmonious, varied, but never carried to extravagance; and in this direction we have a wholesome lesson to the producers of similar

ware; at the same time, we should be sorry to see ultra-imitations of these works attempted; it is rather the spirit in which they are conceived and executed that it is desirable to emulate.

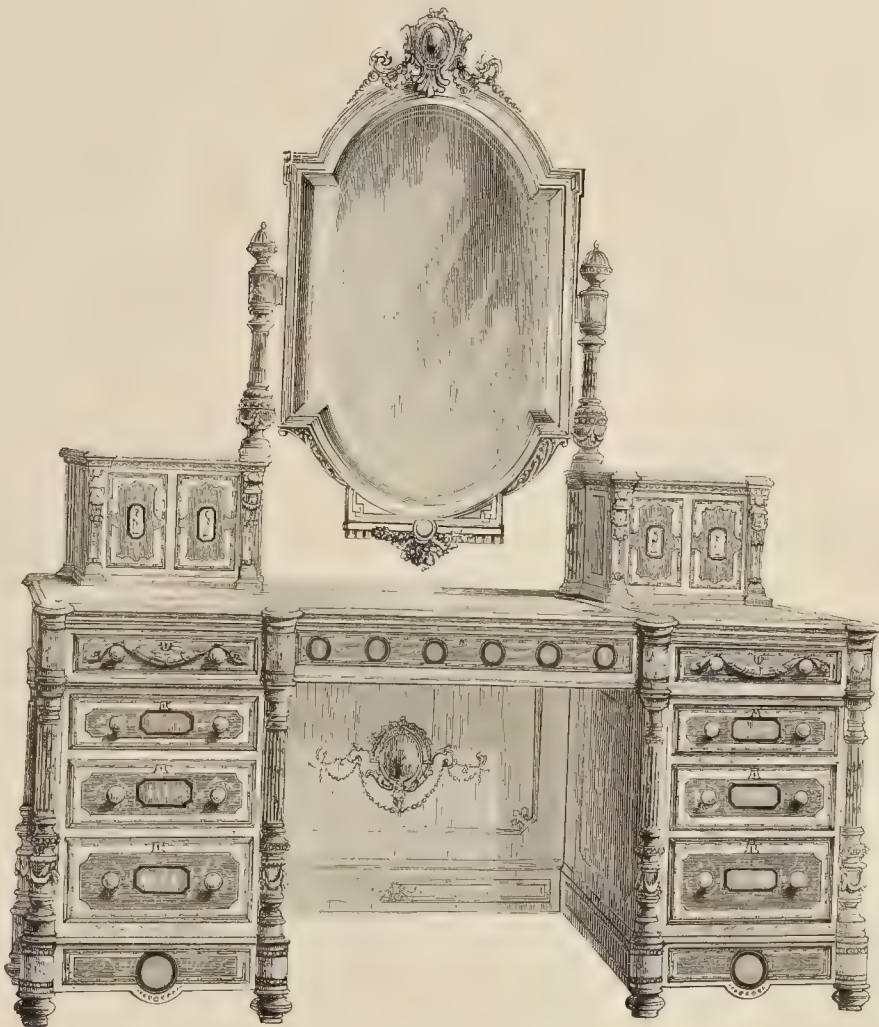
Mr. G. Maw lends a series of Portuguese wall-tiles, which are characteristic examples of a rude but perfectly legitimate treatment. They are almost primitive in their method, and in the simple details of which the decorative parts are composed; yet the effect is far from being unsatisfactory.

ITALY.—With the exception of an interesting contribution of Italian pottery from the South Kensington Museum, the only representative of ceramic art from Italy is a small series of examples of *Maiolica*, more curious and characteristic than beautiful. None of them call for special notice. Among the objects from the National Museum, the whole of which formed part of the

Messrs. W. and J. R. HUNTER, eminent upholsterers of London City, exhibit a TOILET TABLE of graceful character, sound and substan-

tial workmanship, and ornamented with much taste; its principal decorations being the *plaques* of Wedgwood. It is of Hungarian oak, with

panels of harewood. As with many of the articles of British upholsterers, much attention is given not only to finish, but to convenience, in the



construction of drawers, and in the multiplicity of arrangements which supply facilities at once

elegant and useful. Messrs. Hunter have long held a prominent position among manufacturers

of the Metropolis; in this work they fully sustain it. It is designed by Mr. G. W. FAIRBANK.

Italian pottery sent to the Workmen's International Exhibition of 1870 by Signor Castellani, of Rome and Naples, are some admirable forms, very suggestive in many points. They were collected by Signor Castellani with a view to present them to the South Kensington collections; and this was done after the Workmen's Exhibition closed.

Italy contributes no *terra-cotta*, but a bust of unfired clay, modelled by Ernesto Salari, a young Italian artist now in London, is a remarkable example of originality and power. This bust is life-size and to the waist. It represents a laughing gipsy, or Bohemian, with hat and feather; it is full of character and expression. The handling is vigorous and unconventional, and although *naturalistic* in treatment, it is not objectionably so—the character of the material and mode of production being most intelligently

borne in mind by the executant, who, it is to be hoped, will apply his ability to similar works in connection with some of our more enterprising potters.

HUNGARY.—The Hungarian exhibits consist of a collection of plates, cups and saucers, a few flower vases, and a *déjeuner*-service, contributed by Moritz Fischer, of Farkashawa. They are chiefly good imitations of Oriental designs, the enamel and colours being exceptionally good. There are one or two remarkable reproductions of old Chelsea designs, but nothing specially suggestive is to be seen in any of the specimens; except that they show how skilfully the best effects of the pottery and porcelain of the past may be imitated, even to absolute reproduction.

AUSTRIA.—No porcelain has been sent from Vienna, but an interesting series of examples of domestic pottery, manufactured at

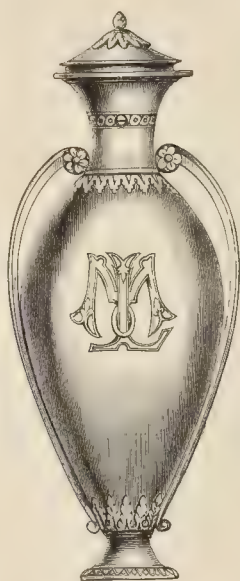
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We associate with one of the principal works contributed by MM. FANNIERE, Frères, renowned goldsmiths of Paris, some of the lesser, yet graceful productions of M. PHILIPPI, his representative in London, and also a goldsmith and jeweller of Paris. The former is a



RACING CUP of silver, charming in design and execution. The eminent

contributed by them (aided by experienced artists and artisans) go far to



artists, MM. Fanniere, hold the highest rank attainable in their country,



having been decorated by the "Emperor," and received

for them. We are indebted to MM. Fanniere for efforts to maintain the supremacy to which



honours at all the Exhibitions where they have competed



debited to MM. Fanniere



France lays claim; and it is certain that many of the works



uphold the position the great Capital of Art has occupied during the century.

Inznaim, is exhibited by A. Klamurth. These are very original and suggestive in their form and treatment, and convey a lesson by which we trust English producers of pottery will profit. The ware is of brilliant and warm cream-colour relieved with brown. The designs, though simple, are artistic without pretension—the decorative details appearing an essential part of the form of each vessel. These forms are admirably adapted to the use of each article, and, with the decorations, are practically suited to the exigencies of the material and mode of manufacture. As examples of common pottery they are the most original things of their kind in the Exhibition; and the most tasteful too, in the best sense.

A series of blue and white ware, contributed by F. Slowake, further illustrate the production of Inznaim. They are such forms and decorations as might have been produced in England 200 years ago.

The application of *terra-cotta* to decorative purposes is admirably illustrated by V. Brausewetter, of Wagram, in a series of well-executed statues and statuettes suitable for gardens and conservatories, together with vases, all of a classical type. These, with some details of capitals, brackets, portions of mouldings and string-courses, constitute an important display of Austrian *terra-cotta* work, as adapted to garden and architectonic decorations. The colour of the fired clay is a peculiarly rich and warm fawn tint, several shades deeper than any of the English specimens, which look somewhat "chalky" by comparison. Its texture is very close and firm, and the firing has been skilfully managed.

Here we must close our detailed remarks upon decidedly the principal feature of the present Exhibition in its industrial aspect. Space will not permit us to do more than mention that a collection

ROBERT MINTON TAYLOR, of Fenton, near Stoke-upon-Trent, is an eminent and extensive manufacturer of TILES: the Art he applies to



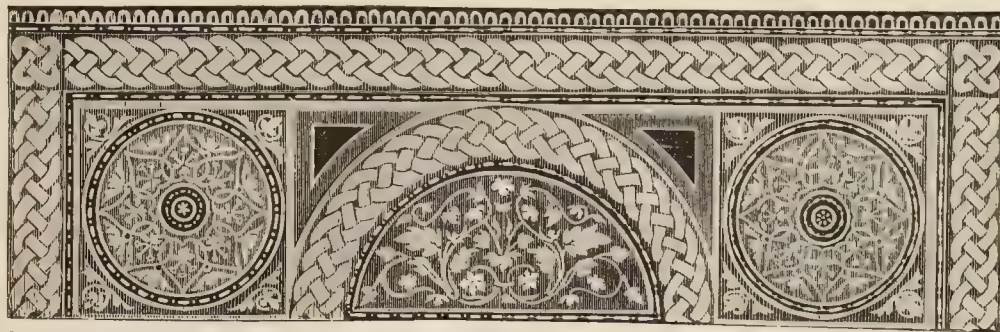
them is of the best order, and in material, substance, and enduring qualities, they are surpassed by none. The designs are of the highest



excellence; as our examples show, they are of all classes and orders, for exterior and interior use and decoration—for halls, corridors,



conservatories, and, more especially, for churches. But the common kinds, for out-door positions, are also of much merit, often graceful, and



always appropriate, and harmonious in contrasts. Of the designs here shown, the first and fourth are by Mr. GEORGE EYRE, the second by Mr. JOHN GIBBS, of Oxford, and the third by Mr. E. WEIR PUGIN. They obtained at the Exhibition the strong

of ordinary pottery in use by the common people of various countries forms an interesting feature of the display; and it is to be regretted that something of this kind was not attempted in England many years ago, when more primitive examples were in the course of production. As it is, a very fair beginning has been made, which we trust may be further extended, either by her Majesty's Commissioners or by the South Kensington authorities.

We have not alluded to the examples from Japan or China, nor to the ruder specimens from Egypt and North Africa. The objects exhibited add nothing to our knowledge in this direction, although some of the Japanese and Chinese vases are of great excellence in form, material, and decoration.

Some very exceptional and remarkable porcelain decorations, for use in Chinese temples, exhibited by the Royal Commissioners,

and added to the collection at almost the latest period of the Exhibition, present peculiar and interesting features; they are very characteristic of Chinese skill in the manipulation of porcelain.

WOOLLEN AND WORSTED MANUFACTURES.

As an *international* representation of a great and important Industry, the contributions to the second great class of the present Exhibition are anything but satisfactory. Even *nationally* it is by no means a fair exposition of the current productions of the various localities in Great Britain in which woollen, worsted, and mixed fabrics form the staple manufacture.

For this reason, and the fact that the special purpose of this essay is to bring out the more distinct and salient points of recent

The famous Belgian goldsmith, M. ARMAND



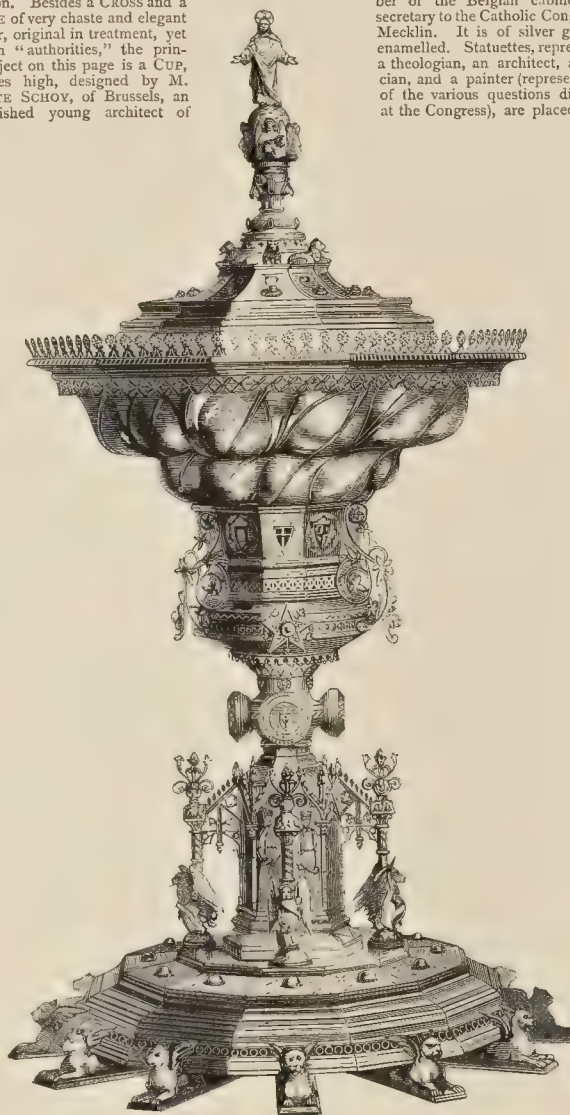
BOURDON DE BRUYNE, of Ghent, contributes to the Exhibition some articles of rare merit and



value. His productions are principally, but not

exclusively, for church uses: in these he excels, and by these he has obtained a European reputation. Besides a CROSS and a CHALICE of very chaste and elegant character, original in treatment, yet based on "authorities," the principal object on this page is a CUP, 22 inches high, designed by M. AUGUSTE SCHOV, of Brussels, an accomplished young architect of

Belgium. It was presented by "Catholics of various countries" to M. Dupetiaux, a member of the Belgian cabinet, and secretary to the Catholic Congress at Mecklin. It is of silver gilt, and enamelled. Statuettes, representing a theologian, an architect, a musician, and a painter (representatives of the various questions discussed at the Congress), are placed under



rich canopies round the base: the arms of several countries are emblazoned at the base of the bowl. A figure of the Saviour surmounts

the whole. In execution, as well as in design, this is undoubtedly one of the truly great works of the International Exhibition of 1871.

progress in Art as applied to Industry, we have devoted the greater portion of our available space to pottery, porcelain, and kindred products, as calculated to be more useful than the discussion of partial illustrations of a class of manufactures which, however important in itself, certainly takes a very secondary position on the present occasion.

The West of England sustains its old reputation against all comers in the matter of perfection of make, dye, and finish. In the latter quality the peculiarly clean character, especially of the lighter fabrics, holds pre-eminence. In the absence of two, at least, of the most famous houses, ten other leading manufacturers effectively represent the district by a collective exhibit; sinking their individuality in a display of goods of which all and each may

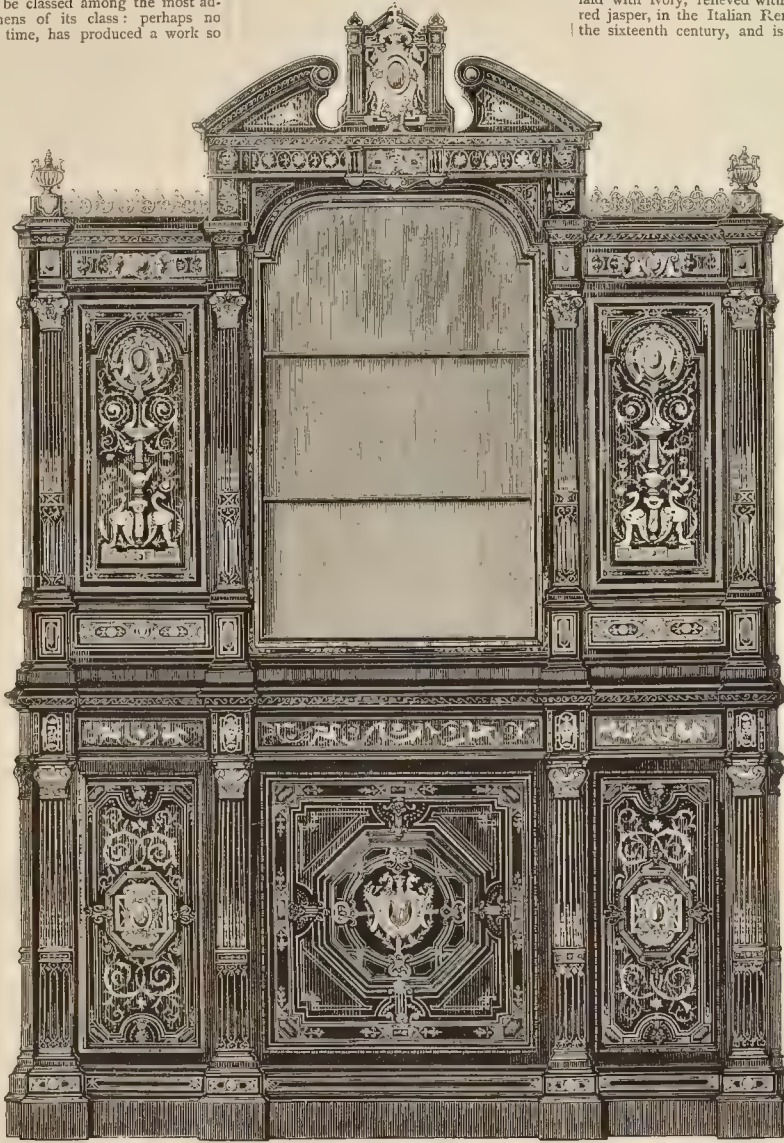
be proud. Messrs. J. and T. Clark, as also Messrs. J. and E. Hayward, both of Trowbridge, exhibit on their own account. The buckskins, twilled cloths, and fancy trowserings, of these firms, are the most elegant and perfect goods of their class in the Exhibition, but if a choice can be made, Messrs. Clark's products claim the first position.

Among the fancy elastics of the collective exhibition, the knitted and welved fabrics of Messrs. C. Hooper & Co., of Eastingdon, deserve special attention. They are, practically, a species of woven leather. The lastings, too, of this collective display are remarkably fine in texture and finish. In fine cassimeres, the brilliant dyes of Messrs. Strachan & Co., and Messrs. Hunt and Winterbotham, are distinguished for purity of colour and finish.

The CABINET, of which this page contains an engraving, will be classed among the most admirable specimens of its class: perhaps no country, in our time, has produced a work so

perfect; it will take rank, indeed, among the

best productions of any age. It is of ebony, inlaid with ivory, relieved with *lapis-lazuli* and red jasper, in the Italian Renaissance style of the sixteenth century, and is one of the issues



of the firm of JACKSON AND GRAHAM. It is designed by M. LORMIER, the principal artist of

their establishment; he has been ably seconded by the artisans employed in its construction.

We engraved the lower part of this work in our Catalogue of the Exhibition at Paris in 1867.

The Yorkshire districts of Leeds, Bradford, and Huddersfield are pretty fairly represented by the collective exhibits of the chambers of commerce of these localities; each manufacturer exhibiting such goods as best represent his speciality. The Leeds exhibit, for instance, comprises 270 lengths by various manufacturers; but no names are given, and the result is, that to buyers, especially foreign merchants, the display is a source of irritation and disappointment, rather than of business-information.

The Scotch woollens are exhibited mostly in the names of the producers, and such well-known houses as Messrs. Dickson and Laing, of Hawick, P. and R. Sanderson, and Brown, Bros., of Galashiels, retain their old positions; while Ireland is represented by the contributions of Messrs. Martin Mahoney and Bros., of

Blarney Mills, co. Cork, in a series of tweeds of tasteful mixtures and good finish. Messrs. W. Bliss and Son, of Chipping Norton, also exhibit examples of their all-wool tweeds, the reputation of which, among buyers, is not likely to suffer by the examples now shown.

Among the foreign contributions, the productions from Denmark are very interesting, as showing enterprise, progress, and skill in a great variety of admirably manufactured fabrics. Belgium, too, is represented by a fair selection of cloths from the Vervier district. Austria, Hungary, and Sweden also supply good examples; the first-named sustaining the reputation of its manufacturers by excellent productions.

In plain mixed dress goods, the Irish poplins of Messrs. Pim

Although we have allotted three pages to the works of Messrs.

vases, jardinières, articles for household uses, of rare elegance and beauty, and their statuettes especially, are of the highest merit—

to the eminent firm that has so long maintained supremacy among the porcelain



COPELAND AND SONS, we have



designed, modelled, and painted by accomplished artists. The examples we here give will suffice to justify the praise we accord

manufacturers of Europe. The principal object on this page is a copy in statuary



by no means exhausted the supply of subjects for engraving; their



porcelain of the BACCHUS AND INO of Foley, one of the achievements in sculpture of which England may be justly proud. Perhaps

no work of its class has been so successful. It is of great excellence in all respects.

and Messrs. Fry, both of Dublin, take the lead; and in perfection of dye and finish, the few specimens exhibited are quite enough to justify the reputation of both firms.

In printed woollens, the only English productions which call for notice are printed flannels, exhibited by Messrs. T. Williams & Co., Vale Mills, Rochdale; and Messrs. G. Lawson and Sons, Micklehurst. These are evidently the production of the old print-works at Crayford, Kent, and are worthy specimens of what the now bye-gone skill of the famous Swaisland could produce. Well designed, accurate in fit, perfect in harmony of colour and brilliancy of tint, these flannels will sustain the old reputation of English fabric-printers.

French printed woollens are represented by some half-dozen specimens from the famous house of Steinbach, Kœochlin & Co.,

of Mulhouse. The chintz patterns are the perfection of treatment in heavy fabrics for curtains; while the printed Cashmere designs are of the greatest excellence in colouring and harmony of combination. These may be considered as the last productions of Alsace as a province of France.

Austrian printing is more largely represented than either French or English, and M. J. Broschi, St. Veit, near Vienna, exhibits some excellent specimens of printed shawls; while the examples contributed by Messrs. V. Mayer and Son, of Vienna, in the form of piece-goods, confirm the impression that in Austria printing has greatly advanced of late years, as these latter goods recall to mind the best English prints of this class exhibited in 1851, when these fabrics were so much in vogue.

SHAWLS.—Having alluded to printed shawls, the woven

Engraved on this page is a MIRROR, one of the contributions of M. BARBEDIENNE, of Paris, whose collection of works in bronze attracted,

and merited, marked attention at the International Exhibition, fully sustaining the high position occupied by France in that department

of Art. It is a composition of much grace and beauty, and of great refinement in finish. The figures are borrowed from the famous gates of



the Baptistery at Florence—the gates, renowned for centuries, the work of Ghiberti—of which Michel Angelo is reported to have said they were worthy to be the gates of Paradise. M.

Barbedienne was a large contributor to the Exhibition; he has achieved the highest distinction in Paris; obtaining Medals of Honour in all the exhibitions at which he has competed. It

has been our privilege to make his productions better known in England, by the engravings and descriptions we have given of them from time to time. They are often works of high Art.

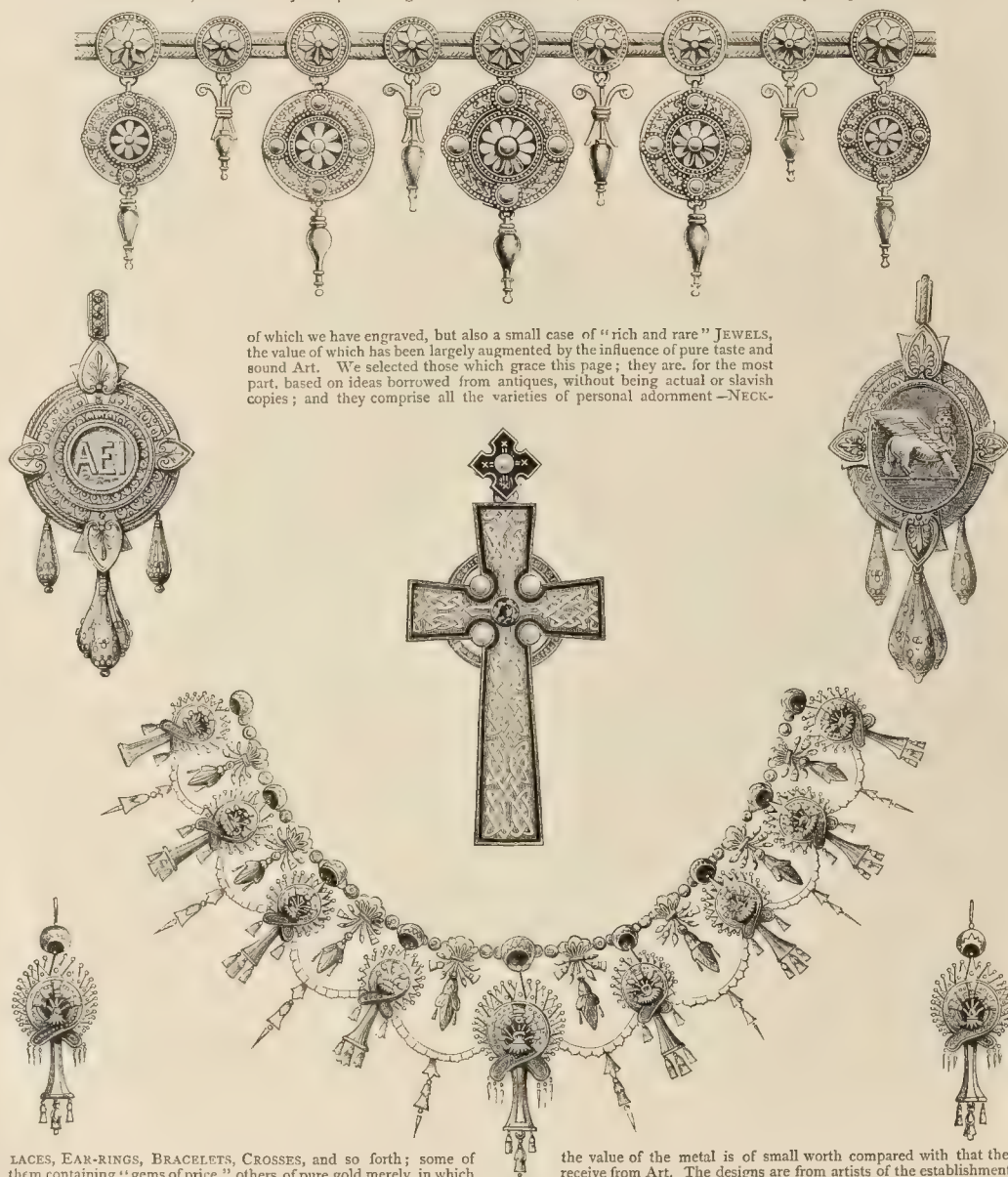
specimens of this class may now be considered. Change of fashion has had its effect upon this important industry, and the Exhibition reflects the change. The Paisley and Norwich houses are unrepresented in this speciality.

Messrs. Norton, Bros., of Clayton West, Huddersfield, contribute a fair representation of the shawls, &c., for which the house has been so long noted. These are in a variety of patterns, chiefly stripes, in the manner of Indian borderings. The colourings are generally very excellent as regards brilliancy and harmony in combination. In quality of make and finish it is impossible to conceive goods of a better quality. With the shawls, Messrs. Norton, Bros., exhibit excellent examples of seal-skin mantlings, and other kindred fabrics. Messrs. J. C. Taylor, Bros., of Newsome and Huddersfield, exhibit a small but very elegant

series of examples of fancy wool and silk shawls of charming texture and finish, the colourings being very artistic and effective.

Messrs. W. Bliss & Son, Chipping Norton and London, give a very practical illustration of this new branch of their old-established business. The designs and colouring of their fancy-striped shawls are very effective and harmonious, and the "make" quite worthy of the reputation of the house. They also contribute specimens of their well-known "make" in fine wool plain shawls. Messrs. Clabburn, Sons, and Crisp, Norwich, exhibit none of their usual productions in high-class shawls, but contribute a small, and effective, illustration of their carriage-shawls. As a matter of course, the taste and skill which distinguished their finer fabrics is brought to bear upon these coarser productions.

Messrs. HANCOCK & Co., the renowned jewel- | lers and goldsmiths, Bruton Street, Bond Street, | contribute not only examples of "PLATE," some



of which we have engraved, but also a small case of "rich and rare" JEWELS, the value of which has been largely augmented by the influence of pure taste and sound Art. We selected those which grace this page; they are, for the most part, based on ideas borrowed from antiques, without being actual or slavish copies; and they comprise all the varieties of personal adornment—NECK-

LACES, EAR-RINGS, BRACELETS, CROSSES, and so forth; some of them containing "gems of price," others of pure gold merely, in which

the value of the metal is of small worth compared with that they receive from Art. The designs are from artists of the establishment.

The foreign production in figured woven shawls is illustrated by a single specimen contributed by Hlawatsch and Isbury, of Vienna, the design being in imitation of Cashmere. The weaving rivals the true fabric in fineness and perfection of surface.

From Belgium there are a series of specimens of small plaid summer-shawls, exhibited by Messrs. H. Rolin and Son. They are generally good.

FURNITURE FABRICS.—The contributions under this head do not by any means represent this important branch of textile industry. Messrs. Claburn, Sons, and Crisp, Norwich, contribute a few specimens of their figured tapestry for curtains, all of admirable design and harmonious colouring. In these goods we see the influence of the teachings of the past twenty years in

relation to fitness of design for fabrics of this class. Original in treatment, but upon a sound principle, there is no affectation of antique types and models, as if the mediæval weavers had exhausted all invention in this direction, and all that the producers of the present day can do is to slavishly follow them.

Messrs. Norris & Co., London, also exhibit some superior fabrics of fine design, and some very ably-designed borders for curtains. The Irish firms, Messrs. Pim, Bros., and W. Fry & Co., both of Dublin, surpass all their former efforts in the production of brocaded poplins for furniture purposes. The designs are, as a whole, very elegant, and especially well adapted to the material and mode of production. Messrs. J. and J. S. Templeton, of Glasgow, exhibit specimens of their patent brocade curtains, with

We engrave on this page another of the CARPETS manufactured and exhibited by JOHN BRINTON & Co., of Kidderminster, whose extensive and long-established Works produce the most perfect and beautiful floor-coverings that supply half the world, finding their way



into every country where they are necessary, or comfortable luxuries. This carpet is of the

"patent Axminster," a class to which their attention is mainly directed. We convey an idea of

its ornamentation, but none of its harmony in colours, and the delicacy of the material.

borders made up complete, in use in the Fine Art Gallery. This fabric is admirably adapted to its purpose, and capable of bold as well as very refined effects in the brocaded design. The filling alone, without borders, can be made two yards wide.

Mr. J. W. C. Ward exhibits examples of heavy-curtain fabrics in brocaded patterns, of excellent treatment in design.

The best foreign contributions are from Vienna, and Messrs. P. Haas and Son fully sustain their great reputation by their furniture fabrics. Some of these are superb in design and colour.

CARPETS.—This important section of decorative woollen fabrics is not so largely represented as might have been reasonably expected. Our space will only permit of a brief notice of the English productions, premising that a very great and healthy change has taken place in the character of the designs em-

ployed. Twenty years ago, nothing could possibly be more inappropriate than the whole mass of designs executed in carpets; but now the fact that the carpet is a decorated covering for a floor, and that the floor is a horizontal plane to be walked upon, and that the design ought not to contradict these facts, seems to be pretty generally understood and acted upon, thanks to the incessant iteration of a few simple rules and conditions, and the consistent action of a few able artists, such as Mr. Owen Jones, Sir M. D. Wyatt and Dr. Dresser, whose attention to this department of industrial design has had a marked influence on its present position.

The specimen carpet-patterns exhibited by Messrs. Jackson and Graham, illustrate this change very distinctly. They are exceptionally artistic in treatment and novel in effect.

Z

Messrs. JOHN ADAMS & Co., of the Victoria Works, Hanley, Staffordshire Potteries, are ex-

them within the reach of ordinary purchasers: they may be, and are, the acquisitions of "the

We have selected from their large stock, GARDEN-SEATS and FLOWER-POTS, and also a JAR-



tensive and highly meritorious manufacturers of



earthenware, whose productions in the style



known as "majolica" have a wide circulation: for the prices at which they are supplied bring



million." But though cheap, they are good: good in design and excellent in manufacture.



DINIÈRE of much grace and beauty. These are products of need in all gardens and conserva-



ories, that may be, as we have intimated, acquired on easy terms. The ornamentation is generally borrowed from natural forms; but they

add to, rather than take from, the value of the fern or plant the flower-pot may contain, serving as a base to the "greenery" that nature supplies.

A large and important carpet, exhibited by Messrs. Turberville, Smith & Co., London, is a remarkable specimen of patent Axminster. The design (by Sir Digby Wyatt) is a panelled one, the quantities being well distributed.

Messrs. Templeton & Co. contribute some excellent examples of their patent Axminster. One specimen is especially rich in tone and the perfect harmony of the colouring.

Messrs. J. Crossley and Sons, Halifax, exhibit the most complete series of carpets, with borders, all of Wilton pile. They are all well designed, mostly, as we are informed, by Dr. Dresser. The general tone of most of them is subdued, and while brilliancy is not sacrificed, they harmonise well in the mass.

The Kidderminster manufacturers do not exhibit very largely. Messrs. Willis & Co., John Brinton & Co., Mr. Charles Harrison,

and Messrs. Woodward and Grosvenor, are all represented, some by a single example only. We have no space to particularise, but all give evidence of a very decided advance in the quality of design and more perfect adaptation to use.

In concluding this essay upon the classes of Industrial Art in which design and artistic skill play so important a part, we feel but too sensibly that there are many other points of this interesting international gathering to which, had space permitted, we might have profitably called attention, and utilised as lessons in the principles of design. The pottery and the woollen products were, however, our special theme. The machinery and certain processes connected with both classes might have been usefully considered, since both illustrated a decided advance in the scien-

The Cup engraved on this page was presented by the Empress Eugénie to M. DE LESSERS, whose famous work in Egypt has given him renown throughout the world, and obtained for him the gratitude of millions who

will profit by his labours. It is the production of MM. FANNIERE, FRÈRES, of Paris, and was one of the leading attractions of the Art-Court at the International Exhibition. As will be seen, it represents a Nile boat, the



figures and the reliefs on the side being illustrative accessories to the story of one of the many marvellous achievements that Science has accomplished in our age. The boat is enamelled, the figures being of pure gold. The gift is worthy of the giver and the receiver.

tific and mechanical methods in vogue twenty or twenty-five years ago. The improvements in the machinery now applied to the preparation and manufacture of wool have been numerous and important, and to our minds are to be attributed to the complete suspension of the manufacture of machinery, as applied to cotton, during the cotton famine occasioned by the civil war in the United States. The attention of skilled mechanics was of necessity directed to those industries, woollen and flax, which sought to make up for the dearth of cotton, and the complete suspension of nearly all operations therein. The result is visible in the novel and ingenious machines which have given such an interest to the mechanical section of the Exhibition.

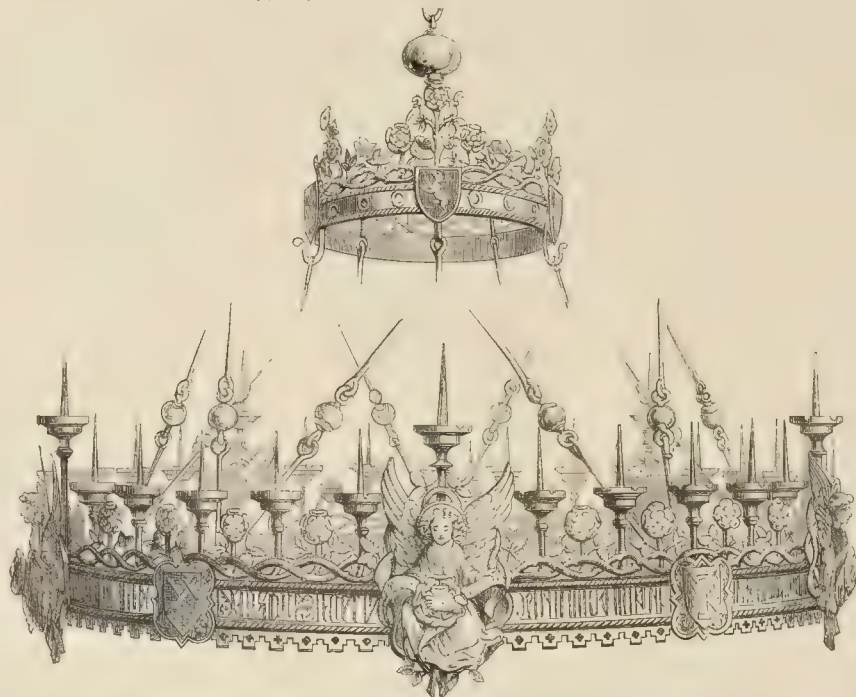
The lessons imparted to all who desired to learn have been, for the most part, of a solid character, calculated to produce

good results in the future; and the means now placed at the command of her Majesty's Commissioners for the Exhibition of 1851, to carry on the work inaugurated with such *éclat* and success twenty years ago, are such as to render their task a comparatively easy one in the future, if sound principles, experience, and technical knowledge guide the work in hand. Experiments for the sake of novelty, and catering to the crude and impractical notions of *dilettanti* committees, or the ultra-commercial greed of mere buyers and sellers, whether of home or foreign growth, will have to be carefully avoided; otherwise a noble ship may become an ignominious wreck from lack of skill, or a reckless impatience in handling and steering her.

We have engraved, on another page, some of the works of M. ARMAND BOURDON DE

BRUYNE, an eminent Flemish artist-manufacturer (chiefly of objects for church uses). This page

contains a "CORONA LUCIS," presented by the Belgian Catholics to "the Church of the Holy



Name of Jesus," at Jerusalem, in memory of Godfrey of Bouillon. The angels bear roses, representing the emblems of the Passion. The

inscriptions have reference to the same sacred subject, as also the objects on the enamelled shields. The balls of the suspending chains are

of crystal. The shields of the upper circle are emblazoned with the Belgian lion, in enamel. The work is designed by M. VAN DEN POLLE, of Ghent.





THE Corporation of the City of London presented to the BARONESS BURDETT COURTTS a "resolution" embodying grateful thanks for the munificent boon of the Columbia Market. AND ROSKELL. The body of the box is divided into eight panels, seven being occupied by engraved *tableaux* of acts of Mercy. The eighth



It was enclosed in a CASKET of gold, of which we give an engraving. The task of designing and executing this very charming work of Art was confided to the renowned firm of HUNT



and centre panel in front bears the arms and supporters of her ladyship. Supporting the box



are four angelic figures, emblematic of Prudence, Justice, Temperance, and Fortitude. The City arms and supporters form the apex of the lid.

THE INTERNATIONAL EXHIBITION, 1872.

BY GEORGE WALLIS,
KEEPER OF THE ART-COLLECTIONS, SOUTH KENSINGTON MUSEUM.

IT is a legitimate subject for congratulation that, taken as a whole, the first of the series of Annual International Exhibitions, inaugurated by her Majesty's Commissioners for the Great Exhibition of 1851, last year, was a success.

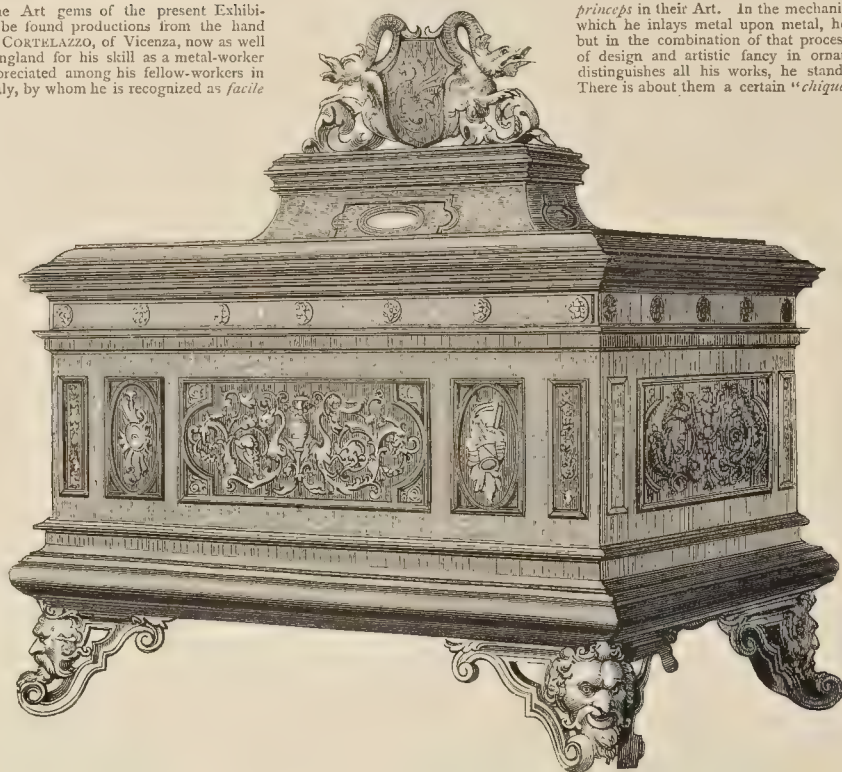
Without attracting that absorbing attention, even nationally, and still less internationally, which characterised the Exhibitions of 1851 and 1862, sufficient interest was manifested in the dis-

play, to attract a much larger number of persons than could have been reasonably expected, and the returns showed that 1,142,151 visits were paid to it, viz., 1,040,193 by daily payment, and 101,958 by season tickets. The largest number of admissions on any one day was 21,946. This was on Whit-Monday. The smallest number was on Friday, 18th August, when only 5,400 were admitted. At the date at which this essay has to be commenced no official report has been made by her Majesty's Commissioners of the financial results of the Exhibition of 1871, but it has been generally assumed that a surplus of about £30,000 was realised. This is certainly an auspicious commencement, and it more than justifies the outlay of funds, of which the Commissioners are the trustees, in the interests of Industrial displays of this kind for the promotion of

B

Among the Art gems of the present Exhibition are to be found productions from the hand of ANTONIO CORTELAZZO, of Vicenza, now as well known in England for his skill as a metal-worker as he is appreciated among his fellow-workers in his native Italy, by whom he is recognized as *facile*

principes in their Art. In the mechanical skill with which he inlays metal upon metal, he has rivals; but in the combination of that process with purity of design and artistic fancy in ornament, which distinguishes all his works, he stands unrivalled. There is about them a certain "*chique*" which un-



mistakably marks the productions of Cortelazzo's chisel. The BRACELET, of which we give an engraving, is verily a marvel of work worthy the

best of the *cinqe-cento* masters. It consists of three plaques of steel, on which the "Triumph of Galatea," charmingly designed, is represented

in *repoussée* work of the most minute and delicate description. It is the property of Lady Drake, by whom it is exhibited. The "COFFRE"



is in *intarsia* of gold and silver (partly flat, and in other parts in relief) on steel. It is one of the

numerous specimens of Cortelazzo's works which are to be found in the collection of Sir William

Drake, one of the principal English patrons of the artist—whose genius is now fully appreciated.

Science and Art in connection with the manufactures of the United Kingdom.

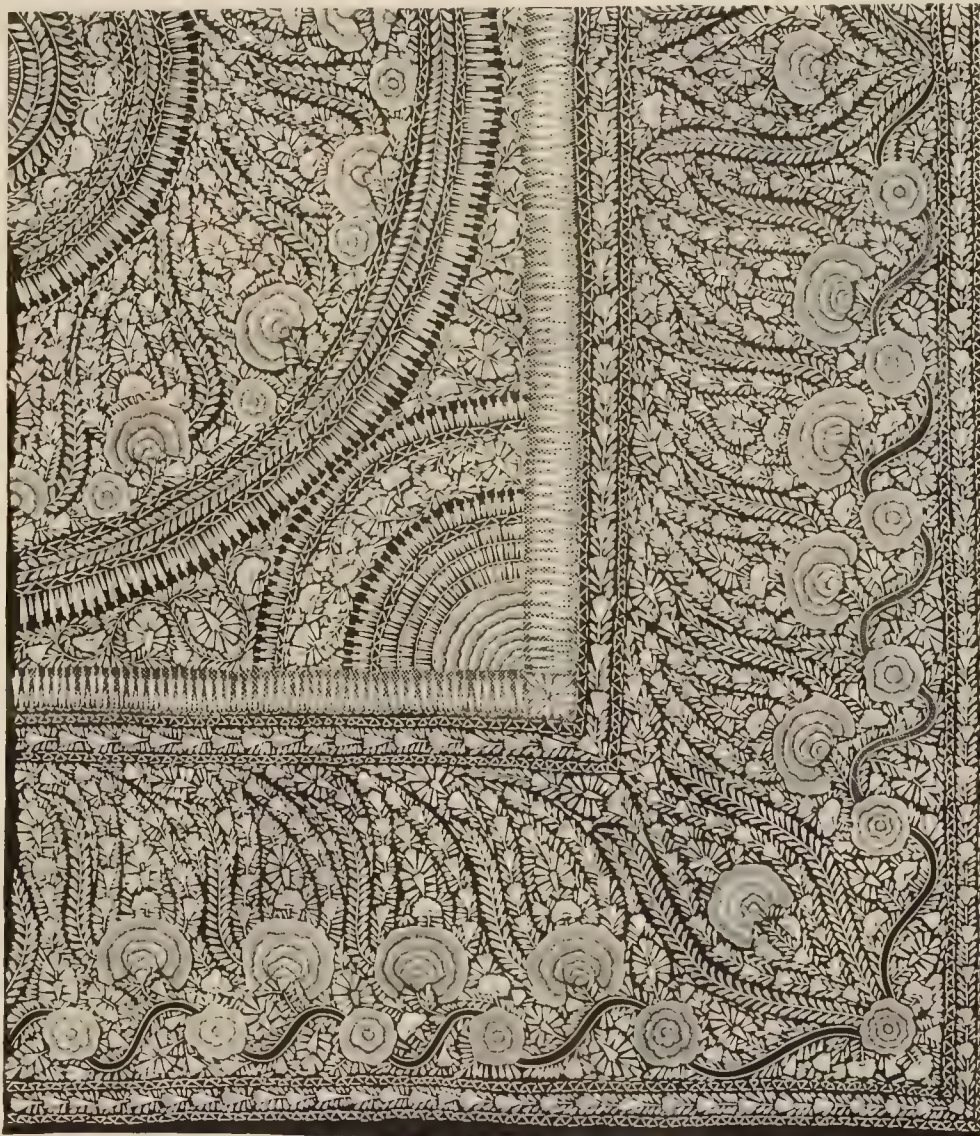
It is only just to the promoters and managers of these annual gatherings to state that the problem to be solved in their successful administration was a difficult one, and that varied and often conflicting interests, and, certainly, even still more varied and conflicting ideas, had to be reconciled.

The fact that a rigid system of selection was to be enforced, and that all objects proposed to be exhibited were to be submitted to a special Committee, and that such objects were to be sent in at an early date, while in itself right in the abstract, was practically very difficult of attainment, inasmuch as there was danger, and very great danger too, that objects would be seriously deteriorated in appearance by exposure, long before the period of

the opening of the Exhibition. As a matter of course there were endless exceptions to this regulation, and the Committees of selection repudiated the responsibility thrown upon them publicly, because privately the decisions they had come to had to be over-ruled; often as a matter of common-sense, and the necessity for recognising second or third-class productions, when those of the first class were not to be obtained; because the producers preferred their own personal convenience, and sustaining their own reputation in their own way, to yielding to the dictum of officials who, they profanely considered, knew very little about the technicalities they were dealing with, and appeared to care still less.

Another great change as compared with former Exhibitions, was the provision of all glass-cases by the Commissioners, and the

Foremost of the boons supplied to the International Exhibition are the works of various kinds contributed through the India Office. They are powerful aids to all kinds of manufactures, suggesting admirable models, and giving rare lessons in perfection of workmanship. There



have been no productions from any part of the world so fertile of instruction to the artisan and manufacturer in every branch of Art industry. This engraving is copied from a Delhi SHAWI, of black net, embroidered with floss silk, the production of MANUEK CHUN D, of Delhi.

classification and arrangement of the objects by the officers of the Exhibition, rather than by the exhibitors themselves or their agents. As a matter of course the cost of exhibition was very much lessened to the manufacturer, and greater uniformity of display was secured; but then each exhibitor had to submit to a minute division of his productions according to the exigencies of the classification, and a dozen different objects by the same producer might be in as many different places. This interfered greatly with the collective representation of some of the best houses in the kingdom, and except that the official classification broke down at certain points, and the personality of the manufacturers had to be considered rather than the individuality of his productions, the result would

have been a vexatious display of disintegrated atoms, rather than of concrete excellence, even when excellence existed in so marked a degree, that division or separation could not destroy it. Yet the standard might be considerably lowered, through products designed and executed in the same spirit not being grouped together.

In addition to the novel principles of selection and arrangement, a new and, to our mind, most admirable rule was instituted as to the sale of objects.

It must have been clear to the most casual observer of the progress and development of these Exhibitions that, from the first International Exhibition in 1851 to that in Paris in 1867, there had

The singularly beautiful
CHANDELIER that graces

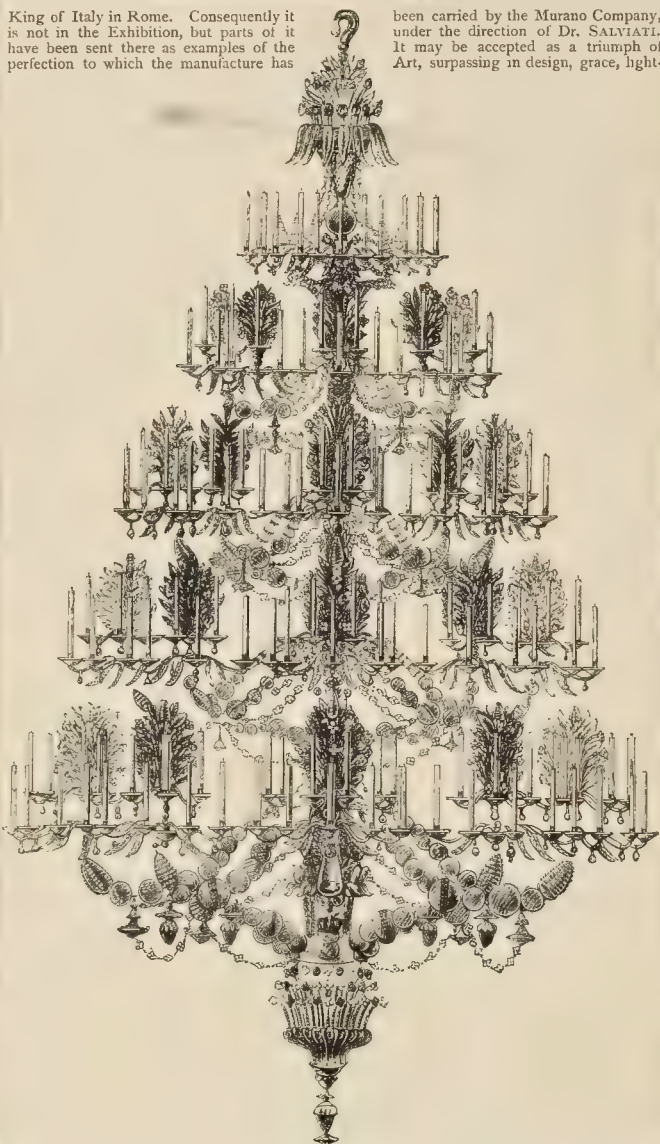


this page is one of the



decorations of the Quirinal—the palace of the

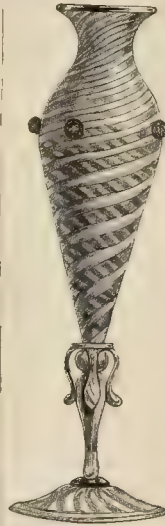
King of Italy in Rome. Consequently it is not in the Exhibition, but parts of it have been sent there as examples of the perfection to which the manufacture has



ness, and workmanship, the best ancient specimens of "Venetian glass." The other objects on this page are the ordinary products of the manufactory; they are better suited to our purpose than works of greater refinement and worth. The modern glass of Venice is now well known and largely appreciated in England, the establishment in St. James's Street having

been carried by the Murano Company, under the direction of Dr. SALVIATI. It may be accepted as a triumph of Art, surpassing in design, grace, light-

been extensively patronised in this country, and



there a thousand varie-



ties of manufactured articles may be examined.

been a gradual but inevitable tendency to convert them into bazaars or fancy fairs. The shop-keeping element in the way of agencies had been introduced, even in 1862, to such an extent that the integrity of the display as an Exhibition was seriously compromised. At Paris in 1867, the defiance of the regulations as to sales, and the removal of objects, and a new supply of these objects from day to day, was notorious. "Touting" was as common as in any bazaar, and it became a positive infliction upon a visitor who desired to examine an object carefully for the purpose of obtaining information, unless he intended to buy it.

The regulations for sales in 1871 promised to put an effectual stop to all this, by rigidly excluding all attendants in connection with the exhibits; an official agent being appointed who was held

responsible to her Majesty's Commissioners. The excellent rule was laid down that all purchases should be made through such agent or his officers, as well as that all orders for similar objects to those exhibited should be given through him; while no object whatever was to be delivered until after the final close of the Exhibition.

In theory this was an effective and dignified position to take; and carried out as it was throughout the whole of the British Section, and, indeed, as applied to the majority of Foreign productions, the result was satisfactory after the agency machinery got fairly to work. Unhappily there was a good deal of delay in settling the details necessary to make the agents' services thoroughly efficient, and while the Exhibition was a novelty, and

This page contains engravings of eight of the JEWELS contributed by Messrs. HOWELL AND JAMES. They are examples of



refined taste, without affectation or pretence. Some of them contain gems of rare value; and all are composed and arranged with judgment



and skill. Moreover, they are admirable as specimens of workmanship; sharp and brilliant in execution, and designed by accom-



plished artists. We convey but a faint idea of their grace and elegance. In such cases, the want of colour is severely felt. We have selected from the "exhibits" of the eminent

firm two Bracelets and two Pendants, the others being Betrothal and Bridal Locketts. Great praise is due to Messrs. Howell and James for



the successful efforts they have made (by securing the assistance of artists of acknowledged eminence and repute) to introduce into the production of their jewellery a higher style of Art-



design than has often been attempted in this country. It will be a sufficient proof of this to mention that the principal designers of this

collection are Sir M. DIGBY WYATT and Messrs. EASTLAKE, LEIGHTON, and DAY. It is fortunate that Messrs. Howell and James have



responded to the demand made on their large resources; for the contributions of British Jewellers to the Exhibition are lamentably few: as



unhappily our report will show. They have aimed at originality, and have attained it: giving prominence to the productions of British



Art-manufacturers, and enabling them to compete with the best producers of the Continent: few of whom, however, as will be seen, compete.

the objects were new to the public, little or nothing could be done with the certainty that an object purchased could be really secured to the buyer.

Probably much of the delay may be set down to the exhibitors themselves not quite understanding what they were to do, and in some instances seeking to place the power to sell in the hands of their usual London agents, which it was perfectly clear could never be permitted, if shop-keeping was to be excluded from the Exhibition.

Unhappily this arrangement was ignored altogether in the case of the exhibits in the French *Annexe*, and a most unfortunate, and indeed unseemly misunderstanding between the authorities and the British exhibitors was the result.

We are not disposed to waste valuable space, or the time of our

readers, by going into the details of this unhappy affair. It was quite clear from the beginning that the arrangements made with the French authorities, and the concessions made to the French exhibitors, would have to be abrogated for the future. The most difficult part of the business arose out of the fact that a considerable sum of money had been expended by the French Commission in the erection of a special annexe, in which they were, as it appeared, to be at liberty to make such rules and regulations in relation to the exhibition and sale of the productions of France as appeared to them to be best calculated to promote the commercial interest of that country, and the individual benefit of those persons which the Commission considered could best represent the various phases of Gallic industry, from year to year.

Unfortunately, even their own regulations were read in a very

C

We engrave on this page a group of VASES GOODE, for whom they were expressly made

The paintings (*pâte sur pâte*) are by M. Solon,



contributed to the Exhibition by Messrs. at the renowned manufactory of Stoke-upon-

the artist who was for several years the "Chief"



Trent. They are graceful of form, but their merit principally consists in the ornamentation.

at Sèvres, but who is now a resident in England.

wide sense—so wide as to completely override the general regulations of the Commissioners of the Exhibition, as a whole.

It was understood that all objects exhibited in this or any other annexe should be simply illustrative of the special industries of the year; and that, while other objects might be admitted under the head of Fine Art, yet the artistic element should so far predominate that there could be no question as to their right to admission as works of Art. When, however, it was seen that, in addition to Art-bronzes, which were in no way included in the programme of 1871 except as works of Art *per se*, jewellery and other "*objets d'Art de Paris*," as they are called, were displayed and sold from day to day in the manner of a bazaar, there was an end to all confidence on the part of the British exhibitor that any regulations whatever could or would be carried out in those

annexes, whatever might be done in the galleries of the Exhibition proper.

Nor was the matter at all improved either in principle or in dignity, when, in consequence of the strong remonstrances of exhibitors *in posse* or *in esse*, it was proposed to extend the system of sales and daily delivery to all exhibitors who chose to avail themselves of the privilege. For it at once became clear that the authorities of the Exhibition had not the remotest idea of the commercial compacts which exist between the manufacturers, merchants, and retailers of Great Britain; and that by proposing such a course, they were simply attempting to revolutionise the whole commercial system of the country—a task quite as difficult, and possibly fraught with as evil consequences as a revolutionary change in the political system, since the former would have dis-

We give on this page four examples of the metal-work of India, contributed by the India

Museum. The larger two are CUPS—specimens of the brass-tinned work of Moradabad. They

ducer of articles in metal is free to study these



are of exceeding interest, and of singular novelty in manufacture. The tinned surface is chiselled through to the brass, the effect produced being richer and harder than brass and tin of the



ordinary character. The other two are "Sohare" WATER-BOTTLES, of the well-known Bedere work—a ware manufactured chiefly and in

greatest perfection at Beder, in the Deccan. It resembles niello, and some of it is true niello. It is unnecessary to add that any British pro-



and other productions of the class; they cannot



fail to prove valuable models to any Art-producer.

organised the very means by which thousands of intelligent and enterprising persons obtain their livelihood and maintain their standing in society, not as producers themselves, but as distributors of what the manufacturing populations of the country were engaged in producing.

It is only just and right to state plainly, that we cannot believe for a moment, the effects of the policy sought to be initiated, in order to sustain, in a perfectly honourable manner, the engagements with the French Commission in relation to these annexes, was at all seen or understood by those who proposed so sweeping a measure, as that all exhibitors should be permitted to sell and make daily delivery of goods sold under certain regulations. We do not expect that they understand it now, as their pursuits and

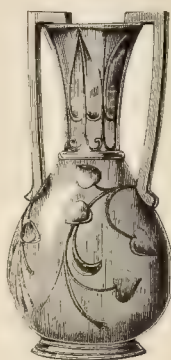
associations are so widely different from those of the manufacturing and commercial classes; but the latter understood it, and having declared, with no uncertain voice, that they would have nothing to do with the Exhibition on such terms, there was an end to the controversy, and the Royal Commissioners in due course announced their decision to abide by the original programme, inasmuch as the French and other foreign authorities had given up their right to effect sales contrary to that programme, either in the galleries of the Exhibition or annexes.

But in addition to the question of sales there arose another difficulty. The exhibitors objected to the constitution of the Committees of selection, composed, as they were, of ladies, noblemen, and gentlemen, who, however high in social position or honourable

This page contains engravings of a large number of the works in stoneware of Messrs. DOULTON & Co., of Lambeth;

of utility, others of ornament, and others for the cabinet; and in many cases they merit the high favour of those who collect pure works of Art. The body is of stoneware, but

and different from another. We have described the process, and all matters that appertain to it, in the ART-JOURNAL. It may be almost



they comprise a great variety of objects—some

each article has passed through the hands of an artist, and been decorated with judgment and taste; there is, consequently, no moulding of the design, each being distinct

noticed as a new art; for though we are in a measure familiar



with productions of the kind—productions of the later part of the last century—Messrs. Doulton

have very largely improved upon predecessors. They have met with much patronage and en-

couragement, and are making great progress. We are glad to know the principal artist is a lady.

in motive, could scarcely be expected to know much of the commercial bearings and industrial necessities connected with the objects submitted to their judgment; and inasmuch as the merits of a large number of products did not always depend upon their simply fulfilling the conditions of a highly-educated taste in the abstract, the exhibitors naturally demanded that persons practically acquainted with the technicalities of the industries to be adjudicated upon should be placed upon these Committees of selection. This was acceded to by the Royal Commissioners, and thus another subject of irritation was got rid of.

It would be mere affectation to ignore the fact that this controversy has had a serious effect upon the prospects of the Exhibition for the current year, since, pending the discussion of the question, manufacturers took no steps towards making suitable preparations

for exhibiting, and the lateness of the date at which the final decision was announced, apart altogether from what many earnest supporters of the Exhibition considered the ungracious terms of the announcement, certainly prevented the execution or the completion of many important contributions.

The present Exhibition, then, is of a limited extent compared with that of 1871. The Royal Albert Hall is not included in the space set apart for arrangement, but we think this an advantage; for whatever the Exhibition of 1871 may have gained in extent by the use of the galleries, theatres, and salons of that enormous building, certainly the loss in everything like unity of purpose, convenience of access, or beauty of effect in arrangement, was very evident in the straggling and disjointed groups which were necessitated by the very formation of the building itself.

We engrave on this page some of the designs for TILES, contributed by Mr. ROBERT MINTON TAYLOR, of Fenton, Stoke-upon-Trent, whose



exhibits in 1871 attracted and merited marked attention as examples of the best style of the art. Those of which we give engravings are

designed by Mr. E. WELBY PUGIN, and Mr.

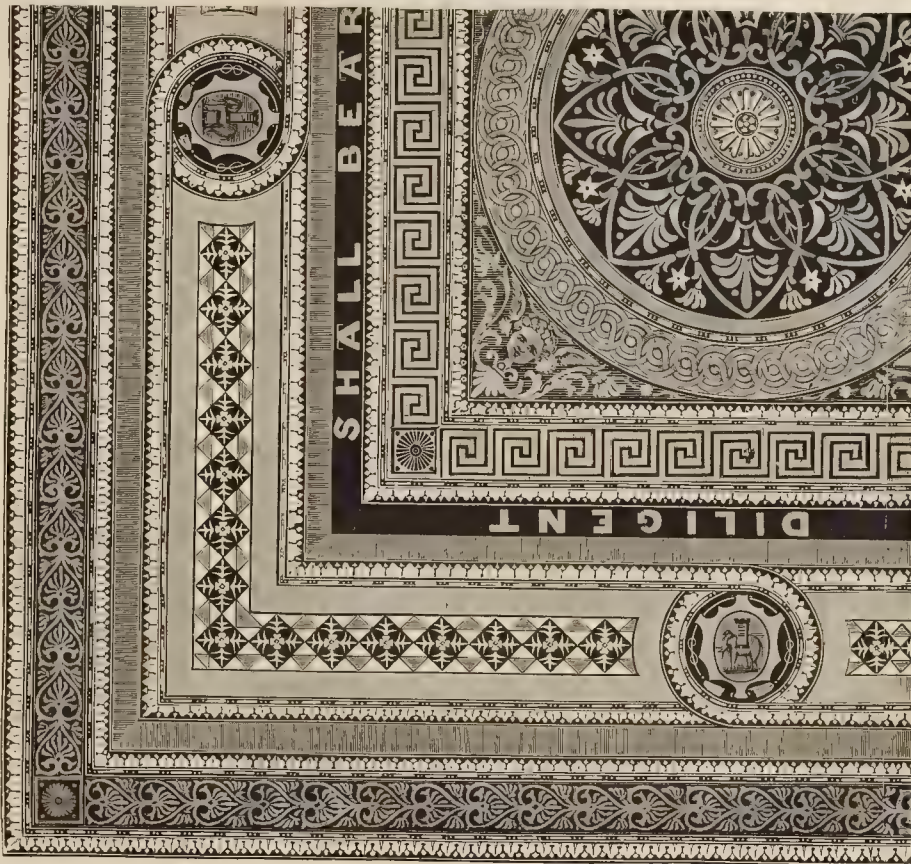


GEORGE EYRE, artists and architects of high re-

pute who have given much thought to such subjects. They are not only designed for ecclesiastical purposes, but for private houses, conserva-



tories, and public structures of all kinds. The specimens that have been exhibited show the perfection to which the art has been carried;



they are brilliant in colour, and conspicuous for harmony of composition; sharp, even, and admirably adjusted in "fitting," and in great variety.

A comparatively small compensation, however, for the haphazard spaces in the great hall is gained by the removal of the Meyrick Collection of Armour from the galleries on the ground-floor of the permanent buildings which bound the southern side of the Royal Horticultural Gardens; and certainly whatever may be lost in the matter of extent is more than compensated for by convenience of access, and the facility with which the important industrial products coming under the head of Class 12 of this year's display—paper, stationery, and printing—can be examined.

The generic divisions of the Exhibition are the same as last year.

Division I.—Fine Arts, applied or not applied to works of utility. This includes paintings of all kinds, sculpture, modelling and carving, engraving, and kindred arts. Then come architectural designs and models, and following upon these, high-class works in tapestry and textile fabrics, such as carpets, embroideries, shawls, lace, &c., designs for all kinds of decorative manufacture and reproductions of various ancient works of Art, in various materials, and by various methods.

All this opens a very wide field for the display of high-class

D

G. ALFRED ROGERS, the son and successor of the most renowned and boxwood; the TRYPTICH, of walnut-wood. These are designed



English wood-carver of this century—Mr. W. G. Rogers—exhibits



several examples of great ability, excellent in design, and of rare skill



in execution. We engrave some of them: the CASKET is of ebony



by G. A. Rogers; so is one of the BRACKETS; the Gothic bracket being from a design by W. H. Rogers; and the BOOK-COVER by Miss Rogers, whose travels in Syria and the Holy Land have obtained



merited fame. On one side of this cover is carved a branch of Spina Christi; on the reverse, a Syrian fig-leaf; at the corners are acorns, carved from specimens grown on Abraham's oak, and very admir-



ably carved in the wood of that



tree, and let into the boxwood panel.



works in every department of Industrial Art, apart altogether from the special industries selected as the illustrations of the year in the ordinary course of manufactures.

These are comprised in Division II.; cotton and cotton fabrics being the representative textile industry of 1872. Now, with the exception of the great and important display made by the Manchester manufacturers through their Chamber of Commerce at the International Exhibition at Paris in 1855, the cotton trade of Great Britain has never been illustrated in any of these gatherings. In 1851, whilst there were some exceedingly interesting illustrations of certain phases of this great and important national

industry, from extremely fine examples of spinning to elaborate and beautifully woven twilled fabrics of an exquisite texture and finish, yet, as a whole, the true position of the cotton trade, in its almost innumerable ramifications and phases, was practically unrepresented in its widespread industrial influence on the commerce not only of this country, but of the world at large.

In 1855, however, the Manchester manufacturers took the matter up seriously, and with the determination of making the most of what they felt would be an important opportunity for showing not only the French people, but all continental traders and others who might visit the Exhibition, the real position of the cotton industries

In the Illustrated Catalogue, 1871, we gave four examples of works in terra-cotta, executed for the Wedgwood Institute at Burslem by Row-



LAND J. MORRIS; we now give three of the *bas-reliefs*, representing PAINTING, TURNING, and FIRING: others of the series illustrate



the various processes of the potter. They are productions of genius, admirable in design, drawing, and modelling. The artist has been



a pupil in the School of Art, and his works have been executed at South Kensington, where he is one of the "approved good masters" in sculpture.

of Lancashire and its neighbourhood; and, if possible, proving how the continental system of fiscal restrictions on commerce deprived the peoples of the various countries of fabrics which in themselves were necessary to their health and comfort, from the lowest and coarsest sheetings, shirtings, and towellings, to the finest muslins and quiltings. Carried out without regard to cost, every specimen labelled with prices, and the whole so classified and arranged as to at once convert the portion of the Palais de l'Industrie, in which the examples were exhibited, into a huge Manchester warehouse of the highest type, the display was complete. Of course, people spoke of it as nothing else but a warehouse, and the unreflecting regarded it as a big shop in which

pattern goods from Manchester could be studied to the great advantage, no doubt, of commercial men; but beyond that, it was looked upon as a wilderness of calico which no one with æsthetic tastes would think of visiting. This display, however, did its work effectively. It gave our continental neighbours a lesson on the value of common-sense tariffs, at least, and gave also an immense impetus to the French Treaty of Commerce, which has done a good work, whether it be finally renounced or not.

The Manchester Chamber of Commerce, at the invitation of a special deputation from the Royal Commissioners of the Exhibition, again undertake the organization of a suitable display of Manchester cotton fabrics; but the chief illustrations of this

We allot another page to the rare and valuable works contributed by the India Museum. The first is a SCREEN of carved ebony from Madras; the

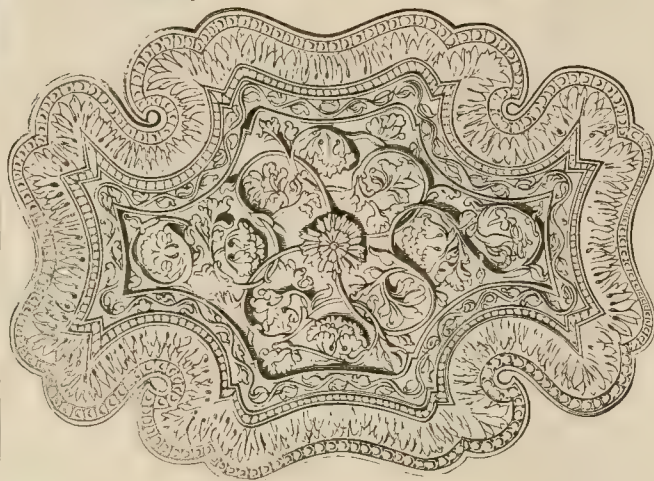
several styles of Bombay carved sandal-wood—viz., of Canara, of Bombay, of Surat, and



second, also from Madras, a CADDY of ebony, carved; the third, a STEATITE, or soapstone tray, from Agra; the fourth, the top of a BOX, of sandal-wood, bound with Bombay inlaid work. There are



Ahmedabad: this is a sample of the Bombay and Surat style. These are the productions of



modern manufactures. Although in a measure based on the modern antique, it is impossible to



exaggerate the value of the collection, brought together at the India Museum for the benefit of the British designer, manufacturer, and artisan.

industry is in the machinery division. In due course we shall endeavour to illustrate the present state of the cotton productions of the north as compared with previous international gatherings.

The next important class in the division of manufactures is that of jewellery; that is, of articles worn as personal ornaments—trinkets, rings, &c.,—made of the precious metals, set with precious stones; as also imitations of these objects, by the various methods of production.

It must be distinctly understood that this class does not include in any sense goldsmith's or silversmith's work, or watches. These will form distinct phases, or classes, of future exhibitions; but, as in the last year's Exhibition, specimens of the goldsmith's or silversmith's art, claiming to be works of Fine Art, are exhibited in Division I.

The Royal Commissioners, in conjunction with the authorities of the South Kensington Museum, have opened extensive communications with all parts of the world for the purpose of obtaining as complete a display as possible of the jewellery, trinkets, and personal ornaments of all nations, civilised or savage. A very important and highly suggestive collection from India is the result of the efforts of the authorities of the India Museum.

The condition of France, and especially of Paris, militates largely against anything like a representation of what, in ordinary times, we know is produced in that country, not so much for home use as for the wealthy of other countries, who flock to the great centre of fashion. The exquisite products of many of the leading Parisian houses will on this occasion be "conspicuous by their absence." At least, that is our fear at the period at which we write; but the

The "BACILE," or deep dish, here engraved, is the work of ANTONIO CORTELAZZO, of Vicenza, the eminent artist in metal-work, to whose beautiful productions we have in previous

numbers of our Journal referred. The dish was executed for Sir Ivor Guest, Bart., whose family arms are introduced in the centre medallion. The style is pure *cinqe cento*, and the work is

of exquisite delicacy, but less bold in design than some of those specimens which have been previously engraved in the ART-JOURNAL. The material is steel, enriched with arabesque de-



signs chased in silver, and ornaments in gold, by the process of *intarsitura* and *geminatura*—terms often used indiscriminately, but, in fact, signifying two entirely separate processes of

manufacture. "Tarsia," properly speaking, is the insertion of one material (wood, metal, or stone) in another, the ground being cut away and the pattern inserted. "Gemina" is the

overlaying of one metal upon another. Plating is, in fact, *geminatura*. The work we engrave on this page is, in every respect, worthy of the Signor Cortelazzo's high artistic reputation.

facts are too clear to be ignored or passed over, and whatever may be done by other continental jewellers, the Parisian celebrities in this branch of Industrial Art appear likely to be absent.

The Metropolis is not represented as it ought to be, and, indeed, would have been, but for the unhappy differences we have alluded to, and the delay consequent upon a settlement of the questions at issue.

Birmingham, too, is represented by a collective exhibit of the products of a number of manufacturing jewellers, who, placing themselves under the auspices of the Chamber of Commerce, have agreed to sink their individuality in a display which, while it shall exhibit the skill and ingenuity of the great toy-shop, shall in no way interfere with the regular course of trade, as the exhibitors made this a *sine qua non*, if they contributed at all.

In one sense we regret this, as it is always desirable that the enterprise and skill of the producer of really good work should, in his own person, receive the credit due to him. But the unfortunate circumstances respecting sales, to which reference has been already made, rendered the position of the manufacturer, the factor or merchant, and the retailer, so delicate in relation to the future, that it became a necessity of the position to carry matters very much further as respects the non-exposition of the individual manufacturer, than would, under more normal conditions, have been attempted, if thought of.

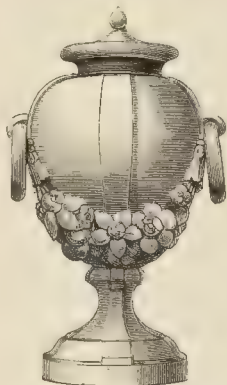
Possibly some modification may be made in the arrangements which may permit of the identification of the producer with his works. If not, then we must endeavour to make our remarks as intelligible as possible without the names of the manufacturers.

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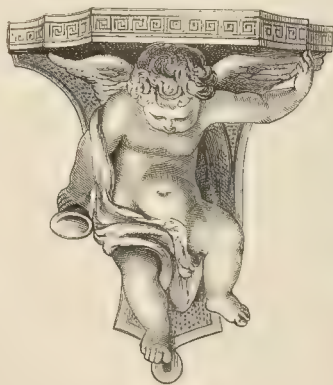
This page contains selected examples of productions in TERRA-COTTA, manufactured at the



Works, WATCOMBE, near Torquay, in the fertile

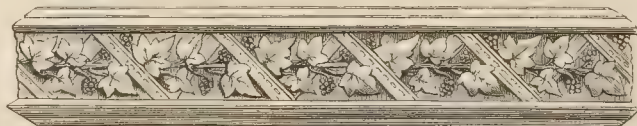


and beautiful shire of Devon. In the ART-



JOURNAL will be found full details concerning the establishment: it is new, but abundant in

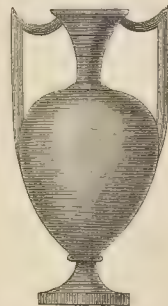
rare promise; the clay is of rich colour, and of remarkable "fineness." The works have the



aids of excellent artists and artisans, and, under favour. The productions consist mainly of VASES, FIGURES, BRACKETS, JARDINIÈRES,



the direction of Mr. CHARLES BROCK, they

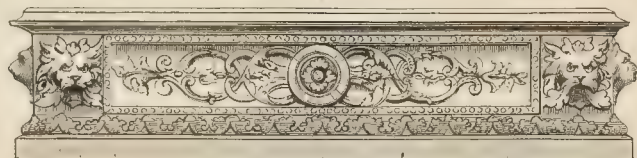


FLOWER-POTS, and so forth: these are in great variety. Where flowers are introduced, they are



have already made great progress in public

specimens of grace and perfection of finish. They must be seen to be appreciated. In the terra-



cotta issues of France and Germany we have seen none so entirely good of this special order.

It would have been preposterous to have left Birmingham out of the programme, since the progress made in the jewellery trade of that town since 1851 is a fact of immense importance. On the occasion of the Great Exhibition of 1851 nothing of this kind was exhibited from Birmingham. In fact, everything done was in imitation of French or other foreign patterns of the most outrageous character in relation to pure design. In the International Exhibition of 1862 a very interesting and most suggestive collective exhibit was made. The names of the producers were placed upon the objects, and the juries awarded prizes and honourable mention to several of the exhibitors. The progress since that date has been such that, if proper care is taken in the selection, Birmingham will hold its own, and something more; and we feel the

necessity for this being done, inasmuch as, with the exception of one jeweller, the Birmingham trade was excluded from the Paris Exhibition of 1867, from the official obstinacy of the French authorities in refusing to allow the English standard of gold to be admitted as jewellery to the exhibition; or, in other words, to allow anything below their own standard to be admitted.

There can be no doubt that the quality of much of the gold used in the manufacture of English jewellery is too low, and it would be well if a higher standard could be fixed, below which the metal should not be recognised as gold at all; but so long as the quality is stamped upon it, the executed work ought to be eligible for admission to any international exhibition within the space assigned to the country from which it comes.

Messrs. HANCOCKS & Co. are, fortunately, somewhat extensive contributors to the Exhibition.

We engrave on this page some of their valuable and very beautiful productions. A NECKLACE,



composed of brilliants and pink pearls, in which the pearls form alternately centres of daisies and

points from which are suspended festoons of brilliants, which in turn have pear-shaped pearls



drooping from their extremities and hanging from their centres. From the front hangs a pendant,

also composed of brilliants and pink pearls, one of which, in the centre, is of rare size and marvel-



lous colour. A NECKLACE of brilliants, rubies, and black pearls, attached to which are three pendants, with black *bouton* pearl centres. From each of the pendants hang pear-shaped drops of deep black hue and of perfect shape.

A BRACELET and EAR-RINGS to match. In all these productions the beauty of the design and excellence of workmanship are much enhanced by the marvellous care with which the stones and pearls have been matched in shape, size, and colour.

Messrs. T. and J. Bragg, of Birmingham, have, at the special desire of her Majesty's Commissioners, arranged to illustrate certain processes in the manufacture of jewellery, which cannot fail to be interesting to many persons altogether unacquainted with the technicalities of this branch of Industrial Art.

Musical instruments of all kinds, and acoustic apparatus and experiments, form two of the classes coming under the head of manufactures. This portion of the Exhibition is of a highly interesting character, and presents many features which will require detailed attention.

The important class in which paper, stationery, and printing are comprised, consisting as it does of so much that is at once scien-

tific and artistic, will involve a large amount of careful consideration in its various phases. Within the range of this class are many important industries, and their illustration in operation, which promises to be upon a very satisfactory scale, cannot fail to be highly interesting and instructive to the public generally, and, we believe, will be a most attractive feature in the Exhibition.

The progress which has been made of late years in the various methods of illustrating books and in the modes of printing, especially in colours, is something so remarkable, that this Exhibition, if the various inventors of their processes, and the producers of illustrated books and prints, do themselves justice in any adequate

We engrave several of the works produced at the Irish Porcelain Manufactory of Belleek, in the county of Fermanagh. The proprietors, Messrs. D. McBIRNEY and R. W. ARMSTRONG, have greatly benefited their country, and, under the direc-

tion of the latter, its productions hold prominent places beside the best

of the English factories. We have given full details concerning the establishment in the *Art-Journal*; as our specimens show, it produces a very large variety of ornamental works: but not of these only: its products for general use—such as tea,



toilet, and dinner-ware—are of high merit in design, in execution, and especially in material. It would be difficult to exaggerate the importance

of this establishment to Ireland; it gives large

employment to native talent, calls into action the dormant genius of its artists, and introduces a class of "skilled workmen" rarely found in that



country. Its natural wealth has thus been turned to good account; they will be true patriots by whom the Works at Belleek are supported.

degree, cannot fail to be a landmark for the future in relation to everything connected with the art of printing.

Then the varied and great improvements in book-binding must be taken into account. A complete revolution in the character of the designs employed for this purpose, as well as in the materials used for making the bindings of books, has taken place within a very short period, and we trust to be able to point out how thoroughly these changes and improvements have been illustrated on this occasion.

The fact that no great and striking feature similar to that of the marvellous collection of British pottery in 1871 characterises this exhibition, will be largely felt by the more intelligent and thoughtful visitor. From the very great difference in the nature of the two industries, the jewellery could by no possible means take the

place, so far as general effect is concerned, of the keramic class of last year, so that the eastern galleries in which the jewellery is placed, in connection with the musical instruments, presents a very different appearance as regards decorative effect to that produced by the varied hues and character of the pottery and porcelain.

In the class for scientific inventions we see unmistakable evidence of the influence of recent war on the Continent. It is remarkable to what extent human ingenuity in the construction of engines of war and destruction, as well as of means of defence, has been developed since the period of the Crimean War; indeed, the number of patents taken out in the various countries of Europe and in the United States is something almost beyond belief. The present exhibition, therefore, simply reflects the public

The renowned firm of JACKSON AND GRAHAM contribute several excellent examples of cabinet-work: in all cases they evidence pure taste and substantial workmanship. We engrave on this page the TOP OF A TABLE—very charming in



design—the production of one of the artists of the house. The style is Etruscan: it is made of olive-wood, inlaid with black and green ebony.

It is an extremely fine work, in which the difficulty of inlaying one light-coloured wood with another has been very successfully overcome.

The top is supported by a centre pillar and four smaller pillars, square in form, and resting on claws; the whole are inlaid to match the top.

interest in inventions of this class, in the shape of illustrations of recent improvements in the manufacture of steel for the production of cannon, as also of new mechanical arrangements in the construction of those engines of war.

As cotton and its manufactures stand first on the official list of the industrial classes, we shall commence our detailed examination of the various exhibits and groups of specialities within that important and varied section of our national products.

COTTON MANUFACTURES.

The programme of her Majesty's Commissioners in relation to the cotton trade was at the outset a very comprehensive one, and for the purpose of influencing its exposition a strong and powerful deputation, representing that body, visited Manchester in the

autumn of last year. The result has not been at all commensurate with this well-meant effort, for it is impossible for any one who really knows anything of the great staple trade of Lancashire and other portions of the North of England, not to mention Glasgow and certain other localities in Scotland, to come to any other conclusion than that the display of cotton products is totally inadequate to convey any true idea of the extent, nationally, of the important and varied sections of the cotton manufacture of Great Britain. Internationally the matter is still worse, since there are very few examples contributed by any foreign country.

The superficial observer, the loungeur, or mere sight-seer, will not regret this, because such can take but little real interest in any industry; which does not cater to a love of novelty or sensationalism. To the thoughtful student of industrial progress the

Among the most successful of competitive jewellers are Messrs. T. and J. BRAGG, of Birmingham,



ham, of whose productions we engrave several. A few years ago the great capital of hardware



obtained renown for quantity and not for quality, manufacturing by millions for the millions, and

paying little or no attention to refined Art either in design or execution. Of late, however, the



system has been changed; and although jewels



are made at Birmingham in absolute masses, some of the producers there compete, and suc-

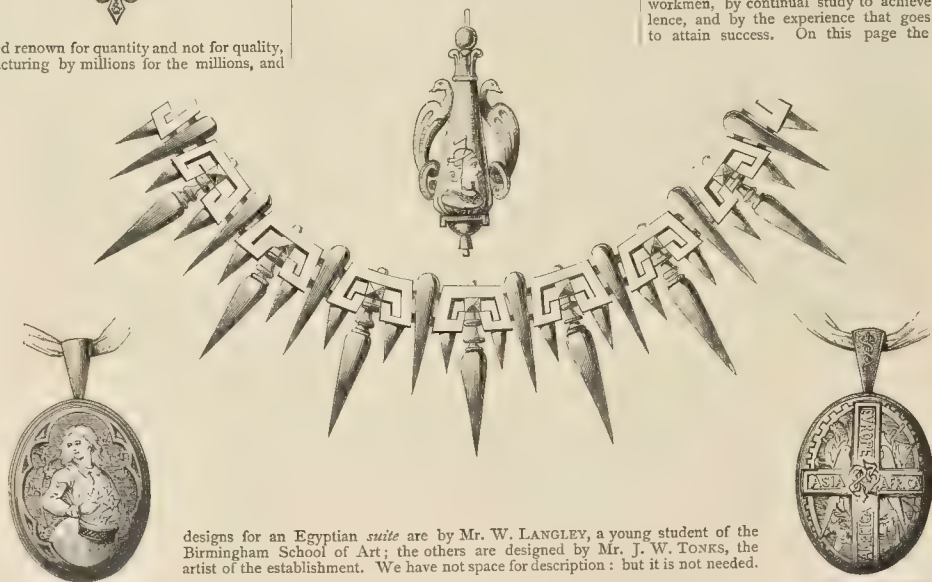
cessfully, with the best makers of the world. Foremost among them is the firm here represented, whose works will bear comparison with



those of London and of any country. They have achieved rank as jewellers by the employment of accomplished artists, skilful and experienced



workmen, by continual study to achieve excellence, and by the experience that goes so far to attain success. On this page the centre



designs for an Egyptian *suite* are by Mr. W. LANGLEY, a young student of the Birmingham School of Art; the others are designed by Mr. J. W. TONKS, the artist of the establishment. We have not space for description: but it is not needed.

failure to place an adequate representation of the current productions in cotton before the visitors to this exhibition who desire to learn the lessons it is intended to teach, will be a matter of sincere regret.

Such contributions, however, as have been got together form a very pretty museum-like display; since while there is little of that repetition which naturally comes of sharp competition in the matter of quality and perfection of manufacture, a certain consecutive arrangement has been followed, which but for the gaps that occur here and there, would give a fair illustration of the leading uses, in manufacture, to which cotton can be applied, from the finest yarn, spun for the production of lace and muslins to a cotton cable, and in the form of woven tissue from the muslin itself to the stoutest sail-cloth which ever gladdened the heart of

a yachtsman. These international exhibitions, however, are essentially competitive as well as illustrative, and thence the necessity for emulation among producers, and a fair comparison of methods, qualities, improvements in technicalities, and economy of production, as also other matters which come within the range of every-day experience in trade and commerce.

The contributions of cotton goods are arranged in the galleries extending over the arcades which unite the east and west sides of the Royal Horticultural Gardens with the Great Conservatory at the northern end, and facilitate access to the Royal Albert Hall from the picture-galleries, British and foreign.

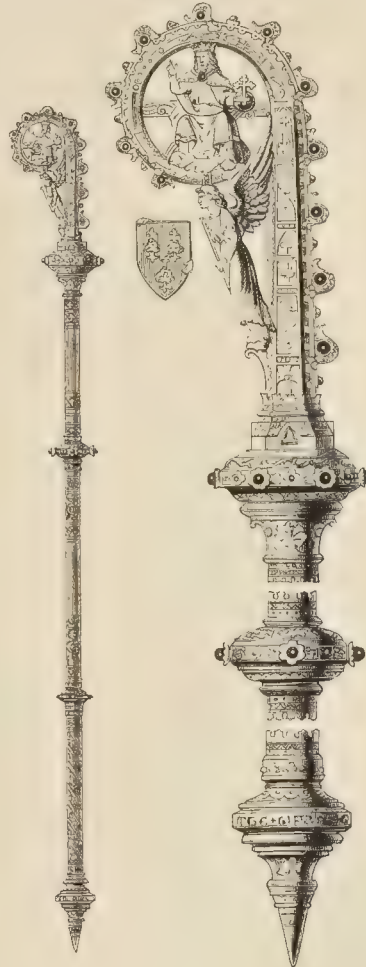
One feature of the Exhibition, if successfully carried out, will be of great interest. A conservatory has been erected in the outside gardens on the west of the Exhibition-galleries in which

Messrs. COX AND SONS are large contributors, not only of Church furniture, but of furniture for ordinary houses; in all cases their productions are based on sound taste and matured knowledge, and they are aided by artists of great ability and established fame. We engrave on this page a WINDOW intended for the Baptistry of St. Lawrence Jewry, London. The subjects illustrated are

was presented by the clergy and laity of the diocese of Hereford to their bishop. It is carved out of a piece of oak which recently formed part of one of the ancient pillars of the bishop's residence at Hereford, which is well known to archaeologists as being one of the most remarkable twelfth-century build-



the baptism of our Lord, and the passage of the Israelites through the Red Sea. It is to be erected by public subscription in memory of Mr. Back, a gentleman who devoted himself largely to Church work, and who originated the very successful daily services that were held in this church during the period of the Ecumenical Council at Lambeth a few years since. The PASTORAL STAFF



ings now remaining in England. This costly and very beautiful work has been already fully described in the ART-JOURNAL; and we have had frequent opportunities of showing the skill and judgment by which this extensive establishment is conducted. Messrs. Cox well sustain their reputation as Art-manufacturers.

the machinery is placed, on the site where the wool-bearing animals were housed in 1871. In this conservatory a choice variety of cotton plants have been placed, which it is expected, all conditions being favourable, may be opened about the first week in June, when a most interesting horticultural display may be expected; for the plants will then be in blossom, unless checked by cold draughts of air in the meantime, which is a good and sufficient reason for not opening the conservatory at an earlier date.

Illustrations of the numerous varieties of cotton-pods ready for picking are exhibited at the north end of the machinery-gallery, and in immediate connection with "gins" used for separating the cotton from the seed and the refuse. These gins have greatly increased in variety and efficiency of late years, and some of those

exhibited are the most effective machines of their class. In due course we shall allude to the machinery of the Exhibition as a whole, and therefore now proceed to discuss the details of the cotton manufacture as shown in the galleries already alluded to.

In yarns there are some fair examples with special illustration of processes. Each exhibitor of yarns has given a more or less effective illustration of the development of the yarn from the raw cotton; showing, in most instances, the cotton in various stages of preparation, and in some several varieties of cotton, such as "Sea-island," "Egyptian," "Surat," and varieties of American cotton as "middling Orleans," &c. Examples of cotton as taken from the bale are followed by examples of "opened," "lap," "card-drawing frame," and "slubbing." Then come specimens of yarn and crochet cotton, with a final illustration, as in the

M. EMILE PHILIPPE, of Paris (who has now an establishment in London), contributes largely to the Exhibition—as he did in 1871—works of the very highest merit as examples of Art and

Art-manufacture. We give on this page engravings of two of his productions: the first is a silver COFFEE-POT, engraved and embossed in a style of Oriental ornament, almost identical

with Persian models. It forms part of a set. The other object is a BOTTLE, also in the Persian style; its main substance is carved jade, richly inlaid with emeralds and rubies, and



mounted in enamelled gold. The collection of M. Philippe is one of the main attractions of the Exhibition; one of the few assemblages of the Art-work of Paris, that sustains the old repute of

the great capital of France; there are many beautiful productions, yet they are not costly; some, as we have shown, are of silver inlaid, others are of the cheaper metal, deriving their

value from the hand and mind of genius—common things made "rich and rare" by the influence of Art. It is fortunate for the French "Annexe" that they have the aid of this accomplished artist.

series exhibited by Messrs. Thomas Ogden & Co., Wrineth Iron Work Mill, Oldham, of a cotton cable. Mr. Hugh Mason, Oxford Mill, Ashton-under-Lyme, exhibits a very practical and instructive series of specimens of American and Egyptian cotton, fresh from the bole, then scutched, carded, combed and doubled, together with slubbing, intermediate, and roving-frame bobbins. Mr. Mason's specimens of yarn vary in numbers from 14's for hosiery to 100's doubled, and are good practical examples of this class of yarns. Sir Elkanah Armitage and Sons, Mosley Street, Manchester, contribute specimens of middling Orleans cotton, spun into 24's twist, as also examples of Dhollerah cotton spun into 10's twist, in gradations from the raw cotton, then willowed, carded, in slubbing, in roving, and finally in yarn. This firm also exhibits sixty-six varieties of dyed, printed, doubled, and polished

twist of good colour and finish. Messrs. Ashworth Brothers, of Manchester, show examples of Sea Island, Egyptian, Tahiti, and Fige cotton in the raw state, with illustrations of the opening and cleaning, and so through the various stages to mule yarn drawn and twisted. They also illustrate a great improvement in the manufacture of "cards," by showing examples of their patent flattened wire and pin-pointed cards for covering cotton and woollen carding engines. The advantage of these over the round wire cards is very great. They have finer points, are more durable, there is less strain on the card, and greater space and cleaning power, with a similar number of points. They are more easily "stripped" out, while they do not require one-tenth the grinding of round wire-cards, as, in addition to the "stripping," the cards are brushed out instead of requiring frequent grindings.

We engrave on this page three of the jewels presented to her Royal Highness the Princess of Wales, on the occasion of her happy marriage. A case contains several examples of great intrinsic value and of rare excellence as works of high Art. The first is a BADGE, or STOMACHER,

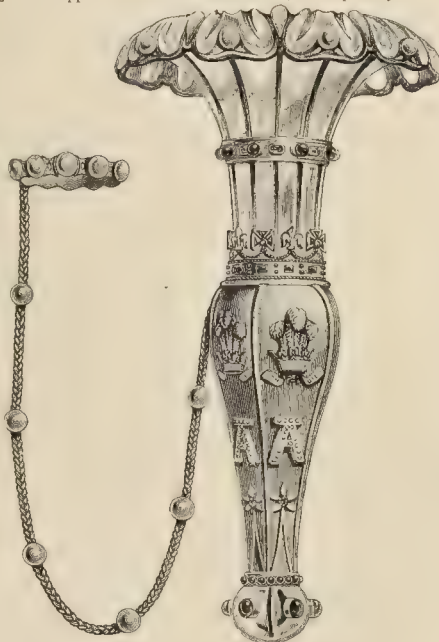


the gift of South Wales, composed of diamonds, emeralds, and pearls, the ground being dark blue enamel; the trefoil, the oak, the wheat, the mistletoe, Welsh emblems of the seasons, and the leek, form prominent parts of the composition;—a BOUQUET-HOLDER, set in precious stones, given by the Maharajah Duleep Sing; it is of carved crystal, enriched

with gems;—and the CENTRE-DROP of a NECKLACE, presented by the



Rajah of Kuppootulla: it is of Indian make, and exquisitely wrought;



diamond clusters and emerald drops add to the value it derives from Art.

The most important examples of fine spinning are contributed by the firm of Messrs. Thomas Houldsworth & Co., of Manchester and Stockport. The reputation of this house for the fineness and perfection of its yarns, generally used for lace-making, is world-wide in its character, and its efforts culminated at the great Exhibition of 1851, when the then principal of the firm, the late Mr. Henry Houldsworth, exhibited examples of fine yarns in friendly competition with Mr., now Sir Thomas Bazley, Bart., M.P. In fact, both manufacturers spun and exhibited yarn so fine, that it could not really be woven, and so far was practically useless, except to show the perfection and mathematical accuracy to which they had brought their machinery for fine spinning.

The highest practical numbers shown in 1851 were 600's, and these were produced by Mr. Houldsworth and Mr. Bazley of

Manchester, and Mr. Mallet of Lille. Mr. Bazley's yarn was manufactured into 9-cord sewing thread, the finest ever made. Mr. Houldsworth's and Mr. Mallet's yarns were made up as net and muslin. Yet this yarn was excelled by that spun by the deft fingers of Hindoo women, and actually woven into muslin, the "woven wind" of Dacca, by Hindoo maids, and shown in the same exhibition. These Dacca muslin yarns were proved by Mr. Henry Houldsworth himself to be finer than even his 700's exhibited in hank and in bobbin.

On the present occasion the numbers exhibited are all of an eminently practical character, and range from 100's to 300's, single and doubled. The single yarn of 300's give 252,000 yards, or about 143 miles to a pound of cotton yarn. The "doubled" of the same number for lace-making gives 126,000 yards, or about

G

The work of which—in this and the succeeding page—we give engravings, will be regarded as one of the greatest Art-productions of the century. It has been fully described in the ART-JOURNAL: we have here no space for

details. Our prints are necessarily imperfect, giving, indeed, only parts of the whole. It is

the latest effort of the accomplished artist, MOREL LADEUIL, designed and executed for Messrs. ELKINGTON & CO. It is called "THE HELICON VASE."—a vase in the Renaissance style stands upon a long plateau; upon one



side are represented four, and upon the other five of the Celestial Nine: each Muse holding her appropriate insignia. The handles of the vase carry escutcheons, one bearing the names of four illustrious poets, viz., Homer, Shakspeare, Molière, and Byron; the other those

of celebrated musical composers, viz., Handel, Beethoven, Haydn, and Mozart. The summit of the vase bears two Genii gracefully grouped, one holding Apollo's lyre the other testing the harmonic strain. At either side of the vase, seated in recumbent attitudes,

are placed draped female figures, who represent Music and Poetry. The whole composition is capable of easy translation, by referring to the series of bas-reliefs which are placed continuously round the outer border of the plateau, illustrative of epic or heroic poem, tragedy,

73 miles to the pound of yarn; yet, as we have already stated, this is a considerable thread when compared in thickness with the yarn spun by the native women of India. Exhibitions, which bring out these facts, and practically illustrate them, are of more value than the *dilettanti* shows which some people regard as the perfection of such undertakings, but which really tend to bring them into disrepute, if not into contempt.

The few examples of foreign yarns require no mention here; the best are from Sweden, exhibited by the Roselund Spinning Company, Cottenburg, and consist of candle-wick and hosiery yarns, and yarns for fishing-tackle. Cotton fishing-nets are shown by Messrs. J. and W. Stuart, of Musselburg, and Messrs. R. and N. Lockhart, of Kirkcaldy, and consist of excellent specimens of seine, mackerel, herring, and sprat nets; and prove how thoroughly

cotton has practically supplanted flax and hemp in this manufacture.

In sewing and crochet cottons there are a few excellent series contributed by old established firms, but there is nothing calling for special notice. It is, therefore, sufficient to know that English cotton threads, for all purposes, still stand unrivalled, alike in excellence of manufacture, beauty of dye, purity, and finish; and that so important and useful an industry still remains in the hands of such eminent firms as Messrs. Edmund Ashworth and Sons, Egerton Mills, Bolton; Messrs. James Brook and Brothers, Meltham Mills, Huddersfield; Messrs. James Carlisle, Sons, and Co., Paisley, and others.

Cotton shirtings and sheetings, grey domestic calicoes, long cloths, &c., are illustrated by the production of two or three firms,

comedy, ode, elegy, satire, sacred, military, dramatic, bacchic, dance,



work gives but a limited notion of the felicity of the composition, and



and pastoral music. Between the reliefs in the centre of the plateau,

none of the exquisite finish of all the parts. Neither will our illustrations



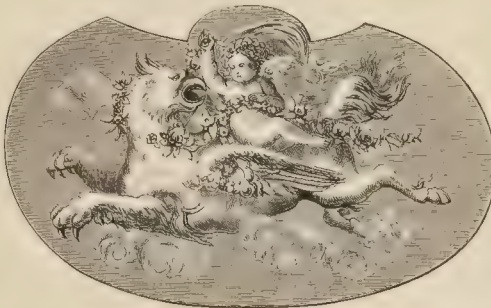
but immediately under the vase, are two oval bas-reliefs; Pegasus

accord to it anything like justice, although we engrave the work nearly



occupying one, and bearing an appropriate Genius typifying inspiration;

as a whole, and several of its more prominent groups. We can, however,



the other, a winged and rapidly-flying griffin, carrying the Genius of imagination." This tame description of the facts of this admirable

convey some idea of its grace and beauty, the perfect harmony of the whole design, and the rare artistic skill with which it is carried out.

which are simply sufficient to show the nature of this class of products, but nothing more. Possibly it was not desired to show in any way, the extent of this great staple manufacture of Lancashire and the North.

As evidence of the application of taste in design to cotton fabrics, we may quote a very pretty contribution of printed cotton-drill satins, serges, and printed satin brocades, with examples of grey satin, grey silesia, twill and grey percaline, exhibited by Messrs. Hall and Udall, Manchester; as also some beautifully finished Italian cloths of excellent dye, contributed by Berry, Sons and Co., of that city. There is evidence of a refined taste in these productions, which speaks well for the capabilities of fine cotton cloths as decorative fabrics, when in the hands of manufacturers who care to advance from the beaten track of an every-day mediocrity.

Messrs. Hall and Udall also contribute some excellent examples of cotton velvets, cords, and velveteens, of rich and firm pile, good dye and finish.

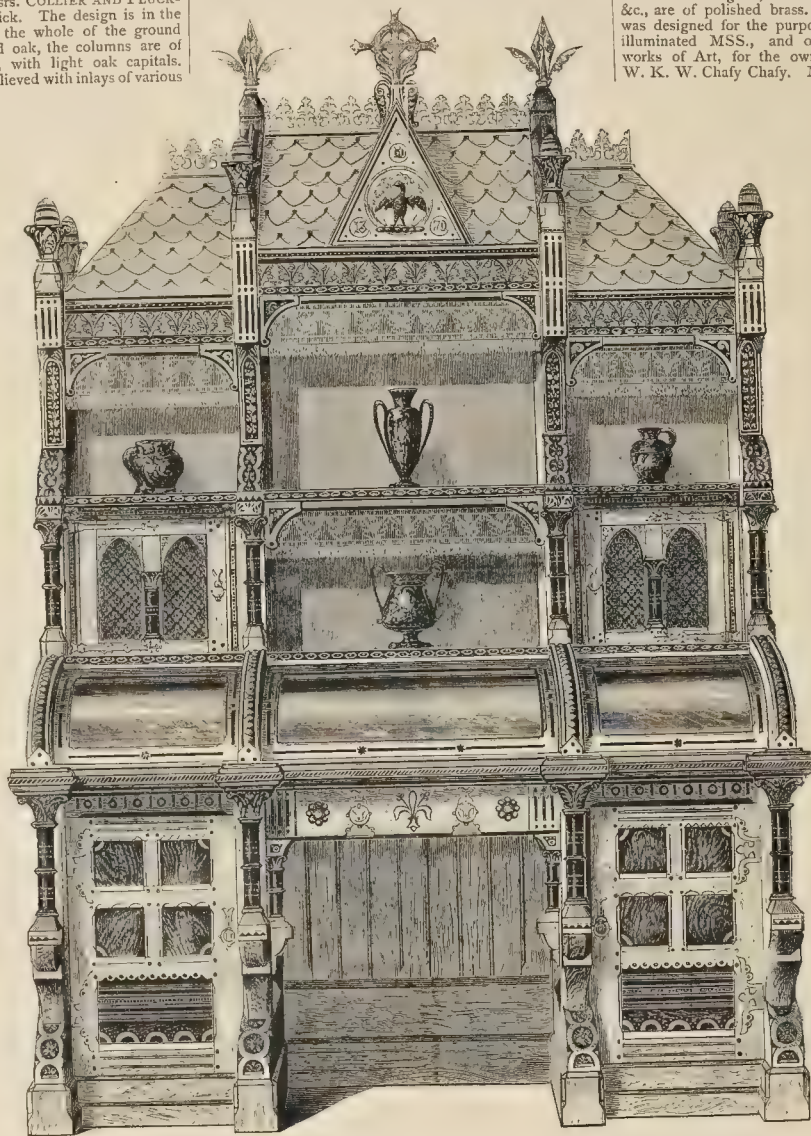
Some examples of fancy cotton shirtings exhibited by Messrs. Boughey, Bruggess, and Co., are worth close examination as good specimens of their class.

The cotton velvets shown by M. Louis Behrens and Messrs. W. and C. Kesselmeyer, of Manchester, are varied in tint, excellent in colour, and rich in pile and the general effect. Both firms make a fair display of their current productions of this class of fabric, which seems to have been extending in use of late years, probably from a decided improvement in the finish and appearance of pile, which approximates more nearly to silk than could have been expected. Thanks to modern science, alike in mechanics and

We engrave on this page a CABINET exhibited by Messrs. COLLIER AND PLUCKNETT, of Warwick. The design is in the mediæval style, the whole of the ground work is in solid oak, the columns are of polished ebony, with light oak capitals. The surface is relieved with inlays of various

woods, and of carvings in the solid. The shelves are

edged with a border of purple velvet, embroidered with gold; the hinges, handles, &c., are of polished brass. The cabinet was designed for the purpose of holding illuminated MSS., and other valuable works of Art, for the owner, the Rev. W. K. W. Chafy Chafy. Messrs. Collier



and Plucknett, of Warwick, are the successors of Messrs. Cookes, who established a high re-

pute among provincial makers. The cabinet is designed by Mr. J. PLUCKNETT. It is a work of

great merit, both in design and execution, and highly creditable to the excellent manufacturers.

chemistry, the back of the fabric is finer and the pile richer than could have been achieved some years ago.

Mr. John Moore exhibits cotton-velvet ribbons of good make; some of the fancy specimens being well designed, and are both simple and effective; others, however, are a little over-elaborated for the purposes of a durable edging, or even to be quite satisfactory when applied to the surface of another fabric.

In cotton-quiltings there is a very fair display as a whole, and certainly Manchester shows no falling off in the quality and excellence of the manufacture of these useful and often elegant fabrics of ordinary domestic use.

Messrs. Jabez Johnson and Fildes, of Manchester, exhibit toilet-quiltings in considerable variety of design. The coloured

examples, pink and white, and blue and white, are a little too much in the old style, being ultra-naturalesque in the details of the design. The borders are generally the best, being broadly and effectively treated. The design in these fabrics will take their true position when once it is clearly understood that geometric patterns, with suitable conventional details, are best adapted to the production of the desired effects, and the exigences of the mechanical method of production. This is seen in the smaller examples, which are generally very elegant and effective. Some of the printed specimens, too, are in admirable taste, and of clear and brilliant colour, well harmonised.

Messrs. Jabez Johnson and Fildes also exhibit some boldly executed rough Alhambra quiltings, suitable for bed-coverings. These

We engrave on this page nine of the JEWELS

design and execution, with some claim to novelty

depending entirely on the grace and skill with



exhibited by Mr. RICHARD A. GREEN. They

of invention; consisting of the usual objects of the class—Bracelets, Brooches, Ear-rings, Pendants, Locketts, and so forth. Most of them contain jewels of value; others are of plain gold,

which they are designed; while others are set-



are very varied, and of considerable merit in



tings to the smaller gems of Wedgwood. The



"speciality" of Mr. Green is to produce works | within the cost of twenty pounds: his case at | the Exhibition, however, holds some which exceed



that amount. They are, for the most part, ex- | cellent examples of Art, manifesting sound judg- | ment, matured knowledge, and very pure taste.

are good of their kind, but the patterns should have been kept to the style of ornamentation implied by the name, instead of being woven monstrosities in the form of groups of figures, with cannon and war engines as accessories.

The method of manufacture shows the perfection of weaving and great excellence of texture in this class of goods. But this is one of many instances in which an immense amount of trouble has been taken to produce a bad result, when a really good and effective one would have been achieved at less than half the cost, and a tenth of the trouble. In short, the skill in weaving is thrown away upon that which should never be attempted, either in the material, by the mode of manufacture, or for the use to which the fabric, when manufactured, is intended to be put.

Messrs. Barlow and Jones, Manchester, sustain their reputation

as manufacturers of quiltings by the specimens they contribute. These are generally of a refined character in execution, with considerable boldness in design. The white quiltings are very effective in treatment. One toilet-quilt, with border and centre, the latter having floral angles, with a geometric arrangement in the central portion, is a bold and effective example, showing the true method of treating quilted effects in the loom, as it fully suggests the embossed results of a good piece of needlework. The quantities are well arranged, and the ties bind firmly, conveying the idea of stitching without suggesting its insecurity.

Quilted designs to be successful, technically and artistically, involve a serious amount of careful study, and a very exceptional experience in their manufacture, hence really good designs are the exception rather than the rule.

Mr. HENRY BOURNE, of Birmingham, exhibits several of his electro copies of famous works, and some that are original productions. The latter are the productions of competent artists; the former from judiciously selected models, ancient and modern. Some will be recognised



as favourites that time has rendered more, and not less, valuable—that have been reproduced in every country of the world. These electro copies are brought within the reach of all Art-lovers; their cost is very small, while they are quite as sharp and true as they could have been if pro-



duced in either of the precious metals. In the two groups that grace this page are engraved several of Mr. Bourne's issues, yet by no means

all of them; they are very varied, Vases, Jewel-cases, Candlesticks, Biscuit-boxes, Beakers, Claret-jugs, Tankards, &c., and all of great

merit, either as useful or ornamental objects to grace apartments in which a limited expenditure must govern taste and desire of acquisition.

The coloured effects in Messrs. Barlow and Jones's examples are very delicate and elegant. Occasionally there is a thinness of effect which a little bolder treatment would have remedied.

The white damasks exhibited by this firm are also very elegant in design, the treatment being essentially damask-like in character, with little or no tendency to over-elaboration in detail; an excellent quality, which if thoroughly understood, would save both time and money, and also result in really better effects than can ever be obtained by over-refinement in "drafting" for the loom, to which modern damask weavers are so prone. Some of the printed examples too are very pretty and in excellent taste.

The honeycomb toilet quilts of Messrs. Ireland and Wichart, Kirkaldy, are of good design, and well adapted to the method of manufacture and the material. They are essentially geometric in

treatment, and the name of the designer, John Glassford, and of the weaver, A. Anderson, has been given by the producer: an example which might be beneficially followed more frequently than it is.

Messrs. J. and R. Pritchard, of Glasgow, exhibit largely and in great variety, but linen goods are also shown with the cotton fabrics. A linen bed-set, for instance, is admirable in execution, and very creditable in design, but in reality is quite out of place in an exhibit, professedly, of cotton goods. The sewed cottons and linens, the latter embroidered in sets of cuffs, collars, etc., are generally pretty in design. It is very satisfactory to see a revival of this interesting industry, which some twenty years ago formed so important an element of the home employment of the women peasantry of Scotland, and the north of Ireland.

Messrs. HANCOCKS & Co. are not only important and valuable contributors of jewels, some of which we have engraved; they exhibit several examples of plate of a high order of Art; of these we engrave two on this page. The SHAKSPEARE VASE is designed and modelled by Signor R. MONTI, and represents the poet seated on its summit inscribing on his tablets



the works illustrated underneath. At the sides are figures of Comedy and Tragedy. At the base are four figures of Hamlet, Lear, Ophelia, and Lady Macbeth. The accessory ornamentation is Elizabethan in character. The ROYAL ENGINEER TAZZA, presented by the Engineers of the Indian Service to the Royal Engineers, is designed and modelled by H. H. ARMSTEAD. At the base are seated figures of Britannia

and India, having between them shields bearing the Royal and India Company's arms. Around the body of the tazza—

which is surmounted by a figure of Victory—are medallion portraits of the principal distinguished Indian Engineer Gen-



als, entwined with laurel wreaths and supported by a figure representing Fame. On the base are two bas-reliefs, depicting respectively the storm-

ing of Seringapatam and Delhi. The ornament, which is oriental in character, is composed of lotus plants and leaves intermixed with roses.

Messrs. R. B. Lymington & Co., also of Glasgow, contribute book and harness muslins of elegant design and excellent manufacture. In the matter of design these are more severe in treatment than formerly. There is less elaboration of merely natural forms, and more consideration of geometric quantities and the proper distribution of the parts. The names of the designers are given,—A. H. Poole, J. W. Newall, and McGill.

Some coloured and white book muslins manufactured by Messrs. James Hutchinson & Co., of Glasgow, and exhibited by Messrs. Barclay, and McGregor, are excellent examples of their class.

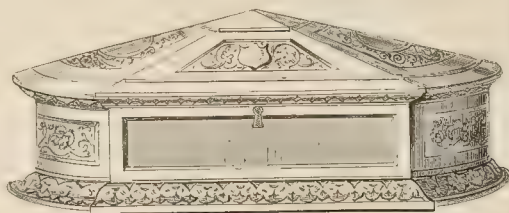
As specimens of useful articles in cotton in every-day demand, the patent plattings and puffings for ruffles and cuffs, exhibited by Messrs. Arnold and Crosby, are noticeable for neatness and taste.

In printed cotton damasks and dimities Messrs. Martin and

Johnson, Manchester, exhibit specimens of great excellence. Some of the chintz stripes are admirable for harmony of colour, whilst others are *bizarre* from too many colours or tints having been introduced into the design, an error which designers of English fabrics seem to take no pains to correct. French designers for the English market invariably introduce a variety of colour, in violent contrast to what they produce for the French printers, because they find the demand for these comparatively vulgar effects is kept up by the traditions of the English buyer, or middleman, whose notions of colour rarely rise above the standard of a Hottentot. Some of Messrs. Martin and Johnson's white dimities are very admirable in the taste and effect of the patterns and the perfect finish of the fabric.

A tolerably good display of ginghams, for foreign, colonial, and

We devote another page to the works of Messrs. T. and J. BRAGG, whose exhibited productions go so far to uphold the repute of Birmingham. This, however, is not, as the other is, exclusively of jewels; it contains objects that appertain to the art of the jeweller, in which he has a wider scope for the exercise of knowledge and taste: the whole of them are from



the designs of Mr. J. W. TONKS, to whose skill, knowledge, and experience the Midland centre of Art-manufacture is largely indebted. The examples we engrave are a GOLD BOX for the presentation of an address, a MAYOR'S CHAIN (with the armorial bearings of the ancient town of



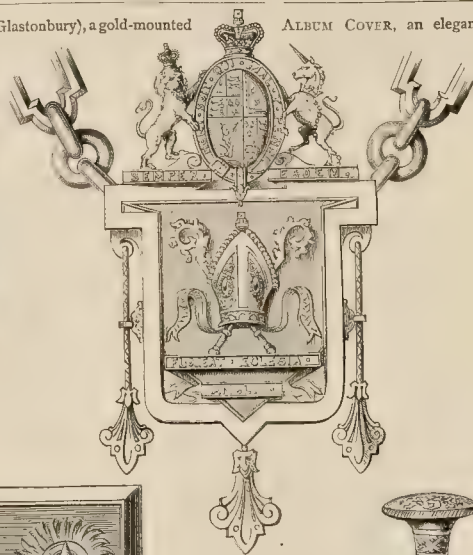
AND SCABBARD for a Dirk, originally in the possession of Rob Roy, made for the late James Macgregor, Esq., of Glengyle.

home consumption, shows the present taste in this useful class of goods in a favourable light; while a rather remarkable collection of cotton tweeds is exhibited by Messrs. Armitage & Co., Albert Mills, Pendleton, Manchester. Nor should a collection of double zebra scarfs, woven in an excellent variety of tints and colours, by Messrs. R. and H. Bateman, Glasgow, be overlooked; for they give evidence of the beauty which can be produced by dyed cotton thread in the hands of a skilful manufacturer, aided by a designer who knows the capabilities of the loom. We shall have occasion to illustrate this fact further when noticing the remarkable examples of coloured woven cottons from India.

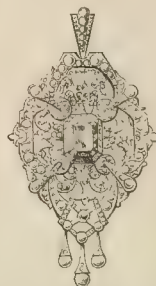
In addition to a considerable contribution of ordinary cotton goods, the Dacca Twist Company exhibits an interesting illustration of their products in cotton webs of plain and fancy character,

Glastonbury), a gold-mounted

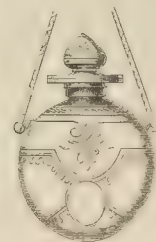
ALBUM COVER, an elegant



VINAIGRETTE, a fine diamond



centre l'PENDANT, and a HILT

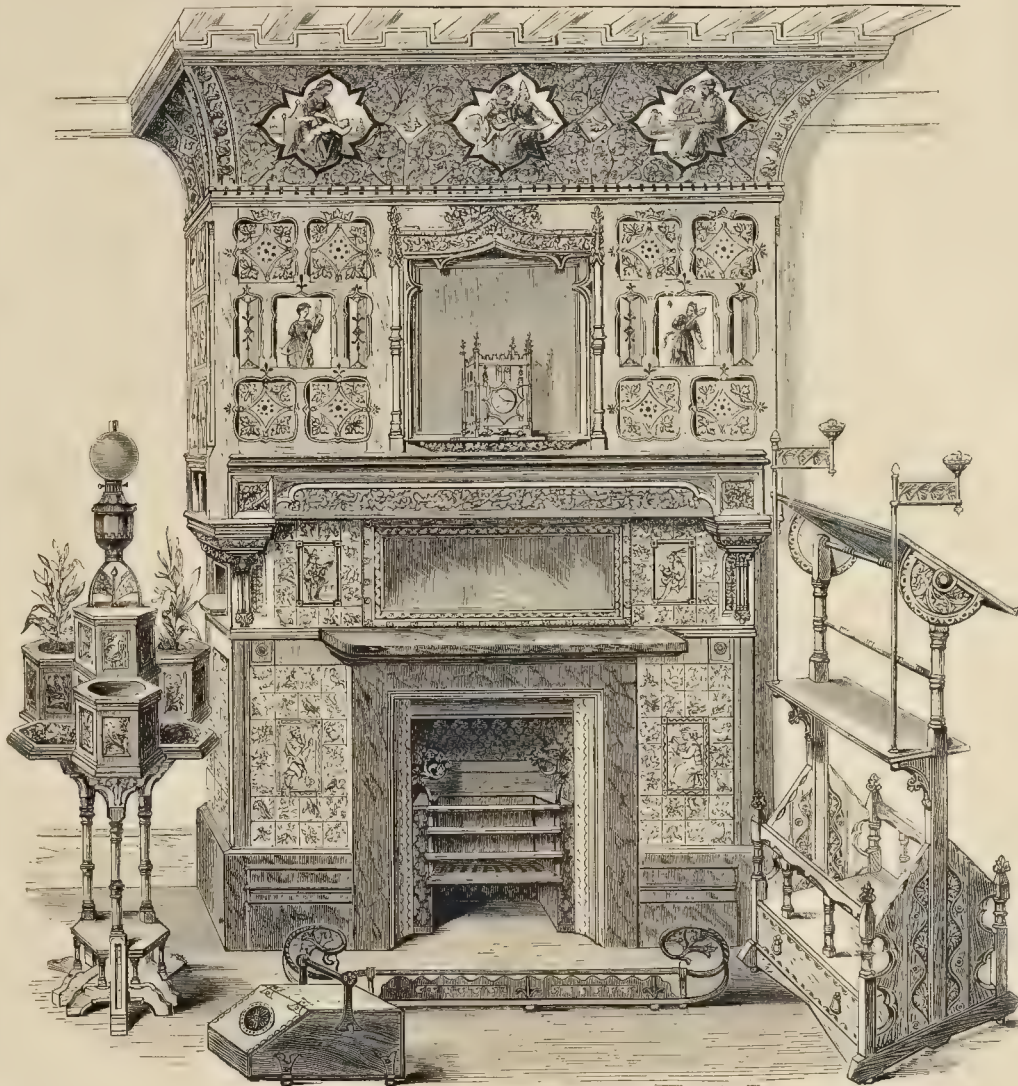


together with blind and other cords in which an Art-skill is shown not usually associated with such articles.

Colonial contributions in cotton are limited to a few samples of the raw material from Queensland; and the foreign or continental exhibits are limited to some cotton prints from Belgium, the productions of Berlemont-Rey, of Brussels. These are chiefly madder prints, and are good examples of machine-printing, the patterns being simple, tasteful, and about equal to good English work of the same class. It will be thus seen that there is in reality no international exhibition of cotton manufactures at all worthy of the designation.

INDIA.—Happily the native cotton manufacture of our Oriental empire is illustrated in a most interesting and satisfactory manner; and without assuming that it is absolutely exhaustive, there can

Messrs. COX & SONS display a number of specimens of artistic furniture and decoration, both for ecclesiastical and domestic use. We select for illustration the END OF A ROOM, consisting of a stone and marble fireplace inlaid with hand-painted tiles, representing birds,



foliage, and subjects—'The Song' and 'The Tale,' 'The Jest' and 'The Book.' Carved oak framing, with mirrors and painted panels; sub-

jects—'Work' and 'Play.' Carved and decorated cornice; subjects—'Maternal Affection,' 'Conjugal Affection,' and 'Filial Affection.'

Also a Canterbury and music-stand combined, of carved oak and of novel construction; and a Flower-stand with painted tiles and brass lamp.

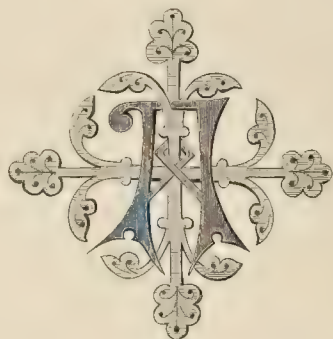
be no doubt that the collection got together in the India annexe is, such an one as we have not hitherto seen in Europe. The native products of Bengal, Bombay, Madras, Oude, the Punjab, the North-West Provinces, and Central India, are all more or less fully shown.

Beginning with the lowest quality of grey cloths, sheetings, shirtings, drills, and twills, the grey goods comprise nearly every variety of make, together with examples of heavy qualities of towelling, and specimens of damask table-covers, &c. The portion, however, which comes more especially within our range, and in which design is applied in the decoration of the fabric, is that of the coloured woven and printed goods. In these we have all the traditional skill of the native designer and weaver employed with quite as much power, and as keen a sense of fitness to use, and

perfect harmony of colour, as in the most costly fabrics of silk and gold. Indeed, in some instances, from the subdued tints which are more or less inevitable in dyed cotton, the colouring is even richer and more artistic in effect than in the more elaborate productions in silk and wool which have made India so famous. Some of the printed examples, for instance, are rude and blotchy in the mere mechanical part of their execution, but they rival the intense richness and depth of effect of the best examples of Genoese velvet of the purest type of mediæval design and weaving.

In the woven examples the range of colour is limited as compared with silk and woollen fabrics, but the harmonious combinations in stripes and checks are far beyond all ordinary conceptions of what can be done in this direction with cotton. Here we have

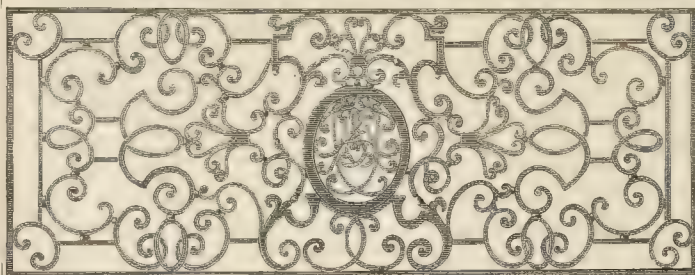
Mr. JOHN H. SINGER, of Frome, though a provincial manufacturer, has obtained high re-



putation as a producer of ecclesiastical iron and brass work; and not for such work only—he is



the artist also, and nearly all the designs he issues are his own. His productions are es-

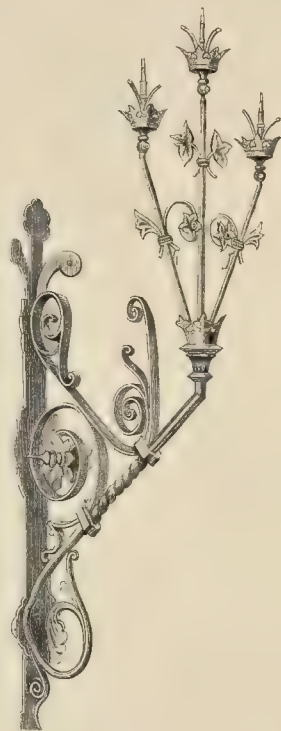


teemed for their truth, for originality while adhering to authorities, and for sharpness and

no sudden and revolting contrasts for the sake of striking effects. The quantities are well considered, and the alternation of tint shows how instinctively these native producers hit upon the precise gradation required to work out an harmonious result.

In some of the examples silk has been used with excellent effect, producing, as a matter of course, a mixed fabric of cotton and silk, which, in a technical sense, is out of place in an exhibit of cotton-manufactures, pure and simple. Still the illustrations are of great value. The subdued tones of the cotton-ground give great value to, and show up with wonderful effect, the satin

accuracy of finish in the working. We devote this page to examples: in his exhibited collection there are many MONOGRAMS; these mani-



fest much ingenuity and fancy. We give one of them: they are generally enamelled. The octagon piece is a wrought-iron FONT COVER;



the BRACKET is for a church in Frome. We might make a much larger selection from this case, which cannot fail to be appreciated, and may with advantage bear a close examination.

figures upon its surface. Our space will not permit us to say all that could be said in illustration of the value of this collection of the cotton-manufactures of India to the designers and manufacturers of Europe, or the suggestiveness of the display to the mercantile classes trading with that great Eastern dependency; and we therefore commend it to the careful and thoughtful examination of all who care to know the true character of the woven products of the East as a lesson in what the West should aim at, if its products are to stand in the market by the side of the native manufacturers in cotton.

Last year we gave an engraving of a fountain in terra-cotta, the production of Messrs. DOULTON, of Lambeth. It is destined to occupy the central spot in Kennington Park; the liberal manufacturers having presented it, for that purpose, to

the Commissioners of Public Works. The FOUNTAIN we engrave on this page is of a less

severe order. The design is "naturalistic;" a very graceful work, admirably suited for a conservatory; a simple and graceful composition of pure Art, the merit of which appertains to the excellent artist, a distinguished pupil of the



Lambeth school. That is not its only claim to praise; the manufacture is of great excellence; finished with much "sharpness," as well as

modelled with care. It is destined for the centre of a new conservatory in the mansion of George Fox, Esq., Harefield, Alderley—a man-

sion full of Art-works of the best order. It will not lose in value because of its association with productions of the painter and the sculptor.

JEWELLERY AND TRINKETS.

If the illustration of jewellery and the manufacture of trinkets as presented in the Exhibition of 1872, were to be taken, in any way, as an exhaustive display of the current productions in this interesting and important Art-industry, the impression left on the mind of the visitor would be a very erroneous one; and we have no hesitation in saying that such an impression has gone forth to the public through the press, from the fact that, in dealing with the subject, the extent to which the production of jewellery altogether unrepresented in the Exhibition has not been taken into account. In short, the exposition is one of a haphazard, interjectional, and uncertain, if not misleading, character; and were it not that private individuals have come forward and lent objects, and even whole

series of objects of an exceptional quality, it would be difficult to see in what respect the Exhibition differs from the ordinary selections of jewellery and trinkets to be found in the stock of almost every respectable dealer in such articles.

Happily it is no business of ours to discuss that which *is not* exhibited, but that which *is*; and—making the best of the contributions sent to represent the current production of objects composed of gold, precious stones, and enamelled work as personal ornaments—to endeavour to do justice to the skill, ingenuity, and good taste shown in their manufacture.

Generically we may divide these objects into three distinct categories:—

Firstly, specimens made entirely of gold, or metal in imitation of gold, in which the form of the object, with its added decora-

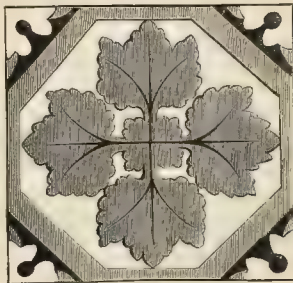
We devote another page to engravings of



TILES, from the works of Mr. R. MINTON



TAYLOR, Fenton, Stoke-upon-Trent, of which



drawings only, or solitary specimens, are to be

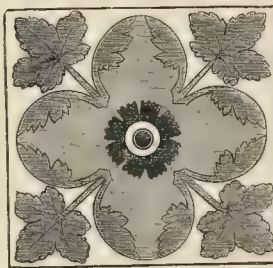


found in the Exhibition. They are now so ex-

tensively applied for so many purposes, that it will be useful as well as pleasant to see a variety



of examples: moreover, the designs are sug- We have selected single specimens: it will be



gestive to other classes of manufacturers; so it is easy to judge of their effect in combination



will always be where true artists are employed. either for large spaces or small—for churches,



positions to which they give grace and beauty.

tions, or engraved ornamentation, owe all their effect to the skill of the designer, in combination with the ingenuity and handicraft of the worker in metal.

Secondly, specimens of the same kind, in which, however, coloured decorations are added to the artistic form and arrangement of the metal surface by means of enamelling.

Thirdly, examples in which precious stones, or their imitations, are used in combination with metal, they being set therein as decorative additions to the form of the metal work, or in themselves constituting the sole feature of the arrangement and design, the

metal being simply the means by which the stones are held together by a practically invisible setting, since the great purpose of the work is to display the stones only.

In reality this latter form seems to constitute the truest and highest test of the jeweller's art; since the metal-working is altogether subordinated to the setting and most perfect display of the jewels proper.

Bearing in mind these generic distinctions, all of which necessitate a very distinct standard by which to judge of the results aimed at or achieved, we shall endeavour to show in what respect

A SHIELD, in silver—a Doncaster prize in 1871—is one of the productions of the firm of HUNT AND ROSKELL. The famous

goldsmiths and jewellers are not directly contributors to the Exhibition: of jewellery it contains nothing of theirs, but of goldsmith's work

there are two or three examples, which uphold their high and long-established reputation. The alto-relief in the centre of this shield illustrates



an incident in the history of Doncaster: "Henry III., the King, grants to Peter de Manley III. free Warren in all his demesne lands in Don-

caster, Sandal, Wheatley, Hexthorpe, Balleby, Rossington, Brambam, and other places in the county of York." Around the centre, the border

of which contains the name and date of the race, are four bosses, with panel compartments of oak and laurel. It is a fine work of Art.

the industrial Art of making metal trinkets, and appropriately decorating them with suitable metal, or incised details, enamelling them in colours, setting them with precious stones, or their imitations, and, lastly, in mounting precious stones, &c., as jewels, in the various forms required for personal decoration, is really illustrated in the current Exhibition.

Industrially, Birmingham claims attention first: because there we have an undoubted trade established in all its varied ramifications; in short, a considerable population, and a large amount of capital, employed in the production of objects constantly in demand, together with a combination of skill and enterprise which certainly exists in no other locality in England, or indeed, we may say, in the world. Be the result good, bad, or indifferent, the industrial, commercial, and social facts are indisputable; and it

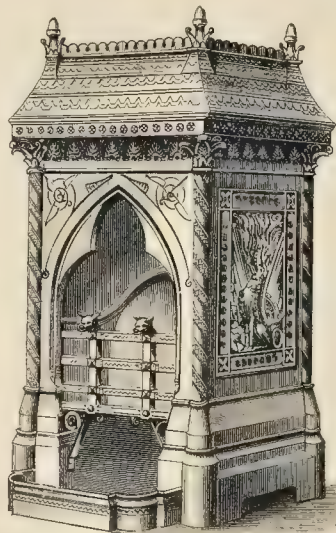
may be as well to say that the productions of Birmingham, however much concealed by the commercial exigencies of trade arrangements, really permeate the whole of the British exhibits, except, perhaps, in the very highest examples of jewel-setting; and we are not by any means certain that these are of English production at all, although, undoubtedly, produced for English houses and for the English market, possibly from English designs, or by foreign designers at the suggestion of Englishmen. Having said thus much in the interests of truth, we may dismiss the question as having nothing to do with the result in detail; since it is more convenient to take each object or exhibit for what it is described, than raise doubts as to the integrity of its parentage; and since the producers of Birmingham prefer to allow their customers to take the credit of producing what they, at least, order and pay for,

K

The productions, in cast iron, of the famous Foundry at COALBROOKDALE, have established fame through-



out the world. They comprehend a very large



number of works of elegance as well as utility, and are generally from designs by the best artists.

On this page we engrave a GAS-LAMP, a mediæval HOT-AIR STOVE, and one of the



many FOUNTAINS for which the establishment is specially renowned. This is of Egyptian design, a work in pure taste and of much excellence, admirably modelled and cast.

let it be so. It "pays" both parties to perpetuate the myth, and the gentle public, not caring to know too much, is blissfully ignorant upon a point on which it has made up its mind, and really does not want to be enlightened.

The contributions that represent the productions of Birmingham in the matter of one of its most important Art-industries, are certainly not exhaustive in any sense. In fact, the collective exhibit which appears in the name of the Birmingham Committee of Jewellers, does not convey any adequate notion of the true extent, and even less of the real character, of much of the work done in that town; certainly not in the higher departments of manufacture, since there is evidence enough in other exhibits than those of Birmingham, as to what can be done in this direction. As, however, all Birmingham products *de facto*, are not all Birmingham

products *de jure*, we can only deal with those which are placed before us as Birmingham productions.

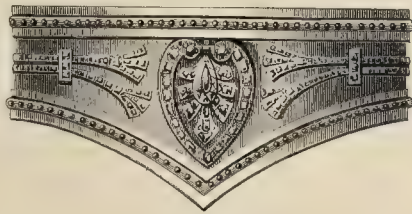
These may be divided into three categories—gold work ranging chiefly fifteen and eighteen carat in quality; a very limited display of silver articles; and finally, a very inadequate representation of gilt-metal jewellery, which constitutes so large and important a branch of the jewellery trade of Birmingham. To these may be added a series of specimens of tortoiseshell and pearl, inlaid with gold and silver—a new industry in Birmingham.

As it would be inconsistent with the terms whereon the Birmingham committee undertook to contribute, to individualise the productions of the several firms which make up this collective display; we must group the various objects technically under the heads of brooches, locketts, pins, finger-rings, ear-rings, &c.

Messrs. BRIGHT & SONS are emi-

best, giving them prominent rank among the more successful

ingenious, often original, in design, and always within the line to which the



producers of the Metropolis. Their aim has obviously been to



art is limited. Our selections comprise BRACELETS, BROOCHES, PENDANTS,

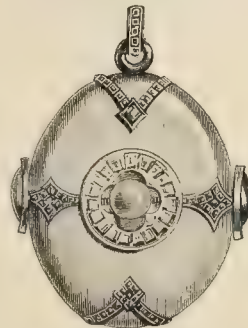
nent goldsmiths and jewellers of



Scarborough: their case at the Ex-



combine good design, good material, and good workmanship, and



LOCKETS, and EAR-RINGS. These represent the graceful settings of precious



hibition attracted general attention; their works competing with the very



so to attain excellence. We have selected from their many contributions several that show much artistic merit, are pure in character,

stones. Cameos also of great value as Art-works are exhibited—notably a carved opal, and a richly-cut bloodstone.



Happily, the style of brooch which prevailed so largely a few years ago, with its twisted scrolls and Louis-Quinze details, has given way to a more rational and severe form of article, in which the use of the object as a species, at least, of *fibula*, is recognised, if not always intelligently followed out, and thus the decorations are subordinated to the general outline and contour. This is especially noticeable in a series of brooches set with onyx and pearl, and with diamonds, the gold forming simply a mounting broken in the surfaces with black enamel, with well-executed details. The effect is rich and chaste. Another series of brooches either all gold, or set sparingly with pearls, are altogether too hard and metallic-looking to be satisfactory as jewellery. They have too much the appearance of the highly finished details of mechanical

engineering; smooth and angular, with uncomfortable-looking points as details.

Of the ear-rings generally little can be said in commendation either of the forms selected, or the construction of materials. Forms swinging within other forms, rather than a simple ornament for the ear in the shape of a bouquet, rosette, or drop, each dependent for its interest upon the skill with which the designer had contrived to harmonize the artificial ornament with the natural form of the external ear. Violence of contrast, and, in the majority, eccentricity rather than beauty, together with that angularity of finish of which we have complained in the brooches, appear to have been the chief point aimed at. To us these qualities suggest an unpleasant association not at all suited to the purpose.

This page contains three engravings of works



issued by the Ceramic Art-Union; two are of



VASES produced by Mr. JOHN BATTAM; the

third is of a BOUDOIR MIRROR, the figures which support it being of porcelain. The Society has been some years in existence: it issues to yearly subscribers of one guinea a very charming



work, which cannot "go forth" until it has received the sanction of a council consisting of eminent artists and amateurs. The Society has undoubtedly greatly advanced the interests of Art by the issue of first-class works, at a rate that brings them within the reach of all Art-lovers.

The bracelets partake far too much of the same character; with the additional defect that some of them suggest masses of metal wrought into conceits in the shape of straps and buckles; these are only excelled in want of consistency by imitations of buttons and button-holes binding bands of metal together. One series of bracelets, of a flat chain-like character, have some consistency of construction, but they are the designs of an engineer for iron or brass-work, rather than those of a worker in the precious metals.

The two most perfect bracelets are in gold and enamel. One is decorated with Egyptian details in a subdued tone as regards colour, but the effect is bold and telling in its suppressed brilliancy

and complete harmony. The other is set with pearls in a line running through the centre. This has a ribbon-like effect, which is even suggestive of better things, chaste and elegant as this is.

The lockets, generally, present more satisfactory features than most of the other specimens. Four enamelled examples exhibited with the enamelled bracelets, and very evidently the work of the same producer, are in excellent taste, and perfect in execution as regards finish and the arrangement of the enamel, *en champ-levé*, in relation to the metal.

One series of lockets, twenty-five in number, are nearly all satisfactory examples of gold-work, set with diamonds, pearls, and emeralds; the design and arrangement of the ornamentation being

QUEENSLAND, one of the rich pearls of the great Australian continent, has contributed



several productions of much merit, bearing the palm as regards some of the raw materials which form the groundwork of Art. As yet



the great colony has not done much in its higher departments, but there are indications

of safe and sure progress. We engrave two BROOCHES of native malachite, set in native



gold, in frames gracefully designed; and three objects formed of eggs of the Emu, set in

silver. These are pleasant, as well as original, examples of a good order of Art-manufacture.



No doubt, at a period not very far distant, Australia will greatly advance. But even now



it is showing capabilities that must in due course ripen into excellence. The millions of the mother country are deeply interested to promote the interests of the gathering millions of Australia.

in good taste, while the setting, workmanship, and finish are evidence of great skill and experience. One specimen, decorated with a star composed of burnished gold, opals, and emeralds, is very admirable.

A small collection of ladies' rings presents some excellent features of design and setting. The combination and arrangement in several of these show great taste and sound judgment in the producer, and it is to be regretted that he limited his exposition to so small a contribution. In the collection of gentlemen's rings we see little to admire. With the exception of three or four, there is an angularity and an ultra-metallic look about them which is anything but satisfactory in association with the use of a finger-ring, where in reality the forms should be free from these peculiarities. Massiveness and the suggestion of weight, again,

come in as too prominent features, and when, as in the case of brooches, ear-rings, &c., this is the result of "shell" work only, the effect approximates much too near a "sham" to be pleasant. The getting on and off of a glove in connection with the wearing of some of these angular rings, would be a rather formidable operation for the glove.

The few chains, studs, pins, &c., do not call for any special remarks.

As already stated, the gilt jewellery trade of Birmingham is scarcely represented; and all that can be said of the very limited exhibit is, that the character of the designs is fully equal to the average of the real gold articles; yet it sometimes happens that a better class of design is illustrated in those imitations—this exhibit, however, does not reach this point.

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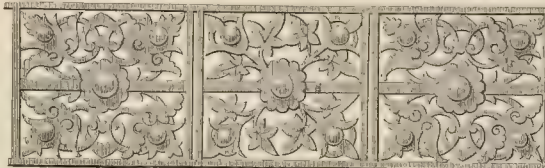
Messrs. G. & M. CRICHTON, eminent jewellers of Edinburgh, occupy a prominent place in the

court allotted to that class of Art-manufacture. Their JEWELS are of all the orders in use. In

those we have selected for engraving, there is ample evidence of skill and pure art, decorated



with much taste, and manifesting sound knowledge well applied. The subjects are at once recognised. The combination of gold and grey



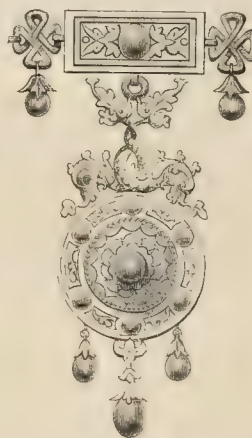
styles of ornament, and more especially brings out the Mediæval feeling when happily blended



common in the Middle Ages. It is fortunate for the Exhibition that the jewellers of Scotland and the provinces have not followed the example



silver, besides having the character of novelty, is well adapted to show to advantage the different



with colour, whether in stones or enamel. The polished, or bright, gold and silver is a much



so very generally set them by the jewellers of the Metropolis, who unhappily contribute very little.



simpler form of jewellery, not being so expensive in manufacture, and is taken from a style

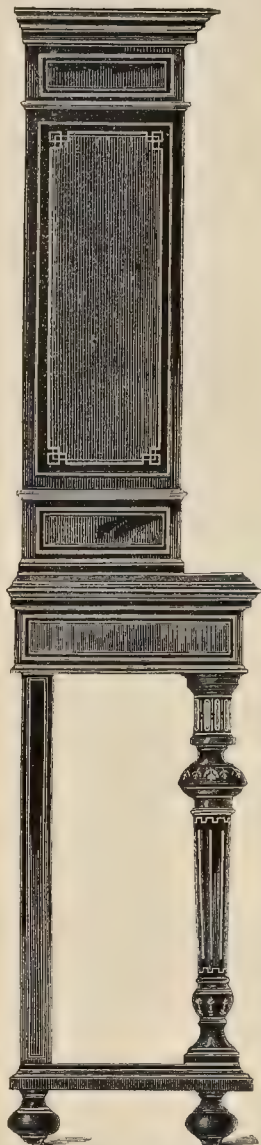
As a whole, the silver brooches, buttons, pins, &c., present more satisfactory features in the matter of design, and if imitative of past phases of Art, it has the merit of being true to its purpose and unpretentious in its aims. Some of the enamelled brooches are exceedingly pretty in the details of the ornamentation.

The illustration given by Messrs. Charles Lyster and Son, 84, Spencer Street, Birmingham, of their speciality of tortoiseshell, inlaid with gold and silver, is satisfactory. This branch of the trinket trade has long been confined almost exclusively to Paris, and Messrs. Lyster have been the first to manufacture this inlaid work at Birmingham; and, indeed, we believe, in England. Some of the crosses are especially interesting for the excellence of their form and workmanship, and the fitness of the detailed deco-

rations to the purpose of inlaying in gold and silver. Geometric in character, the details cover the ground of tortoiseshell in an effective and perfectly legitimate manner, producing a pleasing and brilliant result. The *ultra-naturalesque* details so much in vogue for the decoration of these tortoiseshell trinkets, are chiefly the result of a vulgar want of taste in the middle-man who buys for the market; resolving, as usual, that he will keep the public down to his notions of Art, without the slightest idea of any principle of decoration in its highest and best forms.

Following out the course of last year's exhibition, Her Majesty's Commissioners wisely resolved to illustrate the various processes of the industries forming the leading features of the display, thus conveying information to the public in a pleasing and attractive manner. The illustration of the production of jewellery presented

We engrave one of the CABINETS of is of ebony, inlaid with ivory, the plaques being in *pâte sur pâte* porcelain. As in all the productions of this



Messrs. JACKSON AND GRAHAM: it



renowned firm, there is manifest much artistic knowledge combined with refined finish: it is the design of Mr. Eugène Prignot.

a difficulty from the peculiar division of labour, the nature of the operations, and the costly character of the materials. The difficulty, however, has been overcome by the tact and public spirit of Messrs. T. and J. Bragg, Vittoria Street, Birmingham; and the leading technicalities in the production of real—that is, gold—jewellery, from fifteen to eighteen carat in quality, are illustrated in the gallery devoted to the exposition of the finished objects.

Thus at least one traditional myth respecting Birmingham productions will receive a shock; yet it is too much to expect that it will be broken down; but at least the conviction that Birmingham only produces imitations will receive a flat and unmistakable contradiction.

From the rough bar of gold to the finished object, every process is illustrated except that of "colouring,"—a chemical process which

could not be illustrated in consequence of the noxious fumes evolved in the operation. The decorative process of enamelling, too, could not be shown, owing to the intense heat required to fuse the vitreous substances of which the various coloured enamels are composed. Everything essential to the proper comprehension of the processes of manufacture as carried on by the best houses at Birmingham is illustrated. The gold is rolled out to its proper thickness or thinness for use, gold wire is drawn, the details of portions of an object are pressed into dies, and the gold bent and shaped so as to fit the proper positions for "soldering"—a most interesting process, as the "solder" is gold of a little lower alloy than the metal to be soldered, so that it may melt under the action of the blow-pipe at a lower temperature—borax being used as a flux to facilitate this melting.

The engraving on this page is from one of the jewels contributed by her Royal Highness the Princess of Wales—a NECKLACE of diamonds



and pearls—presented to her Royal Highness the Princess of Wales on her marriage, by her father, his Majesty the King of Denmark. It is composed of very large pearls and diamonds, and has suspended a fac-simile of the Cross of Dagmar, in

cloisonné enamel, ornamented with diamonds and pearls. The style is Byzantine: the manufacturer is JULES DIDRICHSSEN, the crown-jeweller of Copenhagen. It is not only a production of rare value; as a work of Art it is of very great excellence.

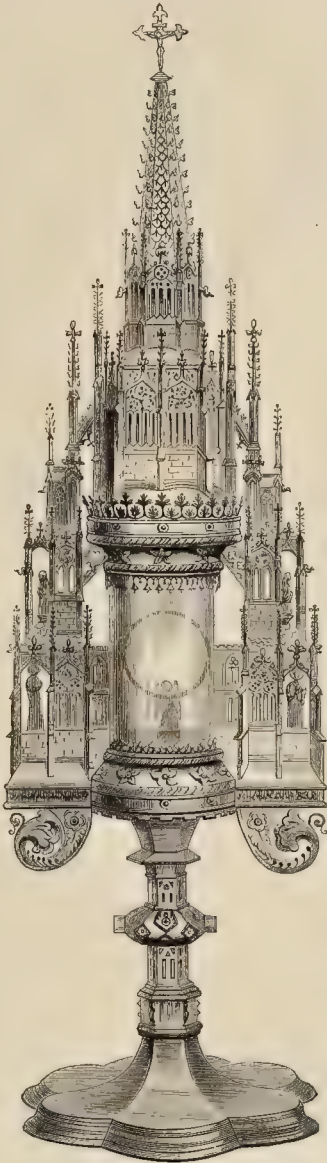
The setting of stones is also exhibited, and diamonds, rubies, emeralds, pearls, &c., are fixed in a manner totally different to that which the majority of people imagine; for the popular belief is, that stones, gems, &c., are set in the orifices prepared for them by a cement. On the contrary, the setting is effected by an ingenious mechanical process, by which the thinly-cut edges of the gold itself are pressed over the edges of the gem, to secure it. The use of cement would destroy the true character of a stone by preventing the transition of light through it. We have thought it necessary to devote some space to a brief explanation of the processes shown, and thus endeavour to do justice to Messrs. T. and J. Bragg in their effort to enlighten and instruct the public.

Before quitting the Birmingham section of the jewellery class, it is necessary to state distinctly that the best works produced at

Birmingham are not exhibited under the name of the makers, or as being Birmingham productions, but are scattered through the exhibits of the London and other houses. In fact, trade exigencies would not permit of the maker showing his own work. Patterns are selected by the middle-man or retailer, which are considered "private patterns." Not that the purchaser has had anything to do with suggesting, designing, or producing them;—all he does is to buy them to sell again. If, as in some instances in this Exhibition, the design had been specially prepared for the retailer, and executed by the manufacturer at his cost and risk, there might be some foundation for the claim to an exclusive right; but in the majority of instances, everything has been done by the manufacturer, who simply agrees to assign the exclusive use of the particular pattern to his customer, who sells it as London,

We engrave, on this page, two large silver-gilt MONSTRANCES—

of the Sacrament"—productions of the eminent manufacturer of Ghent, M. BOURDON-DE-BRUYNE. One of the monstrances is in the richest style of the



vessels used in the Roman Catholic Church, for the "exposition

earlier part of the thirteenth century. The other is of the best period of Flemish Art of the fourteenth century. Both are admirable examples of metal-work, chased, hammered, and enriched with valuable jewels, by eminent artists of Flanders.

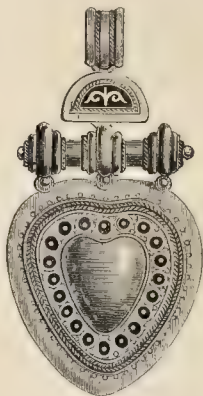
Paris, Indian, African, Chinese, Japanese—anything, in fact, which he thinks the gentle public would like it to be, and which he can persuade the said public that it is.

The result of all this is that the real producer gets no credit for his skill and ingenuity. He puts himself out of sight for a remuneration which, no doubt, pays him, or he could not carry on his business; but in doing this he ignores his own existence before the public, and, under the baneful influence of an unwise abnegation, loses not only reputation but the legitimate remuneration for the skill, ingenuity, and enterprise which, under a more healthy system, could not fail to be his. In short, the Birmingham manufacturers should have done a great deal more than they have, or

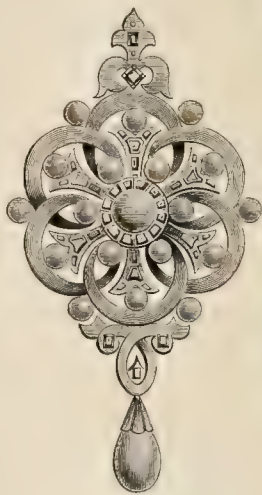
nothing at all. The latter would have been the best course if they wished to stand well with their customers,—the factors and retailers; the former should have been their course if they wished to assert their own independence. As it is, about fifteen Birmingham firms are represented in the collective exhibit; if one hundred and fifty had exhibited what they are doing every day, the exposition would probably have been tolerably complete: as it is, Birmingham is not represented in its own name, and we regret to be compelled to record that the specimens contributed by the adventurous fifteen producers are not exhibited to the same advantage as the contributions received at a later date. The small square coffin-like boxes into which the Birmingham manu-

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Mr. EDWIN W. STREETER, goldsmith and jeweller, of Conduit Street, exhibits a large and very costly collection of jewels, remarkable for refinement and accuracy



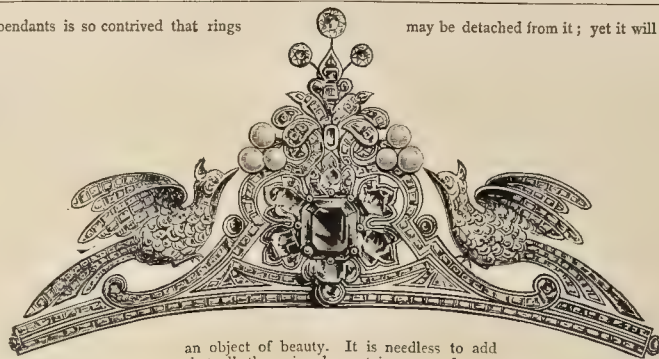
of finish, and of very high merit as works of Art. In many instances they manifest much originality as well as grace and purity of design; and the case in which they are



shown supplies evidence of judgment and taste in arrangement. We engrave several examples, comprising PENDANTS, BROOCHES, a NECKLACE, and a TIARA. One

of the pendants is so contrived that rings

may be detached from it; yet it will remain



an object of beauty. It is needless to add that all these jewels contain gems of great



rarity and value, "precious stones" worthy of rare setting. Our space is so limited that

we may not attempt to describe them. They are valuable acquisitions to the International Exhibition.

facturers were compelled to thrust their jewellery, having linings of dark velvet instead of some material of a light colour, would have been bad enough seen in a top light, but with the side light in which the objects are shown, they are placed at a serious disadvantage as compared with the specimens exhibited on the flat trays adopted by Castellani and others, and also used for some of the private loans. This deep box theory is evidently based on the arrangement adopted in the South Kensington Museum, in which iron boxes are used for security, but these are all lined with a white or light-tinted velvet, shown in a top light, and the gems, &c., are brought up to the glass which covers the inner case. These exhibition boxes are no better than deep trays for security, except in the matter of a second glass, which in a side light seriously interferes with the appearance of the objects placed in

them. In short, Birmingham pays for its punctuality in sending in its exhibits arranged according to the official hypothesis, to which more recent contributors wisely bade defiance.

No better example of this I can be found than in the very exceptional and brilliant display of Messrs. Hancock & Co., as the principal contributors among the London jewellers. With Garrards, Hunt and Roskell, Brogden, and others absent, the exposition of Messrs. Hancock, in combination with that of Messrs. Howell, James & Co., and with the private contributors who follow the example of H.R.H. the Princess of Wales, really redeems the English jewellery from the position in which it must have otherwise stood, in spite of meritorious exceptions to be noted in due course.

Messrs. Hancock & Co. fully sustain their reputation as eminent

Mr. JAMES WINDUS, an eminent manufacturer, exhibits a PIANOFORTE, almost the only

incised carving: the mountings are of *or-molu*, and it contains three portraits, on porcelain, of the Queen and the Prince and Princess of Wales: the design altogether has much artistic merit. Of its exterior ornament and value our

engravings will convey some idea: of its interior



engravings will convey some idea: of its interior



instrument in the Exhibition that has been decorated by Art. It is of ebonised wood, with

we can but quote the assurance of the manufacturer himself, that "it is a tri-chord cottage of

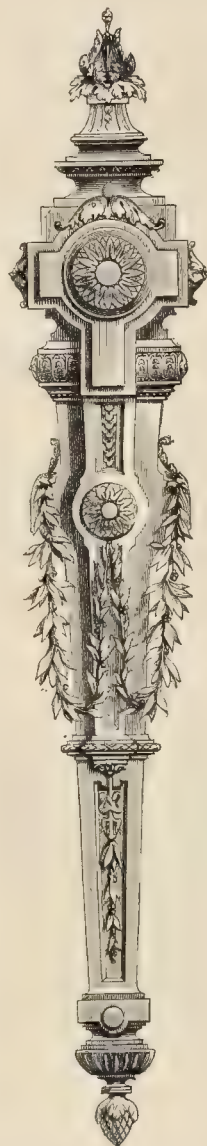
great power and excellence of tone, with the utmost soundness and solidity of construction."

for the production and supply of high-class personal ornaments, and illustrate in an effective manner the articles which are in demand by the public of the higher and wealthier classes. They have done this honestly and in a practical form, and certainly while exhibiting specimens of the highest Art and most perfect taste, they also show that the classes they supply have frequently quite as little regard to purity of design or artistic principle as may be found in any other class. In fact, while exhibiting one of the most remarkable examples of skilful workmanship and *finesse* in the combination of details to be found in the Exhibition, they show in the same *suite* an illustration of vulgarity in the choice of subject scarcely credible if it were not here to be seen—a gold *suite*, consisting of a necklet, bracelet, and earrings, constructed entirely of miniature saddles and bridles,

whips, bits, spurs, stirrups, horse-shoes, and portions of horse harness; in fact, all the details of a hunting stable and a coach-house. A more outrageous instance of misapplied ingenuity and skill it is impossible to conceive, and that any woman would condescend to wear such abominations is more inconceivable still: we are bound, in the interests of artistic design and common sense, to protest against the public exhibition of such a gross violation of every principle of good taste. The only thing to be learnt from such specimen is what to avoid.

Messrs. Hancock's display, which is admirably arranged in their own way, comprises jewellery in various styles, Italian, French, Indian, &c., and there are some admirable examples of design and workmanship among them, as there are illustrations of the extravagant and eccentric. The diamond *suites*

We have selected two examples of



several works in bronze, contributed by

the bronze manufacturers of Belgium, and represented by an associated society. They are of varied order, of the several kinds to which the metal is ap-

plied, for elegance and utility. Art enters largely into the composition; they are, for the most part, of good design, and present effective Art-features,



but they do not vie with those of France. The names of the producers are not given, but it is not easy to believe they are contributions of leading manufacturers of a country that has done so much for Art.

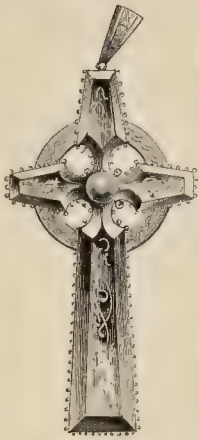
are, to our mind, the most perfectly designed and constructed examples. The necessity for making the most of the gems, and the consideration that the clustering and arrangement shall be such as to display all to the best advantage, prevent all temptation to vagaries of form, and compel a thoughtful and well-considered outline as the basis of a sure result.

Some of the enamelled objects, *en cloisonné*, are very beautiful; but these are clearly of French origin, and must be, therefore, treated as such.

The Devonshire gems are exhibited again by Messrs. Hancock, but have been described so often, and are so well known to all interested in objects of this class, that they require no detailed description here. It is sufficient to say that in their beauty and perfection they are, in spite of their antiquity, "ever new."

Messrs. Howell, James & Co. contribute an interesting but by no means very extensive series of examples of jewellery, which form the staple of their business in this direction. The manufacture is evidently varied; in other words, it is not confined to London productions. The diamond *suites* are excellent in design, setting, and perfection of workmanship; some of the smaller specimens being very perfect in shape and adaptation to use. There is no extravagance in form or size, and all are characterised by elegance and good taste. An opal bracelet set with diamonds as secondary to the opals is one of the most perfect things in the Exhibition. A bridal bracelet and bridesmaid's locket, both with enamelled details, *en champlevé*, based on the orange-blossom, are also very chaste and elegant in form and colour. Some of the examples designed by Sir M. D. Wyatt

MESSRS. MACKAY, CUNNINGHAM & Co., goldsmiths and



jewellers of Edinburgh, contribute a case of very beau-



tiful works, of which we engrave examples: they consist

of an engraved crystal CROSS; two



Runic CROSSES; an adaptation of the



BROOCH of Lorn, set with Scotch



pearls and amethysts; another from

the same old model; elaborations, in two



instances, of ancient Scottish BROOCHES;

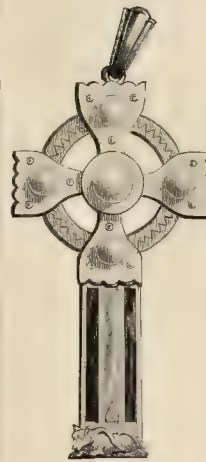


and two CLARET JUGS: either of which



may be accepted as a work of pure Art.

They may be classed, indeed, with the very best productions



of the order, designed by the master-hand of a true artist,



and wrought with admirable skill and mature judgment.

are good in style and execution, and as examples of ornate treatment of jewellery will be appreciated. The best special designs, however, are those characterised as "Holbein," and although, with one exception, a little vivid in colour, they are all harmonious, and when worn with a suitable costume would have a very elegant effect, and be in place. The exception to which we allude is a pendant with green diamonds, exquisite in form, colour and arrangement.

The pearl *suites* exhibited by Messrs. Howell, James & Co. are good examples of their class, but would have been all the better for a more geometric arrangement of the details.

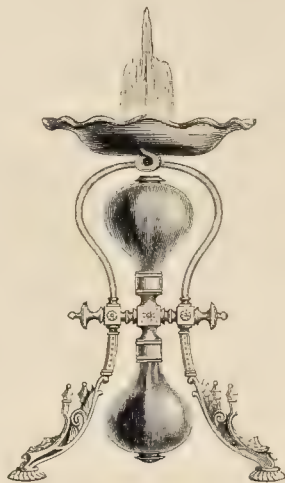
Messrs. Phillips and Son, Cockspur Street, contribute a collection of coral ornaments of the highest class and most perfect adaptation of the natural product to the purposes of personal

decoration. Here we have a proof of the value of simplicity of arrangement in the mass, and of the most elementary forms in the details, resulting in the production of effects which are satisfactory, because they are simple. In no single instance, with all the skill shown, does any cut specimen produce a satisfactory result, either in the general effect of the object or in any detail. Elaboration destroys the completeness which seems to be innate, so to speak, in the coral itself. Thus the most perfect examples are in bead necklaces. The next are the coronals or frontals, in which the coral growth is adapted with admirable skill to the final purpose. The simple coral eardrops and the plainly-cut pendants shame the elaborate relief-effects *en cameo* to which they are suspended, and that, too, by their simplicity only.

The development of the coral trade of Naples by the firm of

N

We engrave three examples of the PERPETUAL FOUNTAIN, or "PORTABLE PERFUMER,"



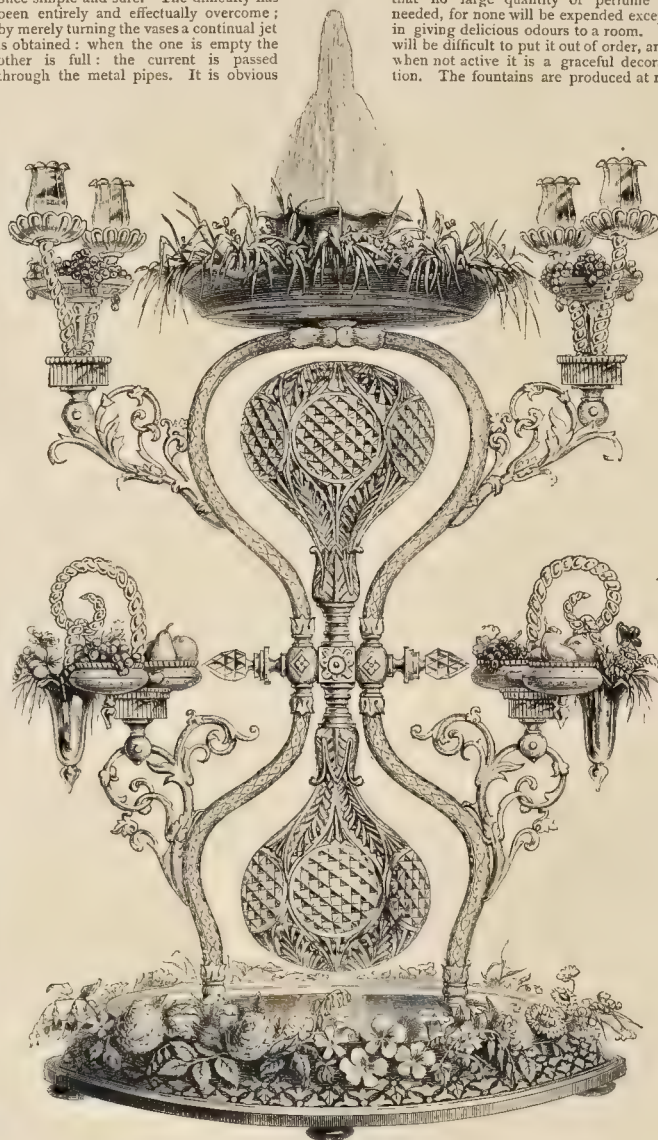
exhibited by Messrs. DEFRIES AND SONS. The ingenious invention supplies a want that has been long felt. The value of introducing per-



fumes at a dinner-table is very great; hitherto, however, there has been no mode of doing so at

once simple and sure. The difficulty has been entirely and effectually overcome; by merely turning the vases a continual jet is obtained: when the one is empty the other is full: the current is passed through the metal pipes. It is obvious

that no large quantity of perfume is needed, for none will be expended except in giving delicious odours to a room. It will be difficult to put it out of order, and when not active it is a graceful decoration. The fountains are produced at no



great cost—or rather they are of all prices—from the plain to the richly adorned. It will be seen they have minor vases and dishes of pretty forms to contain flowers and fruit.

Messrs. Phillips has led the King of Italy recently to mark his estimation of their efforts, by a distinction conferred upon the senior partner of the house.

Messrs. White and Campbell, New Bond Street, exhibit a small but elegant series of examples of jewellery, in which there is evidence of thoughtful effort to adapt good artistic design to the exigencies of fashion. A necklet of pearls and turquoise, the latter set as drops, is especially elegant, and a bracelet of a flat scale arrangement upon the elastic principle, set with turquoise, is also an example of good taste, ingenious construction, and workmanship. A necklet and eardrops, all gold, in the Indian style, are also good specimens of well-adapted design and skilful execution.

Mr. E. W. Streeter's contribution, which certainly was of a very

practical character, has, we regret to say, been withdrawn from the Exhibition, through an unfortunate misunderstanding with the authorities, into the merits of which it would be out of place to enter here. The specimens engraved at page 42 will give some idea of the character of the designs, which are executed with skill and judgment. Mr. Streeter had evidently made up his mind, while showing exceptional examples of jewellery, that he would illustrate as thoroughly as possible, within the space assigned to him, his current productions. Among these were to be found, as a matter of course, specimens which rose no higher in design and artistic treatment than those to be found in the ordinary examples of other makers. In aiming at originality it is so easy a matter to run into the eccentric at the cost of simplicity and beauty, that where a great show is expected by the

Mr. WILLIAM WHITELEY, who exhibits a

grace and beauty, and though of ordinary materials, are so ingeniously constructed, and skilfully finished, as to

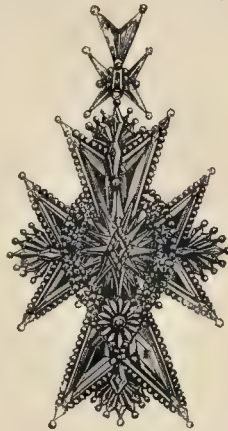
in productions of Art-industry. The process



very large collection of BLACK GLASS JEW-



be veritable works of Art. The article is well known, and the invention dates from a remote period, but hitherto it has been obtained principally from France: these



of manufacture is by no means easy: we shall hereafter describe it at some length.



ELLERY, has made rare jewels of common



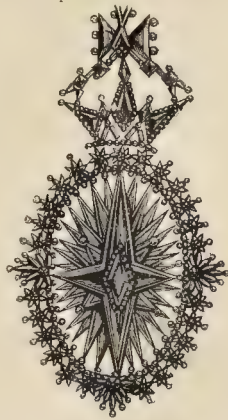
specimens are, however, more meritorious than any imported, and supplies another evidence of British advance



It demands a large amount of skill and practice to attain perfection, with reference both



things: they are compositions of much



to the cut glass and the dies to receive it.

purchaser at a comparatively cheap rate, and where economy of production can only come of repetition by mechanical means, the wonder is that so much good design comes out of a system which is of necessity inimical to variety of effect, and that exquisite *finesse* in treatment which can only be attained by hand-work. Certainly Mr. Streeter sustained his reputation as a jeweller in his contributions to the International Exhibition of 1872.

Mr. E. Culver, Spencer Street, Clerkenwell, illustrates his speciality of production in a great variety of gold chains, of excellent design and workmanship, of the quality of 15 and 18 carat. He also exhibits in an interesting form the details of chain-making in wire-links, and gives a useful illustration of the amount of alloy of copper and silver in 18 carat gold: the materials being shown together in their relative quantities.

Mr. John Neal, Edgware Road, exhibits a collection of objects which simply repeat the mass of the series of articles contributed from Birmingham. Indeed, the style of design and workmanship indicate their parentage. Some of the lockets and brooches are in excellent taste, but the eardrops and bracelets partake of the engineering type of design, noticed as the characteristic of much of the Birmingham work. The same remarks apply, with certain modifications, to the gold-work exhibited by Mr. Whiteley, Westbourne Grove, except that the ornamental details are as much overdone as they were avoided in the generic Birmingham specimens.

Mr. Whiteley's display of British cut-glass jewellery is a remarkable one, and indicates sound judgment and good taste in the production of black ornaments. The faceted surfaces are ad-

Messrs. COLLINSON AND LOCK are eminent upholsterers of London: their productions are invariably of a high order, combining purity of design with excellence of workmanship; indeed,



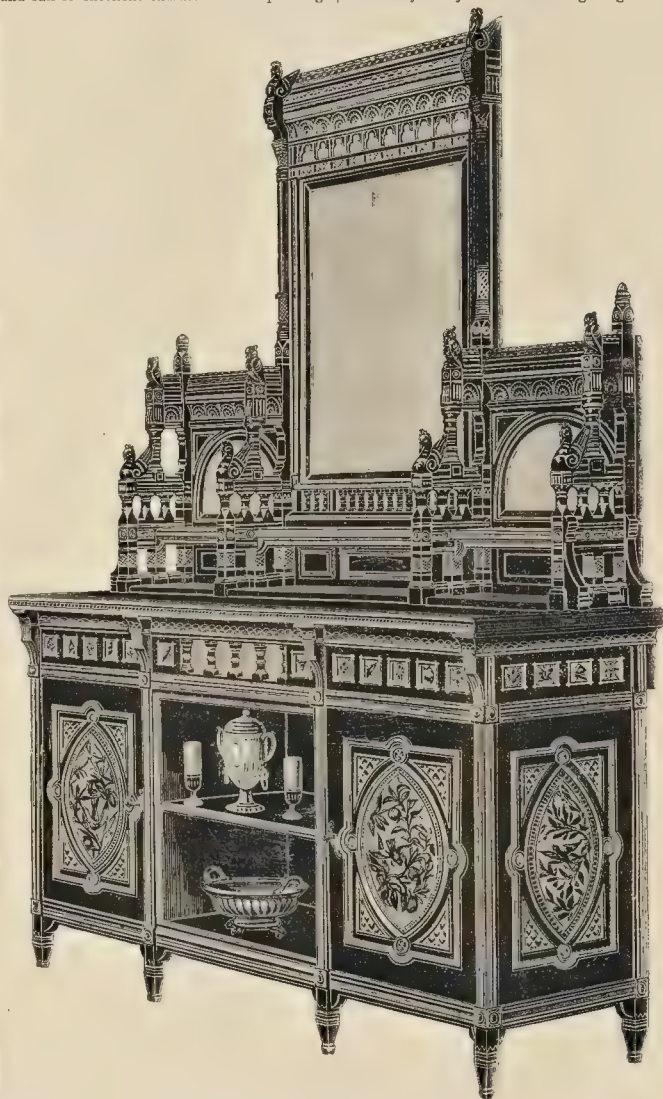
it is mainly to this firm we are indebted for the re-introduction of the style known as "old



English," which so admirably suits our British homes. One of those last year exhibited, which we engraved, now graces the Kensington Museum, purchased by her Majesty's Commis-

sioners. The principal object we give on this page is a CABINET: it is original in treatment, and full of excellent character. The paintings

of fruit and birds forming the panels of the doors of the lower part are executed with skill and ability: they are worked on gold grounds.



The general ornamentation is in gold, the details first being incised or carved. As a whole, the production is of great merit, and upholds

the high repute of the firm. The engravings in the column are of their ordinary productions, and merely introduced to fill up the page.

mirably taken advantage of in the arrangement of the details, but, as usual, the more elaborate examples are the least satisfactory. The crosses generally are very clear in the details, but several pendants are really perfect in arrangement and adaptation to use, as a redundancy of points has been avoided, a fault which characterises some of the very best specimens as regards effect and workmanship.

In connection with these black glass ornaments, the examples of Whitby jet may be noticed. Mr. Charles Bryan contributes a representative series of specimens, comprising a great variety of objects of personal ornament. The execution and workmanship are generally excellent, but the designs are wanting in artistic refinement and adaptation, and, with the exception of some of the bracelets, have a heavy look, which has really nothing to do with

the colour of the material, but arises out of the general contour of the objects, and an unsuitableness of detail. The truth is, the designers of jet ornaments attempt to imitate the forms used in metal and adapted thereto, but totally unsuited to a brittle material like jet; not to mention that to attempt to get effects in relief in a very dark or black material always leads to extravagance in form and contour. The best details are those in a simple incised surface, a charming effect being produced by the judicious blending of dead ground and polished ornament, or the reverse. Will no one study to make jet ornaments in original forms, in which the effects we have noted shall play the part of a diapered surface, as a variation with the polished surfaces only?

The jet ornaments exhibited by Messrs. Saunders and Shepherd are of an excellent character as regards finish and workman-

MM. CRISTOFLE, of Paris, have established a renown throughout the world: their productions in bronze, in metals, *argenté* and *doré*, and in



silver and gold, have the highest value Art can give to costly things, as well as to those that are comparatively easy of attainment. The

managers are thorough artists; so, indeed, are



the artisans; artistic skill consequently pervades

all the issues of the firm. Especially beautiful is the enamel introduced into several of



their works, always with knowledge, judgment, and taste. We give on this page some examples: those that head the column



are of glass, gracefully set. A production of much excellence is the MIRROR, a fine specimen of design, modelling, and manipulation.

ship, but the defects in design as above would apply with scarcely an exception.

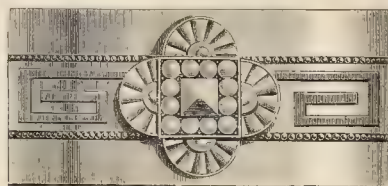
The consideration of the Irish bog-oak ornaments naturally follows the notice of designs in jet. Mr. J. Goggin, of Dublin, certainly sustains his reputation as a producer of these interesting objects; several of the suites exhibited being very remarkable, alike for their execution as for their good taste and adaptation of design to the material and purpose of the ornaments. We have no space to particularise, but, if an arbitrary fashion did not interfere with the patronage of this class of jewellery, Mr. Goggin ought to reap a rich reward for his skill and enterprise in producing some of the specimens he exhibits.

From Belfast Mr. A. Gibson sends a collection of Irish bog-oak ornaments, which presents some very excellent features in the

tasteful combination of the metal-work with the wood. Some of the brooches are especially noteworthy for the arrangement and balance of the two materials, the one giving value and effect to the other.

Messrs. Bright and Sons, Scarborough, exhibit a small but tasteful series of ornaments of a very high class. There are three pendants superior in many respects to anything of the kind in the Exhibition. A cameo of Julius Caesar set in exquisitely-wrought gold, with sufficient blue and white enamel to vary the details, is designed and executed with great skill. The mounting of a Medusa head, cut in bloodstone, is an equally fine but possibly less telling example. The third pendant is the most elaborate, and, although very artistic in the general arrangement, is a little confused in detail. The centre is formed of an opal cameo,

We devote a second page to the contributions of Messrs. HOWELL AND JAMES. They have aided the Exhibition extensively and effectually, being among the few jewellers of the Metropolis who have contributed works of real artistic merit. Designed by eminent artists holding high professional rank, and in the manufacture



treated with exceeding skill, the examples we have selected for engraving represent but slightly their numerous productions, based upon the purest principles of Art.

The NECKLACE, designed by Sir M. DIGBY WYATT, is composed of five exquisitely carved cameos, in "onyx vert du Brésil," mounted



in borders of fine pearls and chased gold, suspended from a flexible festooned chain. The three LOCKETS are quaint

specimens of the emblematical Art-jewellery, a successfully novel feature lately introduced by this renowned firm.

cut with great skill, but we doubt the expediency of cutting iridescent stones into forms of this kind. The workmanship of the setting is excellent, and is Parisian in character, as, indeed, are the other two.

Mr. John S. Singer, Stroud, sends a small but effective series of silver-enamelled brooches, some of which are admirably arranged in the details, but others are spoiled by a too free departure from the geometric basis of the design as a whole.

The exhibit of Messrs. C. and M. Crichton, Princes Street, Edinburgh, is a highly satisfactory one. Except in the instance of the Highland shoulder-brooches, which are extravagant in the amount of relief in the details, the whole of the designs are characterised by a thoughtful adaptation to the use and purpose of the ornament. Several of the silver parcel-gilt ornaments are

especially elegant, as also are some of the silver examples, enamelled with blue and white. One cross, treated in the latter manner, and having a translucent red enamelled ground, with the sacred monogram in the centre, is a gem of its class. The gold-work is characterised by a judicious restraint in the matter of detail. It is never suggestive of a mere display of metal, the stones being generally treated as primary.

Messrs. W. Marshall & Co., also of Edinburgh, exhibit a collection of gold and silver-work, in which elaboration of engraved detail is a leading characteristic; at the same time, these details are always admirably adapted to the general forms of the objects, these forms being invariably well suited to the purpose of the ornaments. An artistic sentiment runs through the whole series, and there are some examples which it would be difficult to surpass in

M. BARBEDIENNE, the renowned bronze manufacturer, is one of the few *fabricants* of Paris who have been contributors to the second division of the International Exhibition. He has aided it largely and liberally; and although few



nufacturer, is one of the few *fabricants* of Paris who have been contributors to the second divi-



or none of the articles he "exposes" have been made expressly for it, his show



is one of great merit and very general interest. From his abundant and excellent stock we select three objects for engraving on this page.

certain modest and purely tasteful effects. The bracelets and pendants set with cairngorm and Scotch pearls are special examples of this quality of design. Rich and artistic, they are still unpretentious. Some of the silver crosses exhibited are very elegant, and two or three parcel-gilt examples are specially noteworthy.

Another Edinburgh house, Messrs. Mackay, Cunningham & Co., contributes a small but very elegant collection of jewellery, some of the specimens being of the highest class in design and materials. A necklace, designed by Sir J. Noel Paton, R.S.A., is a rich example of well-combined colour; but the twisted chains suspended to the external edge are an excrescence rather than an ornamental detail. A pendant and ear-rings of opals, with a setting of diamonds, the gold being simply used as a means of securing the stones, are very elegant in form, colour, and general effect.

We have no space to particularise other exhibits of English, Scotch, and Irish jewellery contributed by the producers, although there are specimens which deserve attention, but now proceed to consider briefly the jewellery lent to the Exhibition by private owners, and so far supplementary to the contributions of the manufacturers. The policy of borrowing objects of this class from private sources is not a satisfactory one; but when manufacturers will not contribute, and an exhibition must be got together, it becomes so far a necessity; and when the examples are kept fairly within the scope of the class of industry represented, little can be said against it.

The contribution of H.R.H. the Princess of Wales is a valuable and interesting one as a whole, but the most suggestive object is the badge presented to the Princess, on the occasion of her mar-

Messrs. WHITE AND CAMPBELL,

beautiful works; precious gems in settings worthy of them; excellent

their variety. The series contains



examples of pure Art and of high finish in manipulation and work-



specimens of all the classes of de-

eminent jewellers of New Bond Street,



manship. Many of them are original in character, and into some are

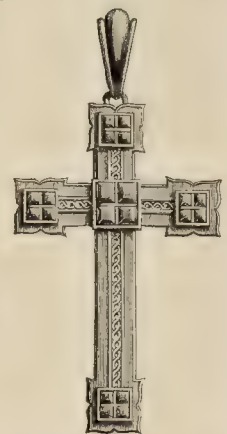
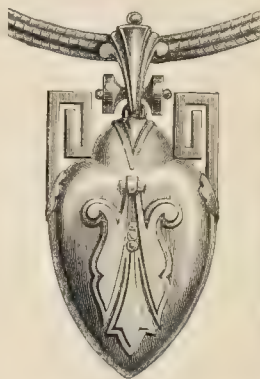
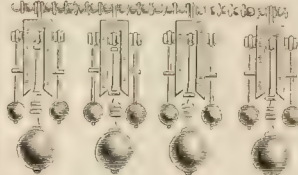


exhibit an extensive collection of very introduced cameos exquisitely cut. Our page conveys some idea of corative jewellery — NECKLACES,



BRACELETS, BROOCHES, CROSSES, EAR-RINGS, and so forth: those we have selected show the several styles of these very beautiful productions; the show-case has many others of equal merit we might have engraved with advantage. Messrs.

White and Campbell have prominent rank among the few jewellers of the Metropolis

who aided to rescue the International Exhibition from the reproach of utter insignificance as regards the speciality of the "Second Division."

riage, by the ladies of South Wales. It is somewhat florid in its general form, and lacks the compactness so essential in a badge; but the details are admirably wrought, and the combination of diamonds and emeralds with the blue enamelled ribbon produces a brilliant and harmonious effect, which conveys a good lesson in colour.

Mr. Alfred Morrison lends a valuable and interesting collection of a varied and highly suggestive character, about one-half of it being of French design and manufacture. The design and treatment of some of the examples are deserving of the best consideration of the student and designer, from the perfect manner in which the various parts of most of the objects are subordinated to the general effect, and the complete adaptation of the whole to the purpose and use of the ornament. Neither time nor space will

permit of our going into this question here, but we may possibly find occasion to recur to this theme, and quote examples at some future opportunity.

The Dudley jewels were added, by permission of the Earl of Dudley, at a late date (August 1st), under a new regulation, permitting owners of fine jewellery to send them to the International Exhibition when no longer required for the exigencies of the London season. This rich and really wonderful collection, arranged by Messrs. Hunt and Roskell, consists of diamonds, emeralds, opals, rubies, pearls, turquoise, and corals, set with a skill and luxurious taste which it would be very difficult to surpass, and is of great interest as an illustration of the manner in which stones of so fine a quality ought to be treated, so that no setting shall detract from the importance and beauty of the gems as primary details of each

The high-class work—a SIDEBOARD—engraved on this page is the production of the eminent decorators, &c., MORANT, BOYD, AND BLANFORD. It is from the design of the artist-architect, EDWARD J. TARVER, and is evidence of practical

study and sound thought; a departure from "authority" but with judicious adaptations of the best. It is designed with judgment and skill, and finished with much excellence: its leading feature is the



arrangement for the display of china and plate. There are other objects exhibited from the

cabinet manufactory of this long-distinguished firm that merit the highest praise for general

excellence: notably two Jacobin chairs, from the designs of OWEN W. DAVIS, architect.

ornament. The taste and skill displayed in setting the corals is to our mind perfect. Nothing can surpass its simplicity and fitness. The gold setting and small diamonds with which it is relieved is made subservient to the coral drops, and tends to give increased value to the exquisite tint of red in the coral itself. The objects set with opals and diamonds, and those with pearls and diamonds, present the next degree of artistic fitness and excellence.

FOREIGN JEWELLERY.

We have already stated that the great continental houses are not represented. The jewellery of Paris has no proper illustration in the Exhibition, and it would be waste of time to notice the few illustrations which present themselves in the French Annexe. Strangely enough, old French jewellery is represented, and that,

too, in an interesting form, by Madame A. Juvenal and M. de Saint Aubin, who contribute some very valuable examples of the past by way of comparison with the present, and from which useful lessons may be learned by those disposed to study the objects. The fact that the material is always made subservient to the design, and not the design to the material, is a point to be noted in these specimens, as also in others to which we shall have occasion to allude when noticing the varied collections of peasant-jewellery. Some of the gold filigree specimens of Madame Juvenal are marvellous illustrations of skill and dexterity, as also of beauty in design.

In connection with France, we may quote a very curious and interesting collection of French-Algerian imitation-jewellery. It is very suggestive of the Palais Royal, modified and greatly improved

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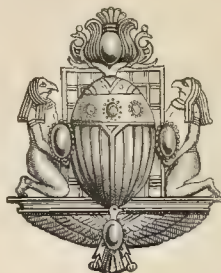
We have had frequent occasion to do justice to the works of M. EMILE PHILIPPE, of Paris,



who has, however, now an establishment in London. He is a true artist, one of whom



France may be proud. He is the manufacturer also, and, indeed, the artisan, for many of his



beautiful issues are the produce of his own hands. Those we engrave on this page will

convey some idea of their varied merit. They are BROOCHES, the COVER of a jewel casket,

and an admirably designed TAZZA: these are veritable examples of pure Art. Sometimes his



productions are in the costlier metals, but more often are of bronze *ciselé*, such as are of small price; yet they are worthy of prominent places

among the Art-treasures of any collector. In the absence of all the leading jewellers of France—for there is not one of them who con-



tributes to the International Exhibition, 1872—it is a refreshment to examine the admirable

works of M. Philippe, although his jewellery forms but a minor part of his productions.

by Moorish taste and skill. Some of the examples are exceedingly pretty, and many of them are eminently suggestive of legitimate effects in enamelling, as also of fitness in form.

RUSSIA.—A small but remarkably elegant collection of Russian jewellery gives evidence of great progress in works of this class. There is a strong *cinq-^{cento}* feeling shown in the designs, while the execution of the gold-work and enamelling is of the best class. The tasteful combination of brilliant coloured gems gives an Oriental look to some of the examples; and while the bracelets appear a little overdone in this direction, most of the pendants and brooches are excellent and well-balanced in this respect, the forms and details being alike well-considered.

BELGIUM.—For elegance and perfection of design in relation to use and material, the small collection of jewellery contributed by

three Belgian exhibitors is the most complete in the Exhibition. The ear-rings and pendants of M. Bourdon de Bruyne are especially artistic and elegant. There is no display of gold as gold, but simply as a means to an end, and the forms expressed in the metal are considered as that end, and receive the most thoughtful consideration and treatment. The amount of fine detail worked out within the space of some of these examples, especially those in the manner of the old French jewellery, conveys a lesson which we hope will not be lost upon our own working jewellers.

The crosses and pendants contributed by M. A. Taldenslagh are rich and elegant in effect. The judicious use of pearls in some of the objects is evidence of a highly educated taste. The excellence and superiority of workmanship for which, as M. C. Devos states, he exhibits his small and elegant little collection of

We engrave a CASKET, designed by Mr. H. ROGERS, and carved by Mr. G. A. ROGERS: it is made to contain the Address of the "Lud-

gate Hill Committee," presented to the Prince of Wales in commemoration of Thanksgiving Day. The casket is carved in brown oak, and is sup-

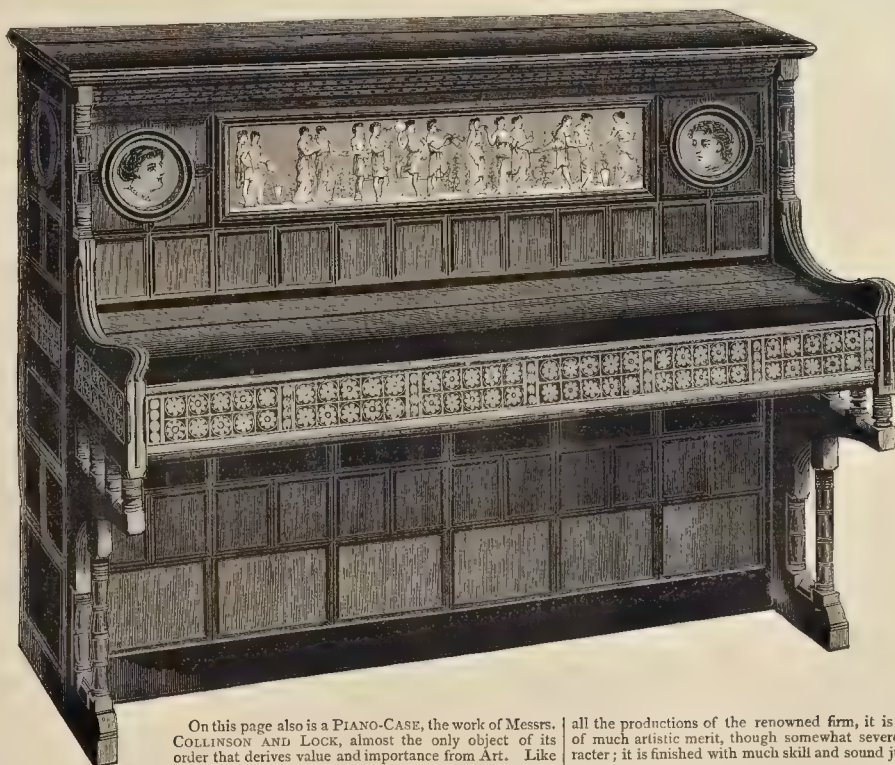
ported at the ends by the City dragons, and scrolls at the other centres. The front and back are enriched with Italian friezes, in which are



introduced the rose, thistle, and shamrock. On the top is carved the Prince's badge, and other

ornamental devices. The work is worthy of the name it bears, and will be acceptable to his

Royal Highness, with the address it is to contain--the charming illumination of Miss ASHLEY.



On this page also is a PIANO-CASE, the work of Messrs. COLLINSON AND LOCK, almost the only object of its order that derives value and importance from Art. Like

all the productions of the renowned firm, it is a design of much artistic merit, though somewhat severe in character; it is finished with much skill and sound judgment.

ear-rings and crosses of gold and silver, set with diamonds, is fully justified by the perfection of the result. The old Normandy jewellery has been consulted to great advantage in the production of these charming objects.

ITALY.—Italian jewellery is represented by a comparatively small collection sent by Signor A. Castellani. His specimens, however, are worthy of the famous Roman jeweller. The revival of the Etruscan granulated gold is illustrated in several examples, notably in a set of Etruscan *scarabæi* in cornelian, forming necklace, bracelet, ear-rings, and finger-ring. A necklace, ear-rings, and brooches in granulated gold and coral, are superb specimens of their class, being perfect in treatment and workmanship. The ear-rings, from originals found at Tarentum, and now in the Museum at Naples, are very elegant examples of classic design. The

finger-rings, of which a considerable number are exhibited, are mostly from antique originals, and are wonderful reproductions of the ancient manner.

The Florentine and Byzantine mosaic jewellery exhibited by Messrs. P. Bazzante and Son, illustrate various phases of mosaic art as applied to personal decoration. Some of the effects are very pure and elegant, presenting a true harmony between the coloured mosaic and the gold mount. Others are very *bizarre*, and approach the vulgar in the violence of the contrasts of colour and surface. Some of the metal settings are exceedingly pretty, being well designed, and the mounting subordinated to the mosaic.

Necklaces, bracelets, and ear-rings of decorative glass, in which are some charming effects of colour and notable examples of

This page contains engravings of other works, the productions of Messrs. HUNT AND ROSKELL.



They are racing prizes: the one a CUP, being the Salisbury prize of 1871; the other a GROUP,

the Goodwood prize of 1871. The former is a silver ewer of Etruscan form, embossed in the

style Renaissance, with an alto-relief, the subject of which is taken from the old ballad of



"Chevy Chase." The latter is from Tennyson's poem, "The Passing of Arthur," where

the king dooms the traitor Modred. It is designed and modelled by G. A. CARTER.

manipulative skill in glass-making, are exhibited by the Venice and Murano Glass Mosaic Company, of which Dr. Salviati is the director. These are wonderfully cheap and effective ornaments, in excellent taste, and without pretentiousness or extravagance; they are excellent examples of an old method of producing artistic effects in glass as adapted to modern wants and requirements.

AUSTRIA.—The only contribution of jewellery from Austria is that of M. W. Klaar, and this consists entirely of the cheap imitation jewellery,—jet and jet-glass, &c.,—produced to meet the varied wants of an extensive empire. In this collection may be found specimens of almost every kind of personal ornament in use among the Austrians of the lower and middle classes of the present day. As an exposition of varied manufactures, it is very

interesting, but there is nothing which calls for special remark for its Art-qualities.

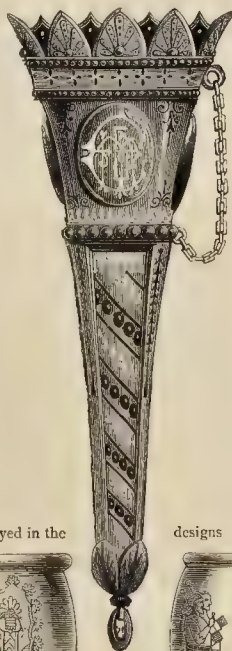
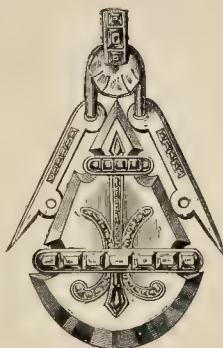
NORWAY.—A collection of silver filigree ornaments, produced by J. Tostrup, of Christiania, are most interesting specimens of the national jewellery of Norway. They present very characteristic features, and when not over-elaborated, are elegant and tasteful in design. Some of the suites are elaborate in detail, and are executed with great skill. The more severe and geometric forms are, of course, the most artistic; and while the minuter details of these forms give a redundancy of ornamental effect, the more laboured specimens are injured by the overloading of pendants as decorative adjuncts.

The only other illustration of Norwegian or Swedish jewellery is to be found exhibited under the head of—

We devote a second page to the highly me- are of rare excellence, not only for the value of settings. The BRACELET-CENTRES are copies



ritorious works of Messrs. BRIGHT AND SONS, the cameos, but for the grace and artistic skill from bas-reliefs found on the marbles of Nineveh,



the eminent jewellers of Scarborough. They displayed in the

designs for the in the British Museum: they are exquisitely cut.



The BOUQUET-HOLDER is of gold enamelled; so are two of the LOCKETS. Messrs. Bright have established claim to very high rank as jewellers.

PEASANT-JEWELLERY.

The purchase of the Castellani collection of jewellery, worn by the peasantry of the various provinces of Italy, from the Paris Exhibition of 1867, for the South Kensington Museum, has led to further efforts to illustrate the personal ornaments used by the peoples of various countries; and notably the jewellery of Normandy and Spain has received special attention at South Kensington. The present Exhibition, however, presented so excellent an opportunity for seeking in wider and more distant fields, that it would have been a singular oversight on the part of her Majesty's Commissioners and the Museum authorities if they had not sought to utilise the facilities which appeared to present themselves. This has been done so effectively that a very large and important addi-

tion will be made to the permanent illustrations of the jewellery of the common people of all nations to the already interesting collection in the South Kensington Museum.

Opportunity will therefore serve at some future time for the more deliberate consideration of special groups and examples. The limits of this essay, the chief purpose of which is to illustrate the current international productions in relation to the true æsthetic principles of Industrial Art, will not allow of more than a brief mention of countries whose peasant-jewellery is exhibited on this occasion.

Spain takes the lead in refinement and excellence of adaptation as ornaments, and there are some admirable examples of French peasant-jewellery. The Maltese specimens present many points worthy of study, and deserve a careful comparison with those of

We engrave another of the FOUNTAINS, in cast-iron, of the Foundry of Coalbrookdale. Although at this renowned manufactory works of all orders, forms, and sizes are produced in enormous numbers, to supply all parts of the world, to this special class its directors have long paid particular attention, obtaining the aid of accomplished artists, and casting the products

with so much sharpness and minute finish as to render them admirable works of Art. The catalogue of the establishment enumerates several hundred productions, from the most common to the most costly; among them fountains hold prominent places; they are for gardens, conservatories, lawns, and spacious grounds, but among them are not a few of those gracious and grace-



ful boons that so often refresh the weary—men, women, and children, and animals of the lower world—in our streets and by the way-sides.

other countries. The Swiss jewellery of this class is chiefly from the districts around Unterwalden and Berne. A bodice with its decorations is very characteristic. The jewellery stated as Swedish in the catalogue and in the descriptive labels is really Norwegian, with examples worn by the peasants of Dalecarlia and Lapland. The bridal-crown, wedding-rings, and brooches are especially interesting. These crowns are kept in the families of the wealthy, and handed down from generation to generation; but for the poorer classes crowns are kept in churches for hire. The one exhibited is of this class. Nearly all these ornaments are of silver, and the ornamentation is chiefly of filigree-work.

The Greek and Albanian examples are exhibited together. They are characteristic, but by no means refined, specimens, and the same may be said of the North German collection. A very

interesting series illustrative of Egyptian, Turkish, Armenian, Wallachian, and Moorish jewellery, as worn by the peasantry and others of the same class, may be noted as one of the most complete collections of its kind, and is very similar to the lowest class of Indian jewellery, which we must notice in due course.

The peasant-jewellery of Bavaria has some very striking and pleasing features. The bridal-crowns are remarkable examples of their kind. A woman's girdle in silver is very like the old Jewish wedding-girdle.

The specimens from Syria are thoroughly ornamental; while those from China are chiefly examples of the ornaments worn by the women in the neighbourhood of Hong Kong. Some curious and very ingeniously constructed ornaments in paper, to be worn in the hair, are not the least interesting of this group.

The Royal Porcelain Works at Worcester exhibit these very remarkable productions: they are contributed by Messrs. GOODE, of South Audley Street, for whom some of the leading objects in this style have been specially made. It will be at



once seen they are either copies, imitations, or adaptations of the Japanese; they have suddenly become the "fashion," and the Works at Worcester cannot produce them fast enough. One peculiar interest attached to this set of vases is that their decorations illustrate the processes of their own

and connoisseurs quite as much as by the

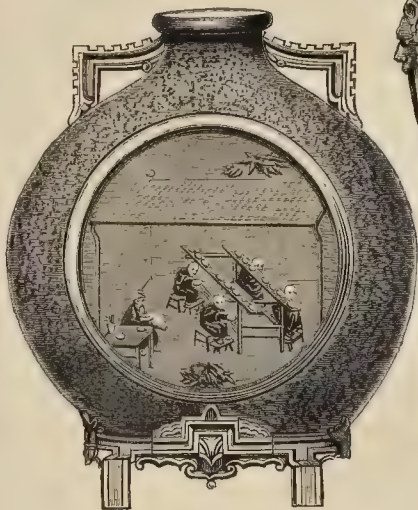


general public) to their forms, which are for the most part pure and good, and also

deed, if works so excellent in all ways have of late years issued from the establishments in England for the manufacture of porcelain. But Mr. R. W. BINNS, F.S.A., the manager and Art-director of the works at Worcester, is never a



slavish imitator: he has seen and appreciated the value of Japanese Art, and it is not too much to say that in these and similar issues he has improved where he has borrowed, taking suggestions rather than models. Hence the rare merit of these productions. The artist to whom we are



manufacture as conducted in the East. They owe their popularity (and beyond question they are prized by critics



to the richness of the colours, but especially to the care and artistic skill with which they are finished. We doubt, in-



indebted for the admirable modelling on these vases is Mr. HADLEY, and for the painting the Messrs. CALLOWHILL.

We may briefly sum up this display of peasant-jewellery as likely to be eminently suggestive if carefully and thoroughly studied. The generic types of the more costly specimens, at one time worn by the rich but discarded by fashion, are to be seen in these specimens; and there is frequently a meaning and a purpose in these ornaments which modern personal decoration rarely, if ever, reaches if it attempts. The boldest attempt, and the most successful in its way, in the present Exhibition, is the suite composed of horse furniture, noticed as forming part of Messrs. Hancock's display. Here is symbolism run mad; still, notwithstanding the outrageous defiance of good taste which prompted the design, it has the merit of having a meaning.

INDIAN JEWELLERY.

The Oriental workers in the precious metals may be safely credited with having laid the foundation of every style and method of personal decoration which has obtained in the West; and as certainly they may be credited with doing their work in a more thoroughly intelligent manner, and having more regard to the true principles of decorative art, at this time, than any other people. It would be an easy task, and one of especial interest, time and space permitting, to go over the contributions from the various provinces of India in detail, and prove this by unmistakable examples, which nothing but a crass ignorance or a neglect of sound principles could enable any one to dispute.

We engrave the heirloom jewels of the Dukes of Devonshire, works of rare beauty; they were exhibited by his Grace in the show-case of Messrs. HANCOCKS & Co., by whom the precious gems

were "set," and attracted crowds who could ap-

preciate the most perfect examples of the jeweller's art. These "gems" have not their equals in the world for a combination of exquisite setting with cameos and intaglios of the utmost perfec-



tion, the produce chiefly of Greek and Roman artists, of the periods when Art was worshipped. The series consists of a COMB, a STOMACHER,

a BANDEAU, a NECKLACE, a DIADEM, and a CORONET. Our space is limited to a bare enumeration. They were seen by thousands.

Dr. Birdwood has done a signal service in the interests of pure design by bringing together, and exhibiting a collection of seed and seed-vessels, on which the forms used in Indian jewellery have been based from time immemorial. The study of these specimens in connection with the gold and silver objects in the various glass-cases is one of great interest.

It will be impossible to do anything like justice to the variety and extent of the Indian collection of jewellery. The contributions of Mrs. Rivett Carnac alone would require a separate essay. This lady seems to have aimed at getting together not only an exhaustive series of illustrations of the personal ornaments of India, but also to render them historically and ethnologically interesting by a sequential arrangement and classification.

The jewellery of the Indian annexe represents the products of

Bengal, Madras, Bombay, the North-West Provinces, the Punjab, Oudh, Gwalior, and other districts.

The gold filigree-work of Delhi is remarkable in design and execution. Refined alike in form and detail, it is very suggestive.

The jewellery from Bombay comprises specimens of the most refined and elaborate gold and silver-work; and the display is carried on through an apparently exhaustive series of illustrations down to examples made of the commonest materials available for the purposes of personal decoration. All bear the same impress of thought, fixity of principle, adaptations of the forms and materials to use, and care in working out the result.

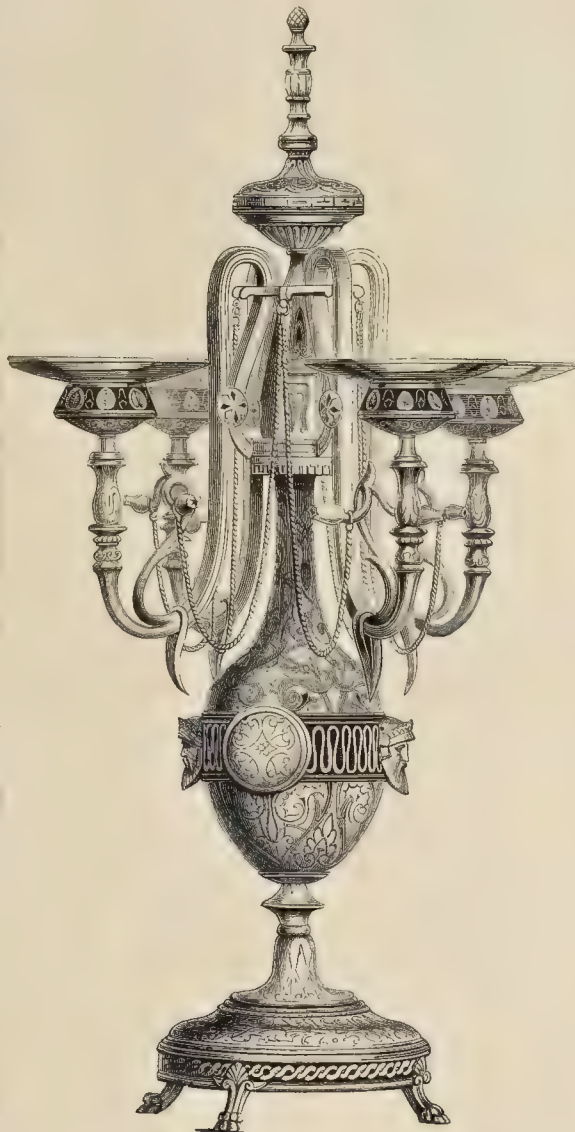
Among the Bengal contributions, some of the silver filigree-work is superb alike in design and execution. Most of these have been secured for the South Kensington Museum. The larger

We engrave a page of the works of M. BARBEDIEPNE,

branch of Art-manufacture. The two objects are a CANDELABRUM and a large



the renowned bronze-manufacturer of Paris, to whom the great city is mainly indebted for supremacy in a special



enamelled VASE : works of much refined beauty, and of great excellence as Art-works.

examples of silver-work are admirably wrought ; but great as the labour is, it has no appearance of being overdone or thrown away.

From Madras there are some excellently wrought specimens of silver-filigree adapted to European types. They are not so perfect as those from Bengal. In short, it is only when the designs are Indian that the full effect of the work is properly seen ; and one can readily conceive that the native artificer is cramped, more or less, in adapting his work to forms of which he cannot realise the purpose. The gold-work from Madras is of a very refined character, and thoroughly Oriental ; in short, there is no compromise. The material is evidently wrought with such a sense of mastery over that and the design, that it is seen at a glance what the worker has been aiming at, and how fully he has accomplished his task in all the purely native designs.

The objects from the Punjab are chiefly in silver, mostly showy, and even rude in character, but never vulgar or pretentious. From Sindh there are examples both in gold and silver with enamelling, of a rude but effective character.

The Countess of Mayo contributes a very interesting collection, the objects being evidently selected with a view to their representative character.

We may finally, but briefly, remark upon the general character of this Indian jewellery, that in the constructive use of the materials the artificer never fails to produce the best possible effect which can be got out of them, whatever may be said of the forms, of which, if we understood the use and the purpose aimed at, we should have as little doubt respecting the perfect adaptation of the design as we have of the Art-skill manifested in their production.

R

The PAINTED GLASS WINDOW is the work of WILLIAM HENRY CONSTABLE, of the Stained Glass Works, Cambridge: it is to be the west window of St. Clement's

Church in the venerable city. It is in the Early English style, designed with matured Art-skill and knowledge, and coloured with sound judgment: perhaps it is



one of the best productions of its order that modern painters of glass have produced. The

three lights represent the Presentation, the Annunciation, and the Adoration. It attracted

and merited much attention at the Exhibition, and will be an accession even to Cambridge.

The special demands of the Jewellery Class in its Art-aspects has absorbed so much of the unavoidably limited space which could be devoted to this essay, that the remaining special classes of the year—Musical Instruments, and Paper, Printing and Bookbinding—can only receive scant attention. As there are only a few musical instruments which have any pretension to the external characteristics of works of Art, we feel it necessary to conclude our task with a brief summary of the section of Printing, Books, and Bookbinding, and the contents of the annexes.

PRINTING, BOOKS, AND BOOKBINDING.

The exhibits under this head form a very valuable and interesting portion of the Exhibition, and as a record of progress, especially in artistic printing, since 1862, it is especially noteworthy.

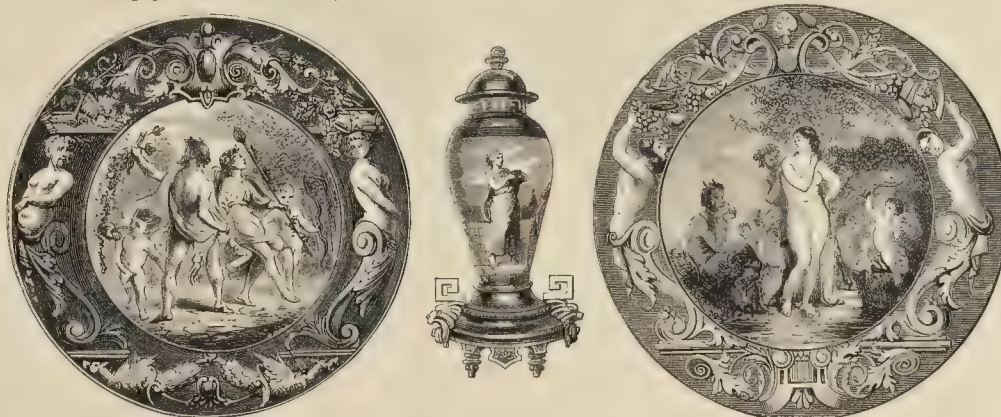
Since that date three distinct, and we may now say successful, methods of permanently printing from photographs have been brought into operation. These are the permanent photographic printing (Woodbury) process, and the heliotype process, both of which are shown in operation through the agency of the special presses required in the operations. The autotype process was not capable of being illustrated in the same manner. No doubt still further improvements will be made in all these methods, each of which has its own special advantages.

Colour-printing is also fairly illustrated in its several processes, and the improvements of the last ten years are recorded. Notably the specimens of Messrs. Leighton, and Messrs. Marcus Ward & Co. are the best. The former show a series of polychromatic illustrations of fairy tales, which are very admirable alike in design and

This page contains engravings of several plates | painted on earthenware by accomplished artists | of Belgium, who do not consider they conde-



scend when working upon so "low" a material. | We have barely space to give the names of these | painters : F. DOUGE, AD. DE MOL, VOL-



KAERTS, ED. FOURLEAU. They are all young | men, excepting M. Douge, who has educated | most of them. These works are of the very



highest merit, accurate in drawing, beautiful in | colour, and admirable in design and composition. | They are, indeed, of unsurpassed excellence.

execution. The second firm exhibits largely and well in illustration of the varied character of the scrap-books, albums, writing-cases, and dispatch-boxes. There is an admirable simplicity and adaptation of design in these examples.

THE ANNEXES.

There are now four of these special exhibitions, so to speak. The French annexe contains little which produces the impression of much variation from the exhibits of last year. Christophe bears off the palm in point of taste and artistic excellence. The Belgian

annexe contains objects which deserve notice in detail. The Queensland annexe contains a highly creditable colonial display. Of the India annexe, it is impossible to say too much in praise of the valuable and suggestive articles got together in a most systematic manner. Of the cotton and jewellery, we have spoken somewhat in detail; but, after all, less so than is desirable. The miscellaneous fabrics, together with the contents of an octagon case placed in the middle of the room, well filled with specimens of silver, copper, and brass vessels of great elegance and refinement of form, would require a special essay to do them justice.

As a fitting termination to our illustrated record of the Second Division of the International Exhibition, we engrave one of the many charming works produced by the renowned firm of HUNT AND ROSKELL—a GOLD CASKET, which

contained the freedom of the City of London, presented by the Corporation to his Royal High-

ness Prince Arthur. The centre panel in front bears his Royal Highness's arms within the Garter, in enamel of the proper colours. Above this is his Royal Highness's coronet, in gold and enamel. The side panels contain the badges,

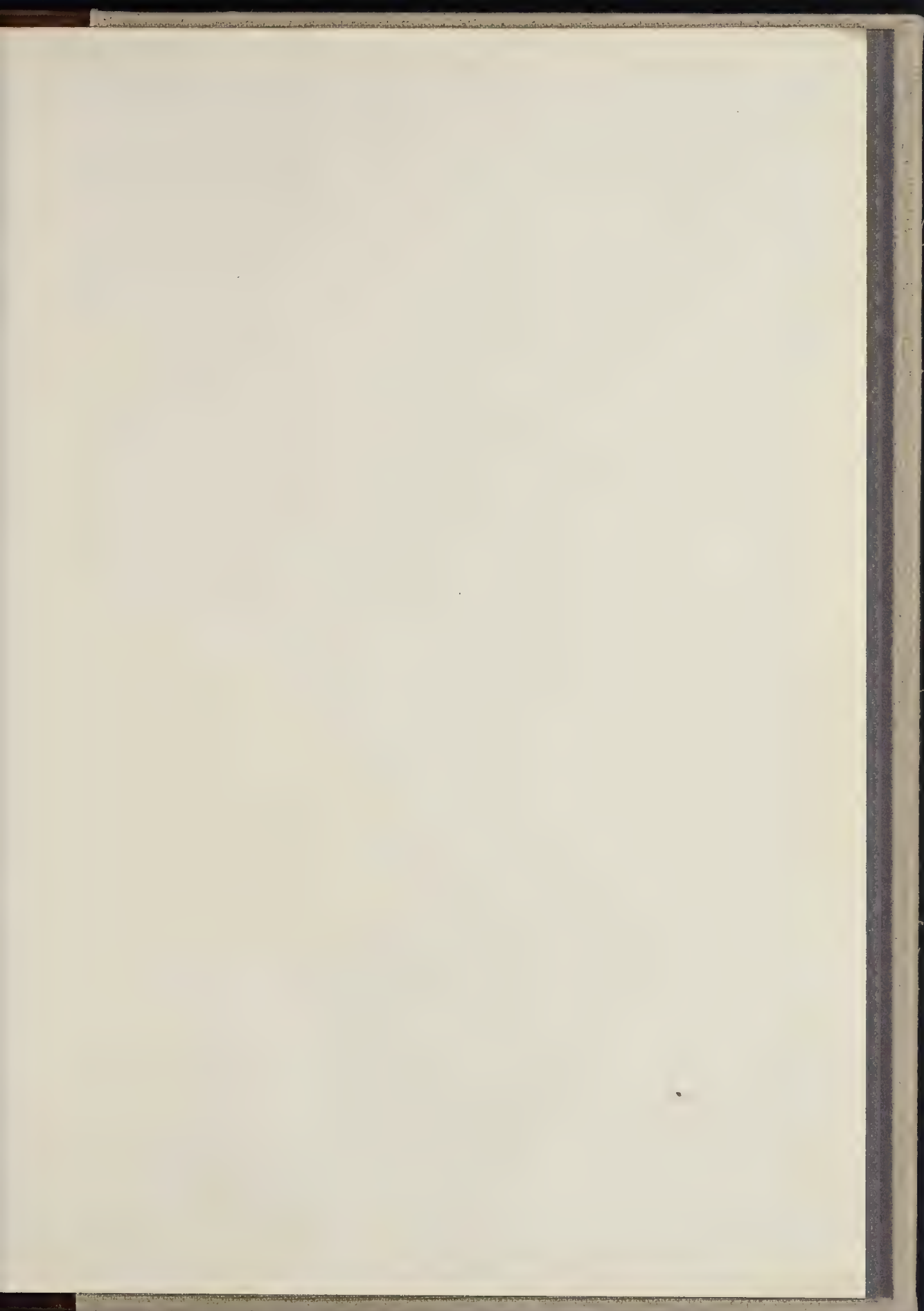


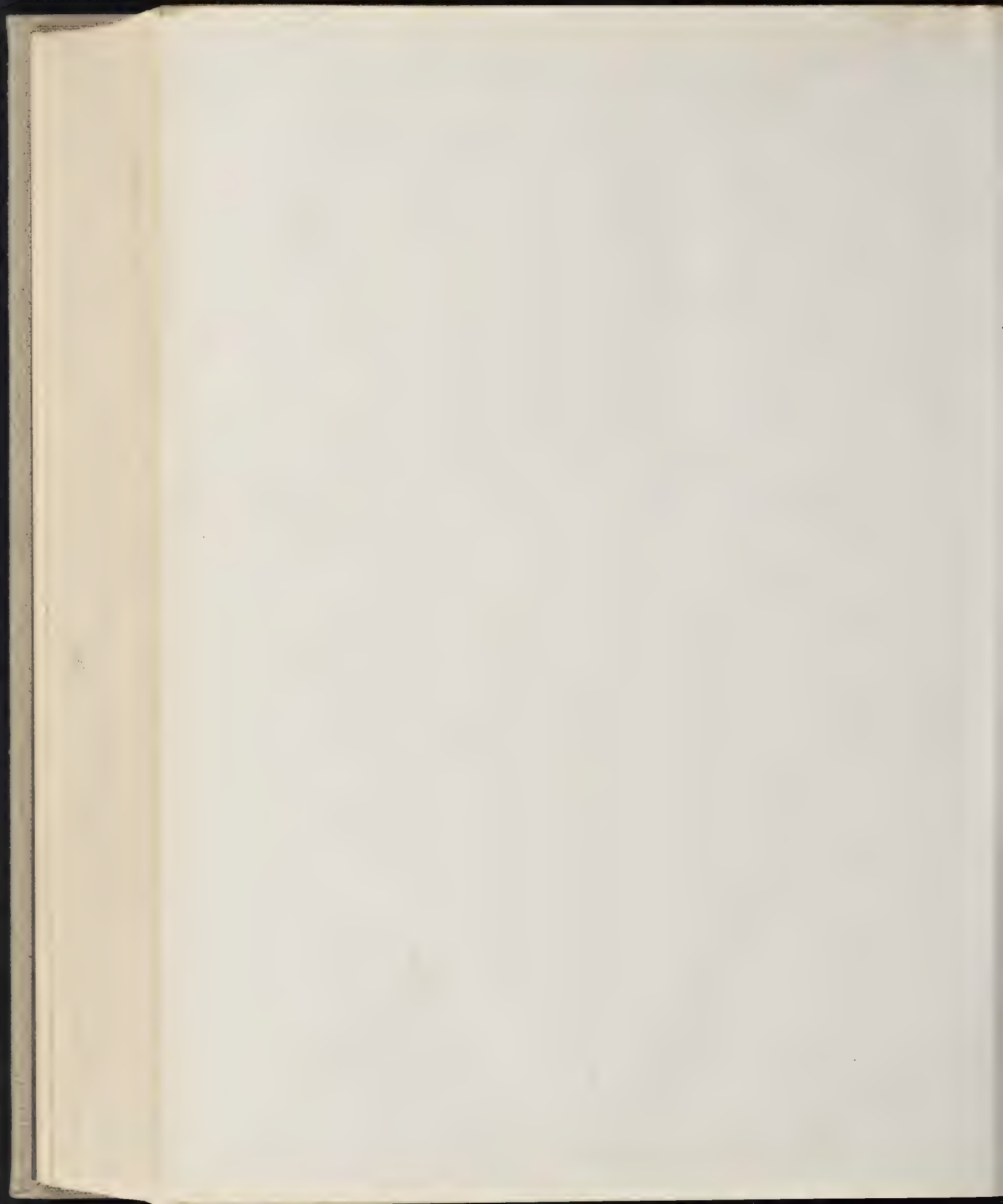
modelled in gold, artistically chased in high relief on a ground of blue enamel, as well as the

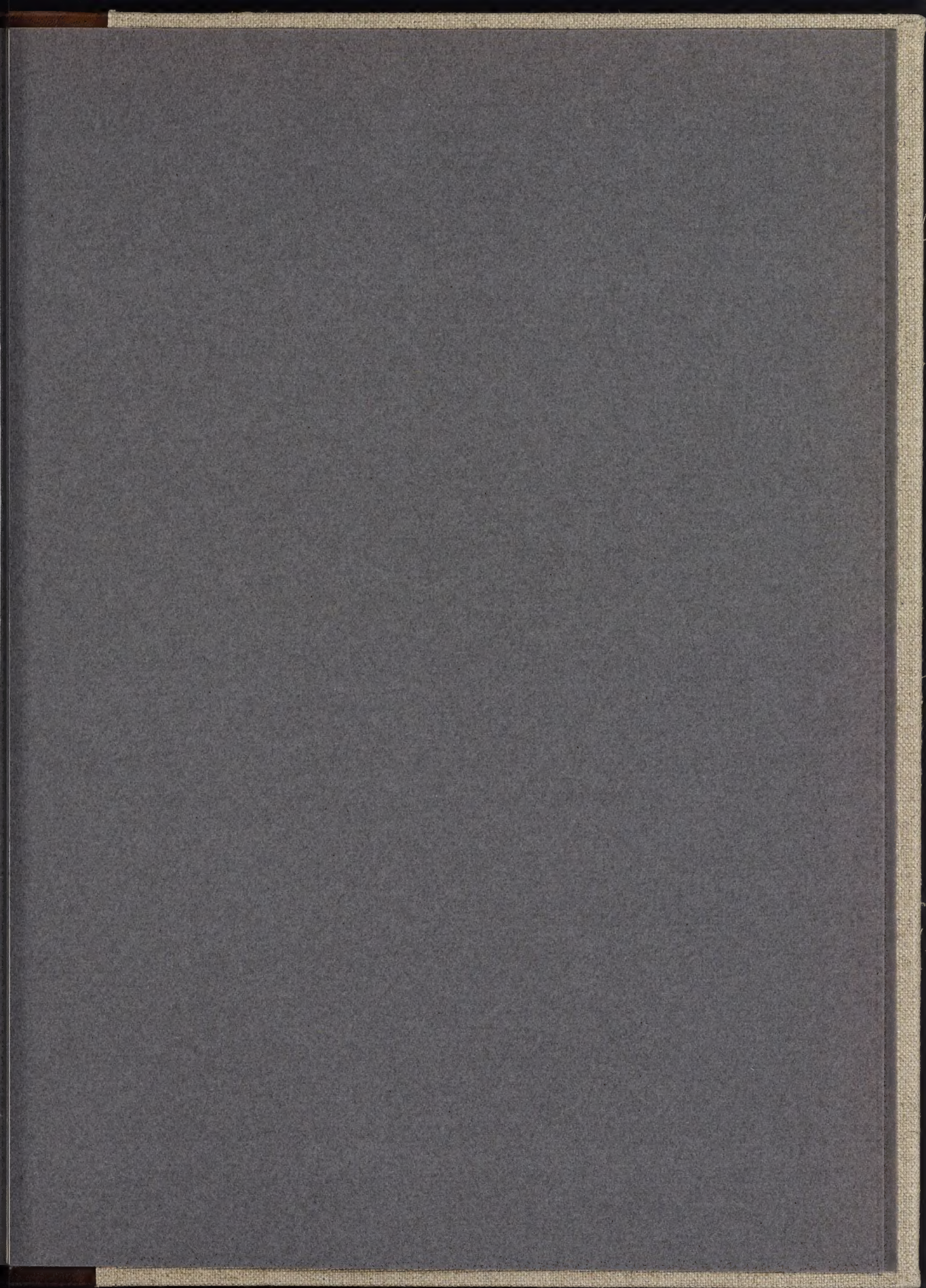
mottoes of the Royal Artillery and the Rifle Brigade. At the corners are shields, with the

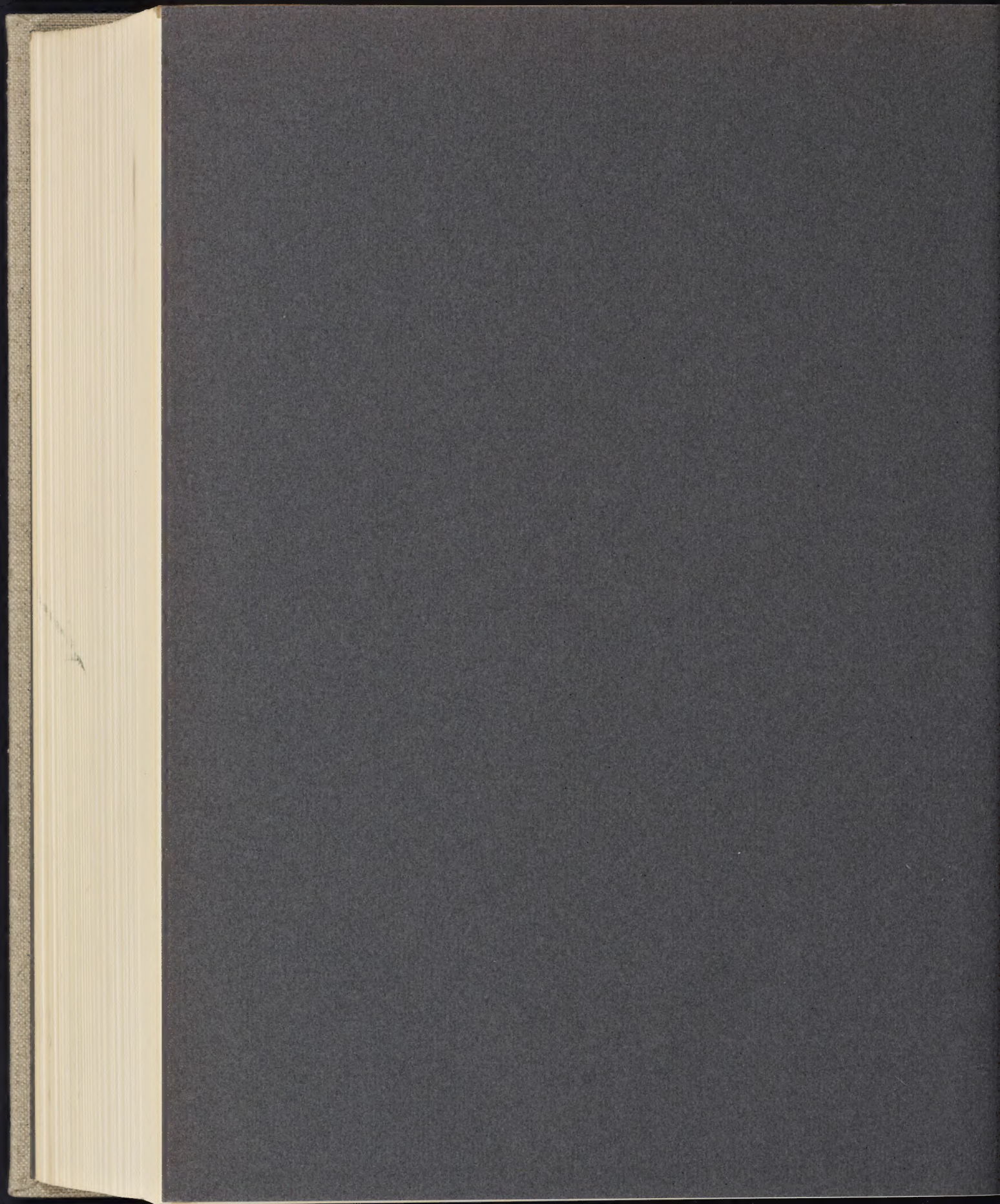
royal arms of England in enamel, pendant from crossed spears, and above are the arms of the City.











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